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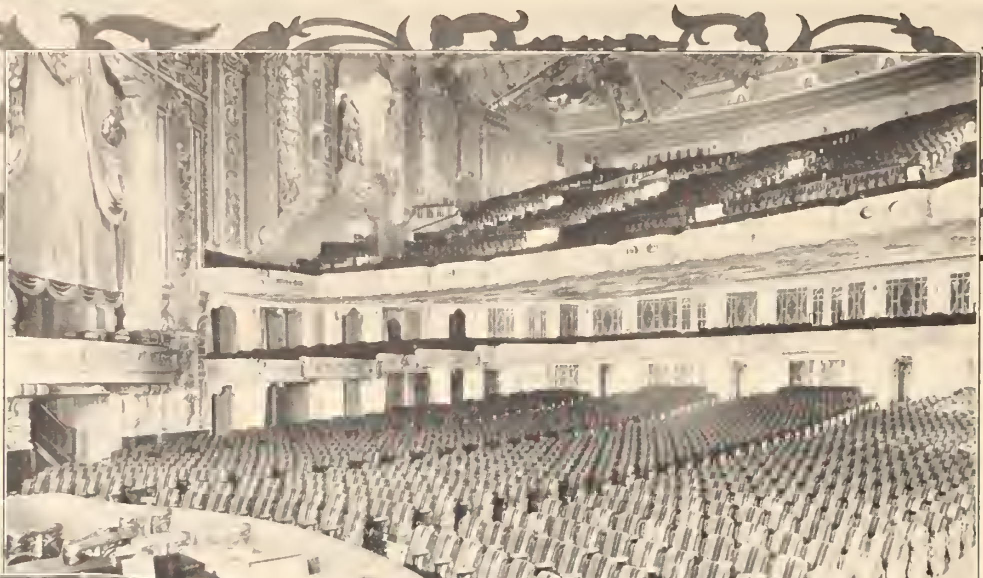
100 · YEARS · OF · MANUFACTURING · EXPERIENCE



Balaban & Katz' new $3,000,000 "Oriental" Theatre, Chicago, Ill. C. W. & Geo. L. Rapp, Architects—containing over 2800 chairs built to specifications of the architects and Frank Cambria by Heywood-Wakefield.

This distinctive chair, No. O. C. 131, has a recessed back finished in red Chinese lacquer. The seat is upholstered in red Fabrikoid and the back in mohair striped in a special color combination. Standards are a specially cast oriental design with hooded aisle lights.

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From the standpoint of adaptability to the finest or the most modest theatre, the Opera Chairs of Heywood-Wakefield manufacture are foremost in the minds of the best architects.

This is again proven by the adoption of H-W opera chair designs for the more than 2800 seats in the magnificent amusement house shown in the above picture.

If you, too, would have the best in patron comfort, in house capacity, in service, let Heywood-Wakefield theatre seating experts help in working out your seating problems.

This service is free and without obligation.

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What other company could possibly release 4 RECORD SMASHERS like these within 2 successive weeks!

And they're typical of

Re-leased Oct. 4

BEBE DANIELS
IN
"The Campus Flirt"

Broke all records at the METROPOLITAN, Los Angeles!

Re-leased Oct. 4

Ziegfeld's
"KID BOOTS"
EDDIE CANTOR · CLARA BOW

$33,500 record opening week at the RIALTO, New York!

Re-leased Oct. 11

RICHARD DIX
IN
"The Quarterback"

Smashed every record at PALACE, Dallas, Texas!

Re-leased Oct. 11

ADOLPHE MENJOU
IN
"The Ace of Cads"

2nd highest business in history METROPOLITAN, Los Angeles!

75 15th BIRTHDAY GROUP

Paramount Pictures

Here's another Ace from Paramount's pack of hits!

"THE ACE OF CADS" did $37,000 at the METROPOLITAN, Los Angeles—the 2nd highest business in history of the theatre!

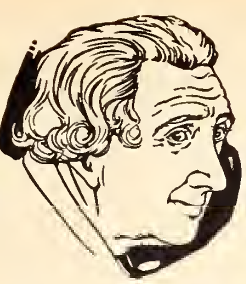
And at the RIVOLI, New York, it stood 'em up to the tune of $30,000 on the week!

A BOX-OFFICE ACE FOR ANY THEATRE!

TRADE MARK
Paramount
Pictures
FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR — PRESIDENT
NEW YORK CITY

ADOLPHE
MENJOU
IN
"THE ACE
OF CADS"
WITH ALICE JOYCE
AND NORMAN TREVOR
Directed by Luther Reed -- from the
story --- by MICHAEL ARLEN
Adaptation and screen play
by --- Forrest Halsey
WILLIAM LEBARON · Associate Producer

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



He's the livest ghost you ever saw—and how lovable! Not a morbid scene in it–it's a happy picture for a lively audience! Just wait until you see Janet Gaynor, Alec Francis and Mickey McBan–they'll steal your hearts away! —

WILLIAM FOX *Presents*

THE RETURN OF PETER GRIMM

A Dramatic Answer to Life's Greatest Question
Based on DAVID BELASCO'S *Stage Triumph*
with
JANET GAYNOR–ALEC B. FRANCIS–FLORENCE GILBERT–RICHARD WALLING
LIONEL BELMORE–JOHN St. POLIS–JOHN ROCHE
Scenario by Bradley King – VICTOR SCHERTZINGER *Production*

FOX
profit
picture

HERE'S YOUR CHECK-UP on FOX

✓ OK

Beginning

what a sweet line-up for any exhibitor to fall back on!

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FIG LEAVES	WOMANPOWER
THE FAMILY UPSTAIRS	THE COUNTRY BEYOND
THE LILY	"MARRIAGE LICENSE?"
THE BLUE EAGLE	THE MIDNIGHT KISS

3 BAD MEN

Completed and Awaiting Release

GOING CROOKED	WHISPERING WIRES
MOTHER MACHREE	WINGS OF THE STORM

and the

William Fox Motion Picture Version of DAVID BELASCO'S STAGE TRIUMPH

THE RETURN OF

PETER GRIMM

also

WARNER FABIAN'S

SUMMER BACHELORS

with the first release for 1926-27 FOX has given you pictures that click at the Box-office and make friends of all who see them!

Now in Production

THE CITY

Clyde Fitch, America's leading playwright, wrote the story and FOX had your box-office in mind when he bought it! A ticket-selling cast including: Robert Frazer, May Allison, Walter McGrail, Nancy Nash and Richard Walling. R. WILLIAM NEILL PRODUCTION.

THE AUCTIONEER

The David Belasco stage success will soon appear on the screen with George Sidney, Marion Nixon, Gareth Hughes, Ward Crane and an excellent supporting cast. Make your bid NOW for box-office success! ALFRED E. GREEN PRODUCTION.

THE MONKEY TALKS

A new thrill—the successful dramatic novelty that scored in New York, London and Paris, will be presented on the screen by William Fox. Jacques Lerner, the world's foremost animal impersonator, and Olive Borden will play the leads with Raymond Hitchcock and others in the cast. RAOUL WALSH PRODUCTION.

BERTHA The Sewing Machine Girl

Madge Bellamy, of "Sandy" and "Summer Bachelors" fame, plays the title role in the FOX modernized version of the outstanding stage hit by Theodor Kremer. Allan Simpson, Sally Phipps, J. Farrell MacDonald and Arthur Housman are in the cast. Scenario by Gertrude Orr. IRVING CUMMINGS PRODUCTION.

ONE INCREASING PURPOSE

A. S. M. Hutchinson's latest and greatest novel since "If Winter Comes." Harry Beaumont, who directed "Sandy," took an American cast headed by Edmund Lowe and Lila Lee to England to film the exteriors; the author co-operated. Supporting cast includes: Jane Novak, Holmes Herbert, May Allison, Lawford Davidson and Emily Fitzroy. Here's a FOX giant that you can enter on the profit side of your ledger! Scenario by Bradley King.

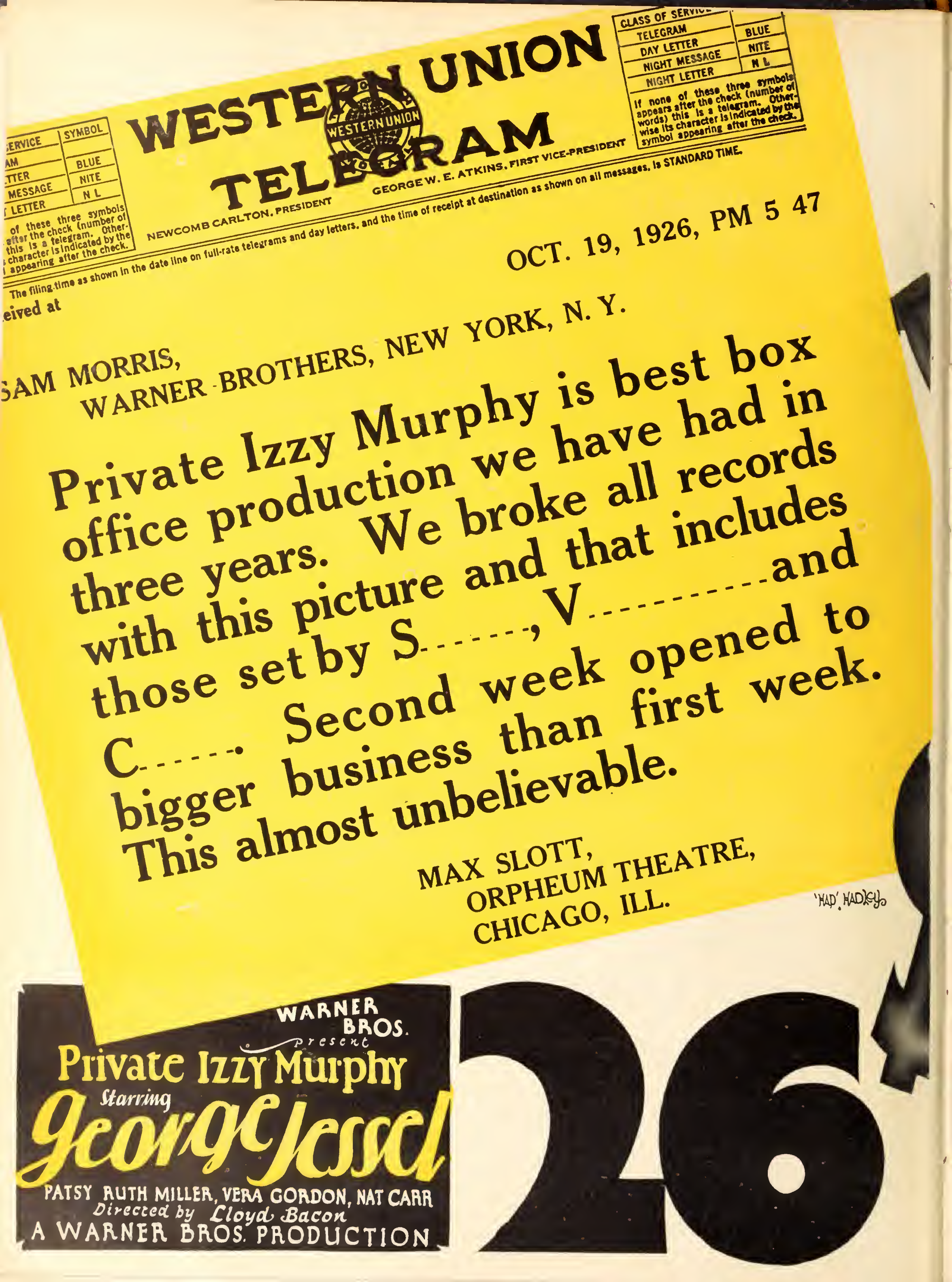
HARRY BEAUMONT PRODUCTION

7th HEAVEN

Based on Austin Strong's mighty drama with which John Golden swept the nation. A FOX giant that will shatter box-office records everywhere. Janet Gaynor and Charles Farrell head the cast, which includes J. Farrell MacDonald, Ted McNamara, Ben Bard and others. Exterior scenes now being filmed in France.

FRANK BORZAGE PRODUCTION

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



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LETTER	N L

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OCT. 19, 1926, PM 5 47

SAM MORRIS,
WARNER-BROTHERS, NEW YORK, N. Y.

Private Izzy Murphy is best box office production we have had in three years. We broke all records with this picture and that includes those set by S......, V..........and C...... Second week opened to bigger business than first week. This almost unbelievable.

MAX SLOTT,
ORPHEUM THEATRE,
CHICAGO, ILL.

WARNER BROS.
present

Private Izzy Murphy

Starring

George Jessel

PATSY RUTH MILLER, VERA GORDON, NAT CARR
Directed by Lloyd Bacon
A WARNER BROS. PRODUCTION

Over the top at the box office!

We can't refrain from saying,
"We told you so!"
"Private Izzy Murphy" over the top
And cleans up bigger profits
Than exhibitors ever saw before!
An irresistibly human, laughing hit
Starring George Jessel,
In pictures at last.
You win! It's one of the big profit hits
In Warner Bros. 26 Winners.

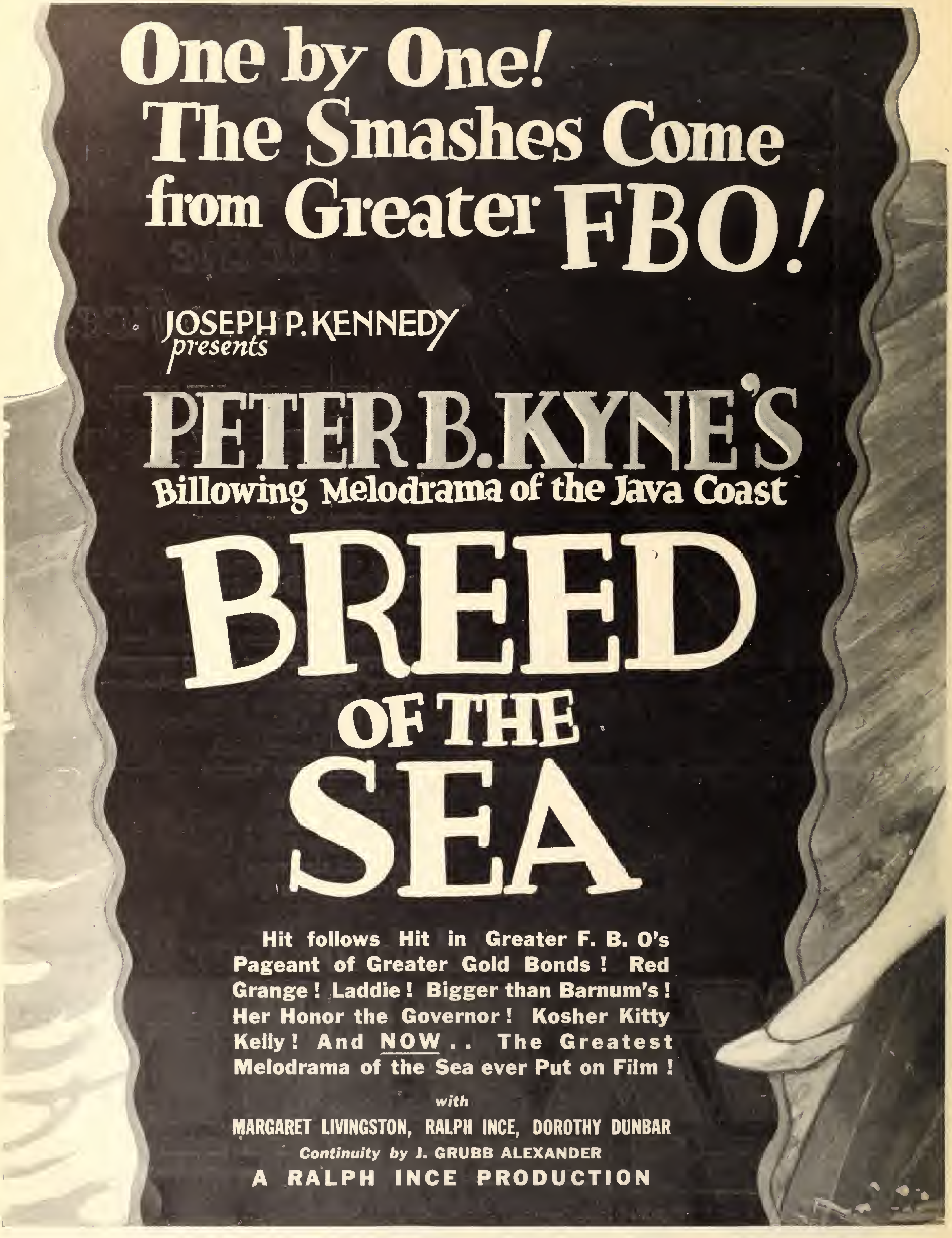
Three bigger-profit
Warner Winners released—
Every one a box office sensation!
Play "Across the Pacific"
Starring Monte Blue
And "My Official Wife"
Starring Irene Rich
And Conway Tearle

"Millionaires"
"While London Sleeps"
And "The Third Degree"
Are on the way!
More profits $ $ $!

Everybody
knows it now—

It's An Exhibitor Year With

WARNER WINNERS



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JOSEPH P. KENNEDY
presents

PETER B. KYNE'S
Billowing Melodrama of the Java Coast

BREED OF THE SEA

Hit follows Hit in Greater F. B. O's Pageant of Greater Gold Bonds! Red Grange! Laddie! Bigger than Barnum's! Her Honor the Governor! Kosher Kitty Kelly! And NOW.. The Greatest Melodrama of the Sea ever Put on Film!

with
MARGARET LIVINGSTON, RALPH INCE, DOROTHY DUNBAR
Continuity by J. GRUBB ALEXANDER
A RALPH INCE PRODUCTION

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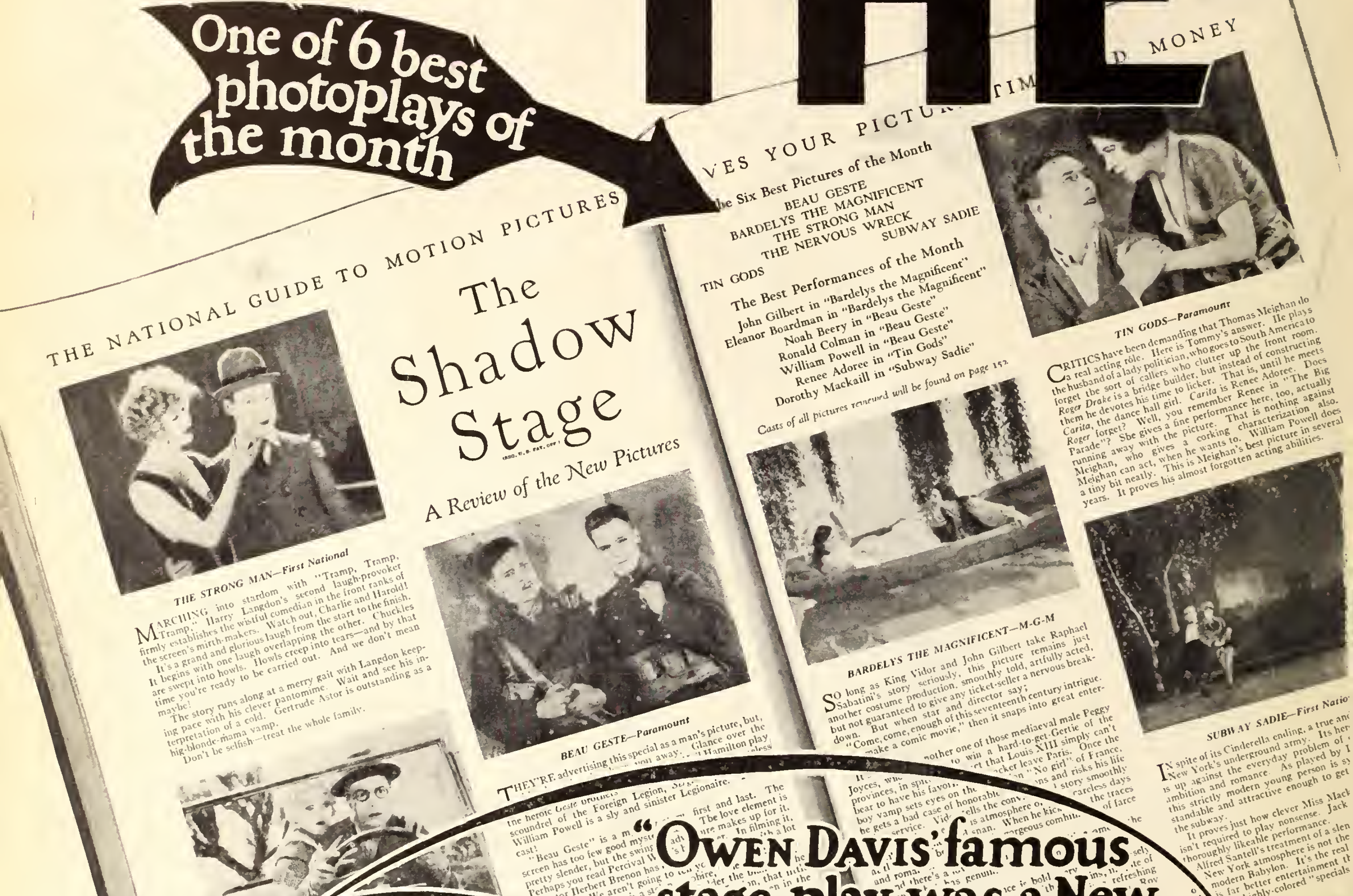
AL CHRISTIE'S

"THE

One of 6 best photoplays of the month



THE NATIONAL GUIDE TO MOTION PICTURES

VES YOUR PICTU TIM D MONEY

The Shadow Stage

A Review of the New Pictures

THE STRONG MAN—First National

MARCHING into stardom with "Tramp, Tramp, Tramp," Harry Langdon's second laugh-provoker firmly establishes the wistful comedian in the front ranks of the screen's mirth-makers. Watch out, Charlie and Harold! It's a grand and glorious laugh from the start to the finish. It begins with one laugh overlapping the other. Chuckles are swept into howls. Howls creep into tears—and by that time you're ready to be carried out. And we don't mean maybe!

The story runs along at a merry gait with Langdon keeping pace with his clever pantomime. Wait and see his interpretation of a cold. Gertrude Astor is outstanding as a big-blonde-mama vamp.

Don't be selfish—treat the whole family.

THE NERVOUS WRECK—Producers Distributing Corp.

OWEN DAVIS' famous stage play was a New York hit. And the delightful screen version of this play will play havoc with every town it is shown in!

…animated pill box, on doctor's orders, goes … reign, … discovers his heart isn't working just right … the owner of the ranch happens to have a beautiful daughter who causes the uncertain pitter-patter. Unforeseen difficulties arise and, after a lot of fun, a complete metamorphosis envelops the hypochondriac.

Comedies when transferred from the stage to the screen are usually lacking in spontaneity, and this is no exception. However, there still remain enough horse play and hilarity to make this worthy of your evening's entertainment.

BEAU GESTE—Paramount

THEY'RE advertising this special as a man's picture, but, … you away. … Hamilton play … the heroic Geste brothers … of the Foreign Legion, … scoundrel of the Foreign Legion … William Powell is a sly and sinister Legionaire. … cast! … first and last. The love element is …

"Beau Geste" is a m… screen has too few good myst… pretty slender, but the swing… Perhaps you read Percival W… Director Herbert Brenon has … of fidelity. We aren't going to … here, save that there is a st… of great value. All three … theft and run away to j… army of lost men trying … African sands.

If you read Wren's no… and startling opening of … Legion is moving to the … ing through the shift… fort. At each battle … gun in hand. But … man is dead …

The Six Best Pictures of the Month

BEAU GESTE
BARDELYS THE MAGNIFICENT
THE STRONG MAN
THE NERVOUS WRECK
TIN GODS
SUBWAY SADIE

The Best Performances of the Month

John Gilbert in "Bardelys the Magnificent"
Eleanor Boardman in "Bardelys the Magnificent"
Noah Beery in "Beau Geste"
Ronald Colman in "Beau Geste"
William Powell in "Beau Geste"
Renee Adoree in "Tin Gods"
Dorothy Mackaill in "Subway Sadie"

Casts of all pictures reviewed will be found on page 152

BARDELYS THE MAGNIFICENT—M-G-M

SO long as King Vidor and John Gilbert take Raphael Sabatini's story seriously, this picture remains just another costume production, smoothly told, artfully acted, but not guaranteed to give any ticket-seller a nervous breakdown. But when star and director say; "Come, come, enough of this seventeenth century intrigue. … make a comic movie," then it snaps into great enter…

… another one of those mediaeval male Peggy Joyces, who … to win a hard-to-get-Gertie of the provinces, in spite … that Louis XIII simply can't bear to have his favor… leave Paris. Once the boy vamp sets eyes on the … "No girl" of France, he gets a bad case of honorable … and risks his life … service. … tells the conv… story smoothly … is atmosphere o… careless days … When he kick… the traces … gorgeous combin… of farce …

TIN GODS—Paramount

CRITICS have been demanding that Thomas Meighan do a real acting rôle. Here is Tommy's answer. He plays the husband of a lady politician, who goes to South America to forget the sort of callers who clutter up the front room. *Roger Drake* is a bridge builder, but instead of constructing them he devotes his time to licker. That is, until he meets *Carita*, the dance hall girl. *Carita* is Renee Adoree. Does *Roger* forget? Well, you remember Renee in "The Big Parade"? She gives a fine performance here, too, actually running away with the picture. That is nothing against Meighan, who gives a corking characterization also. Meighan can act, when he wants to. William Powell does a tiny bit neatly. This is Meighan's best picture in several years. It proves his almost forgotten acting abilities.

SUBWAY SADIE—First Natio

IN spite of its Cinderella ending, a true and New York's underground army. Its her is up against the everyday problem of ambition and romance. As played by I this strictly modern young person is sy standable and attractive enough to get the subway.

It proves just how clever Miss Mack isn't required to play nonsense. Jack thoroughly likeable performance. Alfred Santell's treatment of a slen New York atmosphere is not the modern Babylon. It's the real is far better entertainment th ted, highly-colored "specials

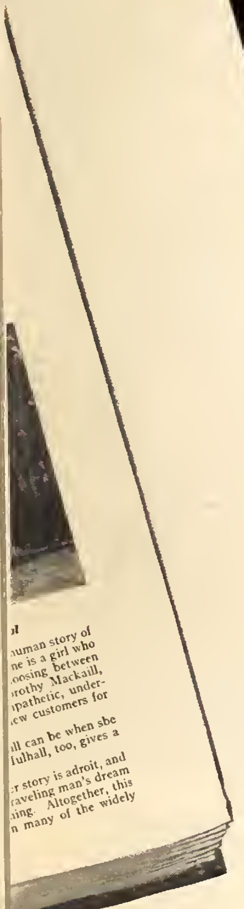
"OWEN DAVIS' famous stage play was a New York hit. And the delightful screen version of this play will play havoc with every town it is shown in"!

Make

WITH
HARRISON FORD
PHYLLIS HAVER
CHESTER CONKLIN,
MACK SWAIN AND
HOBART BOSWORTH

Adapted by
F. McGREW WILLIS
From the dramatization by
OWEN DAVIS
Based upon the story "The WRECK"
by E. J. RATH
Produced on the stage by
LEWIS and GORDON

Directed by **SCOTT SIDNEY**



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NERVOUS WRECK”

Picked by Photoplay as one of the six best pictures of the month

your booking reservations now

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Foreign Distributors Producers International Corporation 130 West 46th Street New York, N. Y.
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MARIE PREVOST again proves to be a comedienne of

HARRISON'S REPORTS

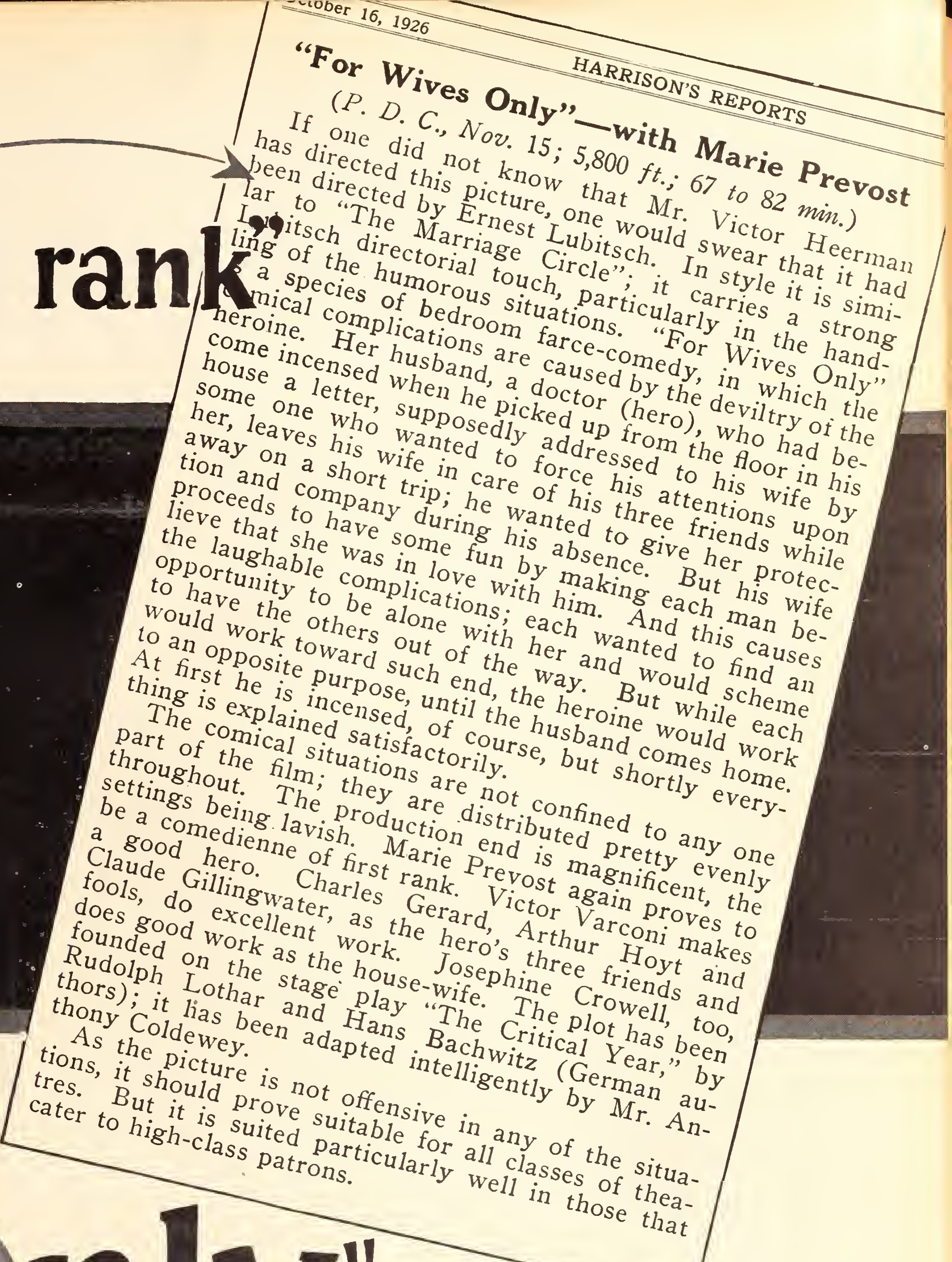
One of the big attractions on the De Mille Metropolitan program coming to Keith-Albee-Orpheum and other big first run theatres

OHN C. FLINN *presents*

Marie PREVOST in "For Wives

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

first rank"



October 16, 1926 HARRISON'S REPORTS

"For Wives Only"—with Marie Prevost

(P. D. C., Nov. 15; 5,800 ft.; 67 to 82 min.)

If one did not know that Mr. Victor Heerman has directed this picture, one would swear that it had been directed by Ernest Lubitsch. In style it is similar to "The Marriage Circle"; it carries a strong Lubitsch directorial touch, particularly in the handling of the humorous situations. "For Wives Only" is a species of bedroom farce-comedy, in which the comical complications are caused by the deviltry of the heroine. Her husband, a doctor (hero), who had become incensed when he picked up from the floor in his house a letter, supposedly addressed to his wife by some one who wanted to force his attentions upon her, leaves his wife in care of his three friends while away on a short trip; he wanted to give her protection and company during his absence. But his wife proceeds to have some fun by making each man believe that she was in love with him. And this causes the laughable complications; each wanted to find an opportunity to be alone with her and would scheme to have the others out of the way. But while each would work toward such end, the heroine would work to an opposite purpose, until the husband comes home. At first he is incensed, of course, but shortly everything is explained satisfactorily.

The comical situations are not confined to any one part of the film; they are distributed pretty evenly throughout. The production end is magnificent, the settings being lavish. Marie Prevost again proves to be a comedienne of first rank. Victor Varconi makes a good hero. Charles Gerard, Arthur Hoyt and Claude Gillingwater, as the hero's three friends and fools, do excellent work. Josephine Crowell, too, does good work as the house-wife. The plot has been founded on the stage play "The Critical Year," by Rudolph Lothar and Hans Bachwitz (German authors); it has been adapted intelligently by Mr. Anthony Coldewey.

As the picture is not offensive in any of the situations, it should prove suitable for all classes of theatres. But it is suited particularly well in those that cater to high-class patrons.

Only"

with VICTOR VARCONI
Adapted by Anthony Coldewey
From the stage play "The Critical Year"
by Rudolf Lothar *and* Hans Bachwitz
Editorial Supervisor F. McGrew Willis
Directed by VICTOR HEERMAN
Produced by METROPOLITAN PICTURES CORPORATION

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The Theatre Control Board

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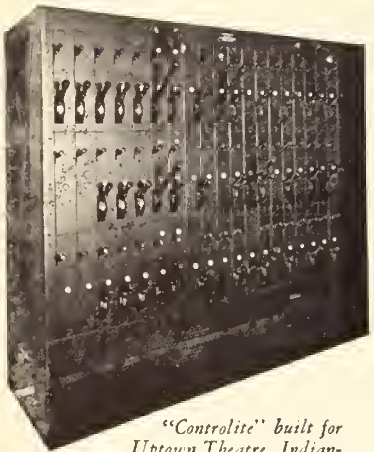
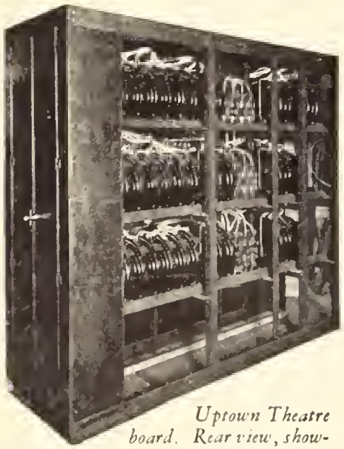

"Controlite" built for Uptown Theatre, Indianapolis. Front view, showing dimmer handles adjacent to switch handles.


Uptown Theatre board. Rear view, showing accessibility of dimmer plates.

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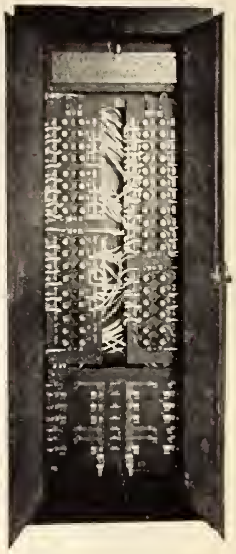
Uptown Theatre. End view, showing magazine panel wired as a unit at one end.

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THE STAR OF STELLA DALLAS
IN GREATEST OF MOTHER STORIES

JOSEPH P. KENNEDY
ANNOUNCES THE ENGAGEMENT OF

BELLE BENNETT

TO PORTRAY THE TITLE ROLE IN
KATHLEEN NORRIS'
WORLD-READ STORY OF MOTHER LOVE

MOTHER

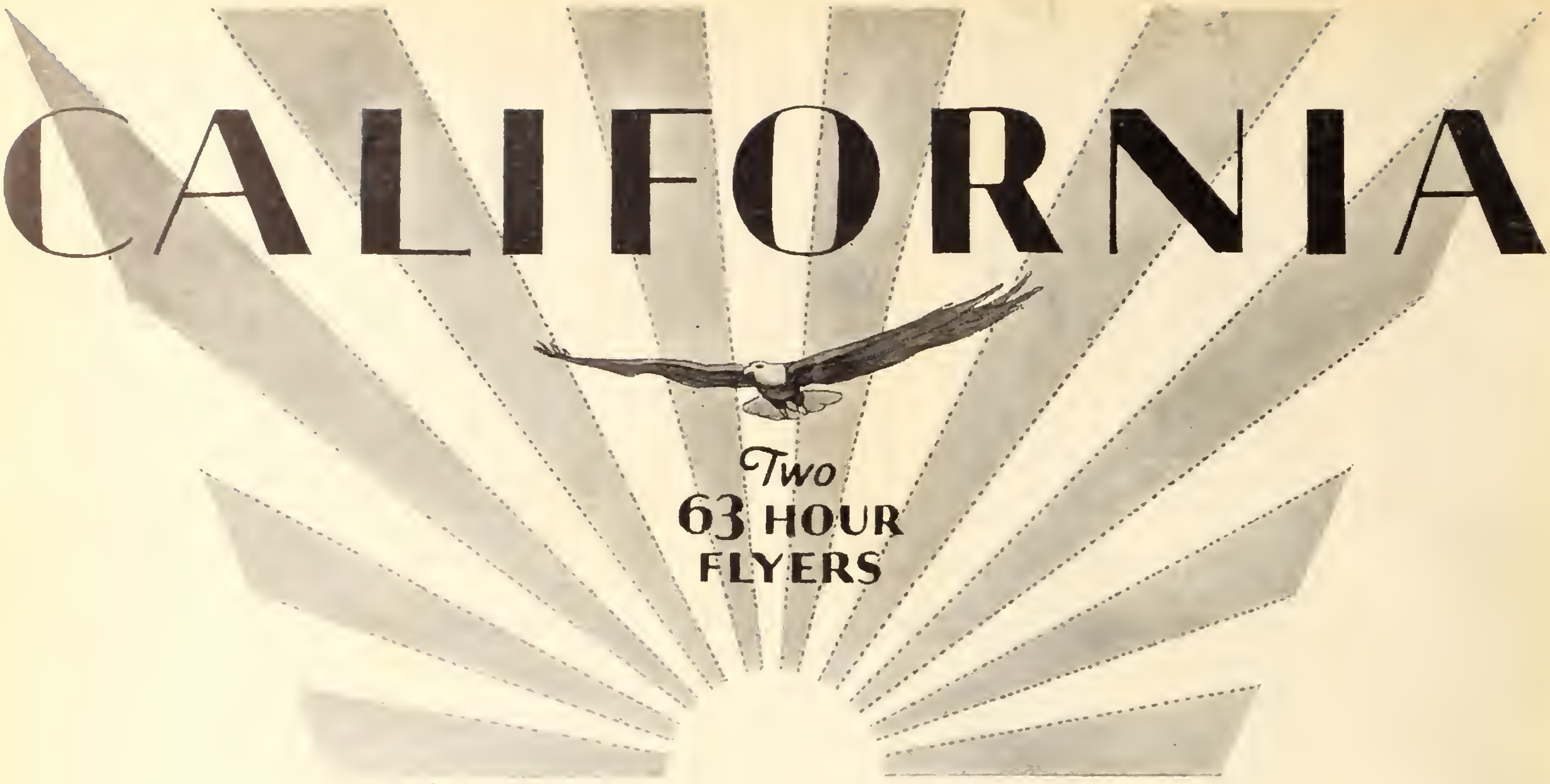
A STUPENDOUS COMBINATION OF
STAR . . . AUTHOR . . . TITLE VALUES

OF COURSE, IT'S FROM GREATER FBO

GREATER FBO

GREATER FBO

CALIFORNIA



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One of America's finest trains. Bath, barber, maid, manicure, valet, and a picked personnel. 63 hours.

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Ten Dollars Extra Fare to Los Angeles.

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The Overland Route

TOO BAD 2 PEOPLE CAN'T OCCUPY 1 SEAT AT THE SAME TIME

—something should be done about it!

IN front of the Capitol Theatre, N.Y.
A pretty girl looked at the long line
WAITING to get in to see Norma Shearer's
NEWEST hit, "The Waning Sex."
SAID she:
"TOO bad 2 people can't occupy 1 seat
the same time."

• • • • • •

CROWDS always storm theatres playing M-G-M attractions.
THEY draw!
DON'T be satisfied with a modest business

WHEN you can taste the sweet profits of
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CUSTOMERS waiting on line to see
THE big, popular M-G-M stars who appear in
THE gay, up-to-the-minute hits produced by the live showmen of M-G-M . . .
THE widely heralded Road-Show Successes
FRESH from legitimate theatre engagements . . .
YOUR public reads about the great things
M-G-M is doing . . .
THEY want to see the talked-about entertainments.

* * *

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TWO years of brilliant successes have built up some rep!
CASH in on it . . .
M-G-M has walked away with the cheers, the praises, the hurrahs.
LET that noise work for you.
M-G-M today is doing the exciting, new things in production
THAT papers write about and folks talk about.
SHOWMANSHIP brings 'em in.
THAT'S M-G-M all over!

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LA BOHÉME
—
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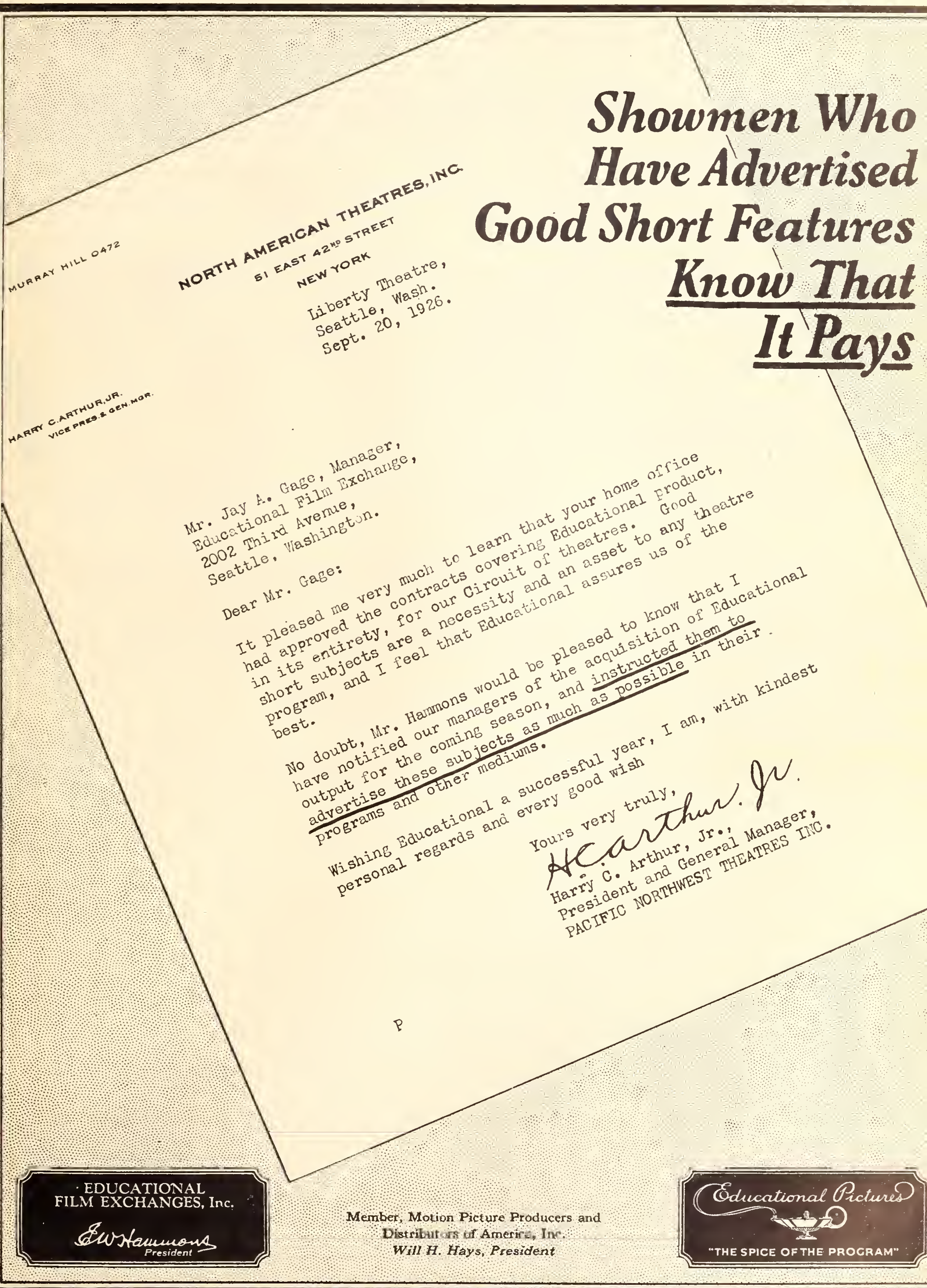
OH BOY!

Showmen Who Have Advertised Good Short Features Know That It Pays



MURRAY HILL 0472

NORTH AMERICAN THEATRES, INC.
51 EAST 42ND STREET
NEW YORK

HARRY C. ARTHUR, JR.
VICE PRES. & GEN. MGR.

Liberty Theatre,
Seattle, Wash.
Sept. 20, 1926.

Mr. Jay A. Gage, Manager,
Educational Film Exchange,
2002 Third Avenue,
Seattle, Washington.

Dear Mr. Gage:

It pleased me very much to learn that your home office had approved the contracts covering Educational product, in its entirety, for our Circuit of theatres. Good short subjects are a necessity and an asset to any theatre program, and I feel that Educational assures us of the best.

No doubt, Mr. Hammons would be pleased to know that I have notified our managers of the acquisition of Educational output for the coming season, and instructed them to advertise these subjects as much as possible in their programs and other mediums.

Wishing Educational a successful year, I am, with kindest personal regards and every good wish

Yours very truly,

H C Arthur. Jr.

Harry C. Arthur, Jr.,
President and General Manager,
PACIFIC NORTHWEST THEATRES INC.

P

EDUCATIONAL FILM EXCHANGES, Inc.
E W Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

Fredman's 14 Points on "Michael Strogoff"

(No. 506 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corp.)

I have never been brave enough to say the remarkable things about any picture which Mr. Ernest W. Fredman says of "Michael Strogoff." And yet Mr. Fredman, of Film Renter & Motion Picture News of London, is an unusually conservative critic.

Just read some of the points he makes with reference to this Mighty Picture!

No. 1—"Mighty is the only description to apply to this tremendous Jules Verne film."

No. 2—"Seldom in the history of kinematography has this production been equalled."

No. 3—"The producers have lavished a fortune on its making, for it has some of the most elaborate sets seen on the screen."

No. 4—"The picture literally throbs with thrills that follow in swift succession."

No. 5—"Tremendous battle scenes in which thousands of the Latvian army take part, the burning of towns, fearless riding are features of this wonder production."

No. 6—"The camera and technical work is astounding."

No. 7—"The most thrilling scene of all is the fight between two men, which for sheer strength and suspense is one of the greatest fight scenes ever portrayed in a motion picture."

No. 8—"Some of the finest acting ever seen on the screen is to be witnessed in this picture."

No. 9—"Ivan Moskin's acting throughout is magnificent, and in the fight scene he is literally immense."

No. 10—"Every artist in the cast lends wonderful characterization to his part."

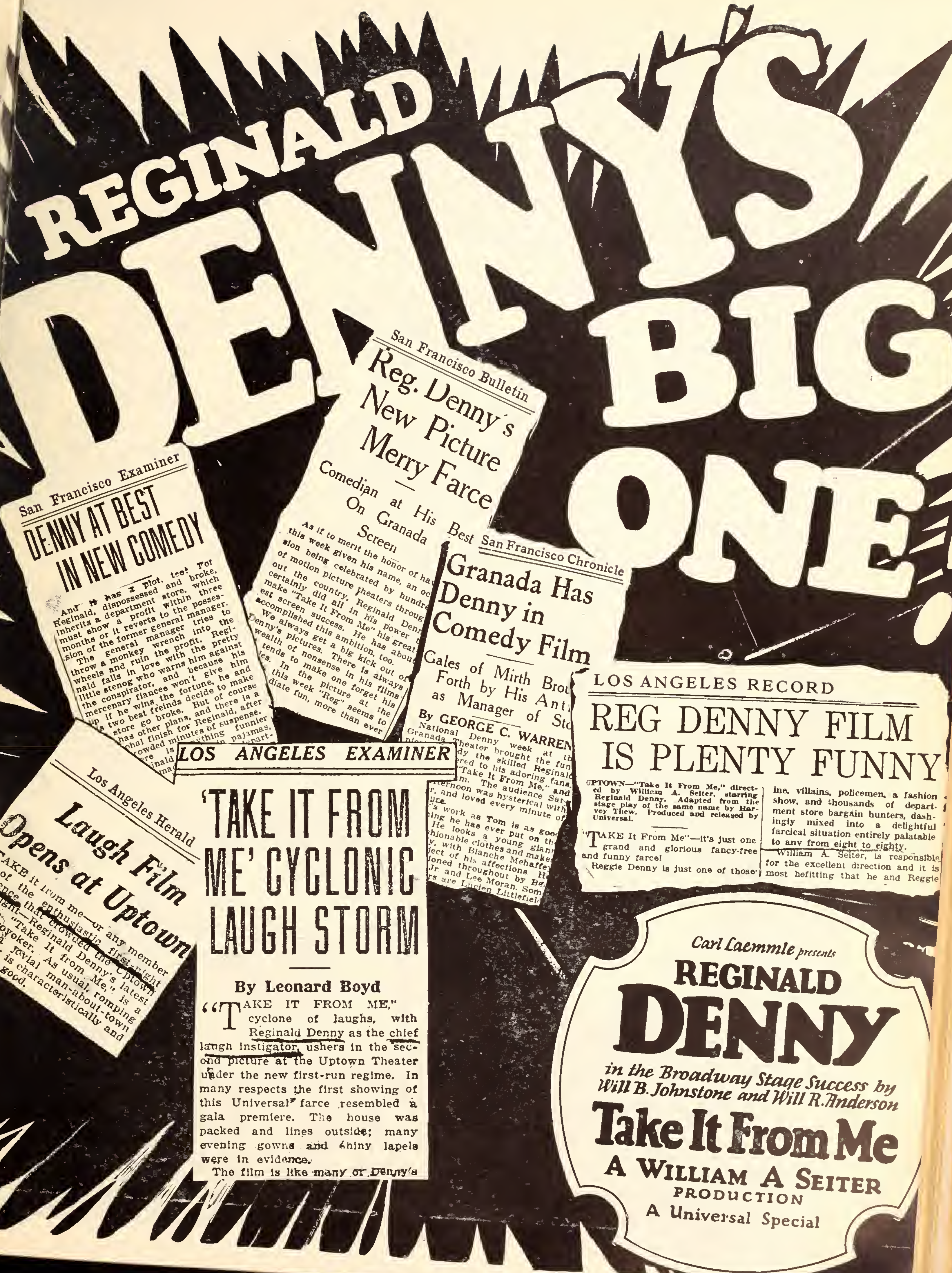
No. 11—"A mighty production conceived on immense lines."

No. 12—"A stupendous picture literally packed with entertainment value."

No. 13—"All through the film there are any number of big moments."

No. 14—"The whole production is so enthralling that it is certain to be a tremendous success. It is one of the greatest box office attractions of all time."

Whew! There's a mouthful for you! And every word of it is true. If you miss "Michael Strogoff" you miss the season's biggest bet!



REGINALD DENNY'S BIG ONE!

San Francisco Examiner

DENNY AT BEST IN NEW COMEDY

And it has a plot, too! For Reginald, dispossessed and broke, inherits a department store, which must show a profit within three months or it reverts to the possession of the former general manager.

The general manager tries to throw a monkey wrench into the wheels and ruin the profit. Reginald falls in love with the pretty little stenog who warns him against the conspirator, and because his mercenary fiancee won't give him up if he wins the fortune, he and s two best freinds decide to make store go broke. But of course has other plans, and there is a phal finish for Reginald, after rowded minutes of suspense. ere is ything funnier inald in pajamas, mad depart-

---

San Francisco Bulletin

Reg. Denny's New Picture Merry Farce

Comedian at His Best On Granada Screen

As if to merit the honor of hav this week given his name, an oc sion being celebrated by hundre of motion picture theaters throug out the country, Reginald Denn certainly did all in his power t make "Take It From Me" his great est screen success. He has abou accomplished this ambition, too.

We always get a big kick out o Denny's pictures. There is always wealth of nonsense in his films tends to make one forget his les. In the picture at the this week "Reg" seems to diate fun, more than ever

---

San Francisco Chronicle

Granada Has Denny in Comedy Film

Gales of Mirth Brou Forth by His Ant as Manager of Sto

By GEORGE C. WARREN

National Denny week at th Granada Theater brought the fun dy the skilled Reginal ered to his adoring fans. "Take It From Me," and m. The audience Sat- ternoon was hysterical with r. and loved every minute of ure.

's work as Tom is as good ing he has ever put on th He looks a young glam hionable clothes and makes y, with Blanche Mehaffey ject of his affections. H ioned throughout by Be Jr. and Lee Moran. Som rs are Lucien Littlefield

---

LOS ANGELES RECORD

REG DENNY FILM IS PLENTY FUNNY

UPTOWN—"Take It From Me," directed by William A. Seiter, starring Reginald Denny. Adapted from the stage play of the same name by Harvey Thew. Produced and released by Universal.

"TAKE It From Me"—it's just one grand and glorious fancy-free and funny farce!

Reggie Denny is just one of those·

ine, villains, policemen, a fashion show, and thousands of department store bargain hunters, dashingly mixed into a delightful farcical situation entirely palatable to any from eight to eighty.

William A. Seiter, is responsible for the excellent direction and it is most befitting that he and Reggie

---

Los Angeles Herald

Laugh Film Opens at Uptown

TAKE it from me—or any member of the enthusiastic first-night audience that crowded the Uptown st night—Reginald Denny's latest ccess, "Take It from Me," is a h-provoker. As usual, romping gh a jovial man-about-town enny is characteristically and ntly good.

LOS ANGELES EXAMINER

'TAKE IT FROM ME' CYCLONIC LAUGH STORM

By Leonard Boyd

"TAKE IT FROM ME," cyclone of laughs, with Reginald Denny as the chief laugh instigator, ushers in the second picture at the Uptown Theater under the new first-run regime. In many respects the first showing of this Universal farce resembled a gala premiere. The house was packed and lines outside; many evening gowns and shiny lapels were in evidence.

The film is like many of Denny's

Carl Laemmle presents

REGINALD

DENNY

in the Broadway Stage Success by
Will B. Johnstone and Will R. Anderson

Take It From Me

A WILLIAM A SEITER PRODUCTION

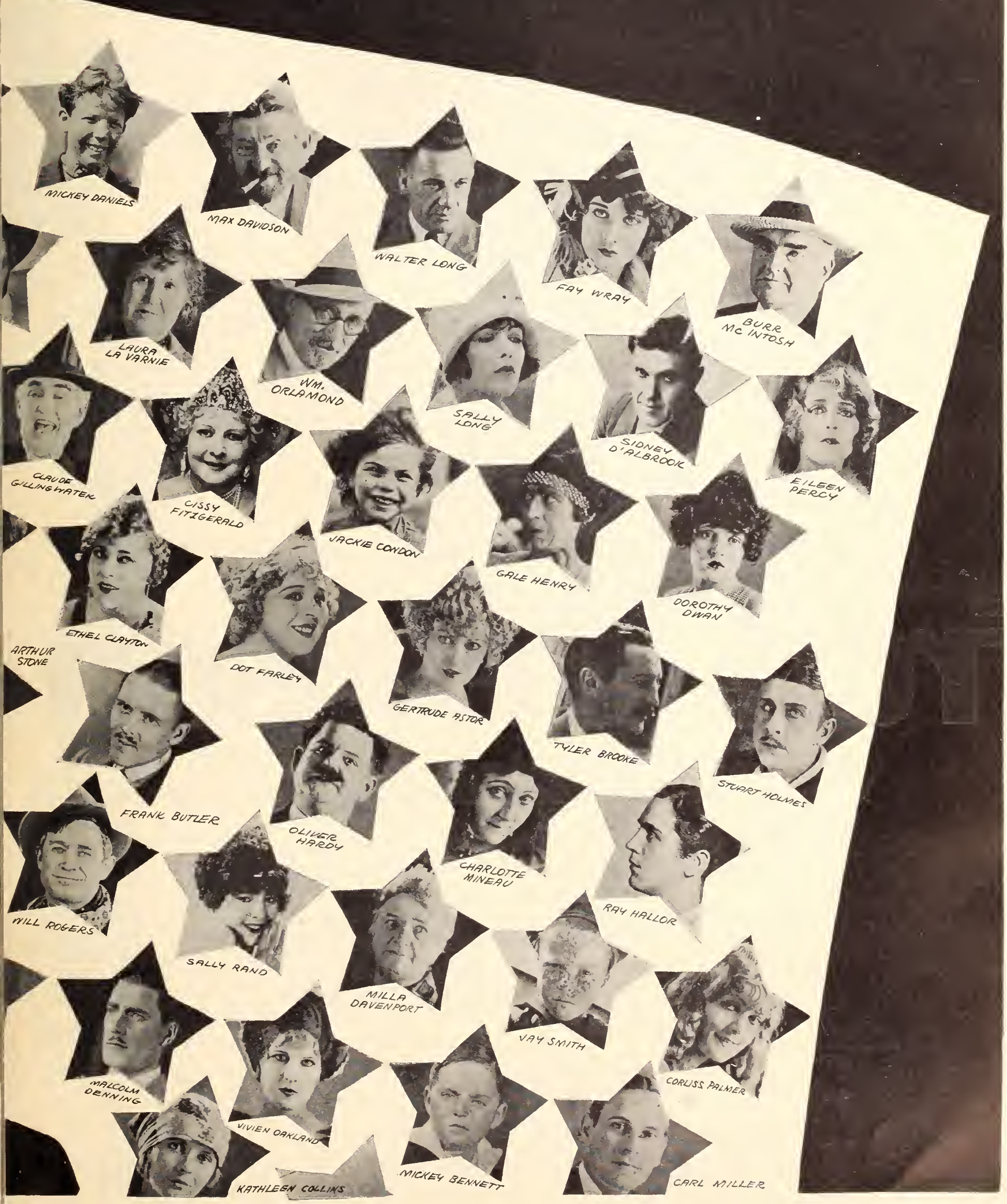
A Universal Special

Join the Army
of enthusiastic exhibitors of

HAL ROACH COMEDIES

Pathécomedy
TRADE MARK

On to Independence *under* Hal Roach's "Star Spangled Banner" to the tune of *"Old Box Office, Here We Come!"*



EXHIBITORS
PLEASE TAKE
NOTICE

The Second

Fred Thomson

picture of the 1926-27 season was announced under the title of **"THE DESERT LEGION."**

Prior to going into production it has been considered advisable to change this title.

We are taking this method of notifying all exhibitors who have booked this feature, or contemplate booking it, that the title has been changed from **"THE DESERT LEGION"** to **"DON MIKE."**

GREATER F. B. O.
1560 Broadway
New York City

At the kick-off of the greatest foot ball season in history *First National* delivers the Foot-ball classic of the ages

Forever After

with

Mary Astor & Lloyd Hughes

Down the field—straight between the box-office goal posts! ▪Greatest foot-ball action—Touchdown after touchdown of thrills .... Rolling up the score of FIRST NATIONAL Successes!

Adapted from
Owen Davis' stage success
DIRECTED BY
F. HARMON WEIGHT
PRODUCTION MANAGEMENT
B. P. FINEMAN

First National Pictures

A First National Picture

It'll stand 'em on their heads!

They'll come strutting to see

CORINNE GRIFFITH

do that thing in

Syncopating Sue

Presented by
Asher, Small *and* Rogers
An original story by Adelaide Heilbron . . . . *Continuity by* *Adelaide Heilbron and Jack Wagner*
Directed by Richard Wallace
Management . . E.M.Asher

Plays a tune that sounds exactly like the jingle of money-bags behind your box-office window.

First National Pictures

A First National Picture

Motion Picture News

Volume XXXIV NEW YORK CITY, NOVEMBER 6, 1926 No. 19

You Can't "Quota" the Public

THE luncheon last week to Emil Jannings seemed to the writer, a symbol, a visualization almost, of the international film.

That—the international film—was the keynote of the luncheon speeches; and some true things were said—by Will H. Hays, Jesse L. Lasky, Eric Pommer and others.

Two of Mr. Hays' remarks stood out in the writer's mind: (1) The public is the only master of the film. (2) Hollywood is today an international colony of creative folks.

It seems to me, as we have stated before, that there is just one answer to the eternally discussed problem of satisfactory and therefore reciprocal film relations between this country and Europe—and that is summed up in the one word *Enterprise.* Enterprise is giving the world public what that public wants.

* * *

The public is the master of the film.

No one country, no producing force in any country, is the appointed master of the film. And certainly the public cannot be mastered by legislative acts. The public cannot be legislated, by quotas between countries, to go and see pictures.

We had an editorial recently along these lines, called "Actual Reciprocity," in which we paid tribute to J. D. Williams, because his enterprise was bringing British-made pictures to the American public through the regular avenues of trade and not through any laws which would attempt to force them into any exhibitor's house.

From London we receive a reply to this editorial. Sir Oswald Stoll is quoted as saying:

"The point I protested against, and the one which is ignored, is control of distribution of British pictures in Great Britain by the Americans. As to world distribution the purchase of British pictures by Americans is no guarantee of it."

If the distribution of British pictures in Great Britain is controlled by Americans we were not aware of that fact. Nor can we conceive of any control of pictures anywhere except through business enterprise. Sir Oswald rightly says that the purchase of British pictures by Americans is no guarantee of their world distribution. That is perfectly true. There is only one guarantee of the world distribution of any picture wherever made, and that is pictures so made that the world public will pay to see them.

Great Britain, we understand, will attempt to impose a quota on American films—in other words legislate the trade in films between this country and Great Britain.

That means in effect that legislation will attempt to force the public of each country to go to see pictures, which, of course, the public will not do at all.

Great Britain's position today, as I see it, is briefly this:

The Federation of British Industries, realizing that trade in general follows the film, demands that British films be made and distributed throughout the world.

This is to the end that British goods in general may also be well distributed.

Now the makers of these other goods must realize that the goods can only be sold successfully on a competitive basis of quality and price. No quota system is asked for these goods. Yet a quota is demanded on films.

Films, of course, are merchandise. Why should, or rather how can, these goods be singled out to bear a quota system?

You cannot "quota" the public into a theatre any more than you can "quota" people into a store. You cannot "quota" the public to buy anything. Consequently, if the public doesn't buy the pictures someone along the line, producer, distributor or exhibitor, or all three, will lose money. That's certain.

Enterprise, in giving the public what the public will buy, is the one determining factor with films, or shoes, or food, or automobiles or any other goods.

W A Johnston

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1926

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Speaking Editorially

A SLASHING attack on the "quota" which the Federation of British Industries is urging, the "quota" being aimed of course at America, is contained in a recent issue of *The Kinematograph Weekly*, London. The attack is of great signficance because it comes from a British trade journal and shoots to pieces the false premises upon which the F.B.I. campaign is waged.

"Everyone in the film trade—and one includes those British producers who are in favor of the F.B.I. policy for the very good reason that it will absolve them from the stress of commercial competition—recognizes the fundamental fallacy of the Quota policy," says *Kine.*

"The F.B.I. gives the whole game away when, indicating a certain number of recent British films, it quotes a whole series of glowing reports from *Kine.* and other papers to prove that these pictures are worthy of general exhibition—and then uses the admitted fact as an argument for the compulsory exhibition of unmade British films of unknown merits."

* * *

"COULD one frame a more absurd and self-stultifying statement than that, because a number of excellent British films (made under conditions of free competition) will secure general and profitable exhibition, it is necessary to guarantee their exhibition?" *Kine.* asks and continues:

"The bogey of protection subsisting on the 'Empire market' is deliberately erected in order to obscure the complete failure of . . . . British producers in general to make films good enough for the *world market* on which alone British productions can be commercially established. The claim for a Quota is a claim for subsidy, from the exhibitors' pockets, for recognized inefficients.

"The pretense that good British films do not get adequate exhibition in England—and every penny in rentals to which they are entitled on merit—is shaken by the F.B.I.'s own quotation of the enthusiastic reception recently given to good British films. It would be shattered to pieces if the rentals paid for those pictures could be published."

"THE real solution of the British production problem is, of course, that the British producer, like any other manufacturer, should study the larger markets essential to his existence, and make films worthy of them," the British writer continues.

"Good films will open any door to the British producer. While he remains too lazy or too unskilful to use that key, the British exhibitor has every right to refuse to endow him by showing indifferent films, at artificial prices, to a public which wants the best only—and even now rewards any British producer who provides it."

* * *

ELSEWHERE in this issue appears the first of a series of articles by John Grierson which will, we are sure, provoke wide discussion. Mr. Grierson is a critic of the motion picture who speaks bluntly—but who has something more than brickbats to offer. Many persons will disagree with him on vital points—perhaps rightly—on important points. That is natural, and healthy. The significant thing is that here is a man who has something to say about the destiny of the screen, and says it, fearlessly and honestly.

While he does not go so far as to suggest concrete plans for obtaining those qualities which he considers necessary to a great and popular film, he clears the air of much intellectual rubbish and outworn convention. From such sane analysis as this, constructive benefit must follow.

If you believe in the motion picture as a great entertainment factor and a vital force in the lives of men and women everywhere, we commend to you Mr. Grierson's thoughtful and thought-compelling articles. More will follow.

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

Adolph Zukor

BROADWAY will see, on the evening of November 19th, the greatest theatre opening to date in all its remarkable history. Such decorative splendor, on such a monumental scale, will be revealed that people will be breathless over its magnificence.

* * * *

I REFER to the new Paramount Theatre. The opening date may be changed, but November 19th is the one an army of 1,650 working men are strenuously aiming at. I walked through the edifice the other day from sub-basement to above the dome and never before have I had such an overwhelming impression of just what picture entertainment in the twentieth century may mean.

* * * *

JOHN FLINN, who has just toured the whole country, tells me—and this was his outstanding impression—that he was somewhat aghast at the elaborate machinery today that presents the film to the public eye. He referred, of course, to the theatres of the country. Well, here on Broadway we are to have the epitome of all this marvelous enterprise and grandeur.

* * * *

TODAY the scaffolding is up everywhere, and the floors are temporarily covered; but as I dodged my way about there were enough glimpses and long shots to give any observer a conception of the radiant splendor that later will be fully revealed. I leave more adjectives for that occasion. Here are just a few impressions of the moment.

The theatre from lobby floor to dome takes up nine stories of the Paramount building. There are two stories below the theatre proper and three above so that all in all it takes up fourteen stories. The operating force will consist of 300 persons.

The marble in the lobby cost a half-million dollars. The Italian quarries from which it comes furnish normally to this country but twenty-five per cent of the amount this theatre required; so that quarries had to be opened up for this order.

A great promenade encircles the dome; there's a Peacock Alley; college, Elizabethan, Marie Antoinette rooms, and dainty Coral and Powder box rooms for the women. No expense has been spared in any detail. It is mighty and opulent, and richly tasteful.

* * * *

I SUPPOSE that when the Roxy Theatre opens we shall enthuse again in these terms, and perhaps increase our verbal efforts at description; but it does seem to me that this Paramount Theatre in cost and beauty must represent the peak of theatre building for some years to come. Certainly it will never fail to remain a splendid symbol of motion picture progress, and an enduring monument to the genius of Adolph Zukor.

* * * *

ON the opening night and in the brilliant throng I know there will be one very proud and happy person—and that is Harold B. Franklin. He knows the intimate details of this elaborate structure, has in fact dreamed them and watched them take form from the days when Broadway saw only a great excavation between Forty-third and Forty-fourth streets. It's a mighty structure and I envy the man who knows that he put his heart and soul into it.

* * * *

THE Paramount is to be a weekly change house with the Publix presentations placed on the elaborate scale that Sam Katz has envisioned for them. It is only a few years ago that this same young man was wont to come quietly from Chicago to New York and study the Broadway presentations of that time from a rear seat. Probably he was planning then the presentation scale of 1926. At any rate, he will know that exhibitors soon will journey far and wide to sit in his own rear seats and take lessons from him.

* * * *

EVERY so often I have lunch with Bob Flaherty at the Coffee House Club. And it's a real treat. From no one else do I get such inspiring talks about the great pictures to be made—and which will be made. He still clings to his ideals of the primitive drama he achieved in "Nanook" and "Moana," but he now plans to make pictures of epic scope and appeal. I will say this—that two of his stories I have heard and some more of his ideas are about the best I have known of since the screen became dramatic. And this is no exaggeration.

CARL LAEMMLE, JR., is evidently a chip off the old block.

He conceived the idea of a series of college life two reelers, and wrote the stories himself. Universal put them into production in feature style not merely in honor of the chief's son but because the staff to a man believed that here they had a likely successor to the famous Leather Pusher series.

Evidently, everybody guessed right. I saw the first three the other day and they are excellent. Exhibitors feel the same way about them for they are booking ahead of the Leather Pushers.

George Lewis, the clean cut, attractive juvenile in "His People" and Dorothy Gulliver, a most sightly young lady are the leads, supported by Hayden Stevenson and others.

Of the three I saw I liked the second more and still more the third, and I believe that this pace will be kept up. That's generally the way when you hit upon a good idea for a series. Ten subjects have been planned, but I believe that like the Leather Pushers they will run to forty and still on, and gather accumulated popularity.

* * * *

ED HATRICK, back from the West Coast, tells me that Metro has some big ones coming along. He enthuses especially over "Tell It to the Marines." Then there are "Tin Hats," "The Fire Brigade," and "The Flesh and the Devil."

We will have an article on them and other big ones from Edwin Schallert.

* * * *

BUSINESS is brisk at the Capitol this week on "The Magician"; may reach $60,000; would be held second week except that M-G-M is anxious to open "Bardelys, the Magnificent." "Bardelys" is expected to break records, and is hoped to go into a third week. "The Prince of Tempters" at the Mark Strand, aided by personal appearances, is having a better than average second week. "The Better 'Ole" at the Colony is cramming them in, while "Don Juan" shows signs of dropping just a little. "The Scarlet Letter" is tapering off. "London" at the Rivoli, is doing well but breaking no records. "Kid Boots" has been a disappointment at the Rialto, despite high expectations, and will come off in another week. "Sorrows of Satan" at the Cohan is a disappointment to Famous—somewhat offset by the phenomenal business "Beau Geste" continues to do at the Criterion.

Major Edward Bowes, managing director of the Capitol Theatre and M-G-M executive, welcomes Princess Ileana of Rumania to a reception tendered her there

Duane Thompson, comedy favorite, who is gaining attention in more serious roles. She will be seen in "April Fool," a special Chadwick production, soon

Roy D'Arcy, who completed work in "Valencia" (M-G-M), just before coming East, with Al Fox, manager of WHN Movie Club, through whom he broadcast recently

PICTURES AND PEOPLE

MEDALS

TWO asterisks were pinned on the proud breasts of picture producers this week by the National Board of Review. The subjects selected as worthy of special distinction were "So's Your Old Man," Paramount's new W. C. Fields comedy feature, and Burbridge's "The Gorilla Hunt," which Film Booking Offices is distributing.

A ROYAL RECEPTION

OF the many functions tendered the visiting royal Rumanian party in New York, none was of more interest to the film colony than the reception for the Princess Ileana at the Capitol Theatre last Saturday morning. Coming on the seventh anniversary of the theatre, it was an especially gala occasion.

In connection with the reception, a platinum and diamond wrist watch was presented to Queen Marie by the theatre personnel, which Her Majesty graciously accepted.

FILMING A QUEEN

LEONARD MITCHILL, newspaper man, photographer, publicity man and short subject producer, who has been making an interesting series of short novelties in association with George Morris, has just completed an assignment which required the tact of a diplomat and the prowess of an athlete. For some years the press representative of the United States Lines, Mitchill was engaged to handle the publicity on the trip of the Queen of Rumania from Paris to New York in story and picture. He sailed for Paris on October 2 aboard the Leviathan, with Ray Viktorin, the steamer's photographer, as assistant. By

Hedda Hopper and Cranford Kent in a scene from "Mona Lisa," one of the Romance productions in Technicolor, based on the famous painting by da Vinci and co-directed by Eugene H. Roth and Arthur Maude, for Educational release

Jannings and his mocking-bird have nothing on Johnny Hines, First Nat'l comedian, who took Loretta, the parrot, with him to the West Coast this week

Eugene W. Castle, head of the Castle Films, a film pioneer who is scoring strongly with his unusual novelty short subject releases

Richard Barthelmess, First National star, snapped aboard the S.S. France, on which he sailed for a five weeks' vacation on the Continent last week

M. H. Hoffman, personally in charge of the making of Tiffany Productions on the West Coast, has assembled an especially fine cast for "College Days," of which these three stills will give some idea. In the first are W. A. Carroll, Lawford Davidson and Charles Delaney; in the second, Marceline Day and Delaney; and in the third, Duane Thompson. Jimmie Harrison, Delaney and Edna Murphy

agreement no other photographers made the trip, Mitchill being held responsible to deliver movie negative and stills on his return to New York to all the newsreels and photo syndicates. In Paris he was joined by Mrs. Hortense MacDonald, Paris publicity representative of the U. S. Lines.

Queen Marie let it be known that while she would not avoid the camera, she would absolutely not pose, so everything had to be "shot on the wing." Mitchill and Viktorin then spent four hectic days following the royal party about Paris. Aboard the Leviathan the job was just as strenuous, for pictures had to be obtained without offending Her Majesty. Mitchill and Viktorin alternated with the motion camera, the other shooting the stills. A considerable amount of valuable human interest negative was obtained, Captain Hartley proving of great assistance. This was rushed ashore from Quarantine when the Leviathan docked, Fox and Kinograms incorporating some of it into their current issues.

From the still negatives made aboard ship 25 were selected. Twenty-five enlargements were made from each of these by means of a special enlarger which used short exposures to offset the vibration of the ship. These were delivered to representatives of the New York newspapers and syndicates long before the Leviathan docked.

Mitchill, who lost 12 pounds on the trip, is resting up by assembling and editing a two-reel special on the event for non-theatrical use, after which he will resume work on "The Roof Tops of New York," one of his own series.

HENRY KING

WE had the pleasure of a chat the other afternoon with Henry King, the director, who is here for a brief rest between pictures. It is always a delight to talk to him, for King is one director who, off the set, is a regular human being and not a director. His last picture, filmed in the Nevada desert, entailed endless hardships and responsibility, but you cannot get him to talk of that. When he discusses a situation or a gag in a past success he tells you where he got it, giving the credit to someone else. He combines a sure knowledge of legitimate hokum and "gags" with a keen sense of human values, which makes them no longer "hoke" as he employs them.

He will talk by the hour of the wonderful work done by his cameraman, his continuity writer—but rarely ever of the work of Henry King. Probably his sense of humor is too keen to adopt the pose which afflicts some who achieve success in his field, but what ever the reason, it is a pleasure to pay tribute to a man who is not too busy being a real director to be a real human being.

FAREWELL LUNCHEON

AS a gesture of farewell, Ray Rockett, First National producer, gave a luncheon to all the members of his organization, as well as a number of other invited guests, at the Eastern First National studio last Wednesday. The studio is being closed and the unit moved to Burbank.

JANNINGS AT A. M. P. A.

BEFORE departing for the Paramount convention and the West Coast Emil Jannings was the guest of honor last week of the A. M. P. A. at its regular weekly luncheon.

L-M-G-M BALL PLANS

ALL indications point to a brilliant success for the Loew-Metro-Goldwyn-Mayer Movie ball at the Hotel Astor on Saturday evening. Among the players who have promised to attend are Alice Terry, Pauline Starke, Alice Joyce, Lois Wilson, Richard Dix, Eleanor Boardman, Lois Moran, Lya de Putti, Mary Alden, Hope Hampton, George Walsh, Pauline Garon, William Powell and many others. Harry Lauder and his entire troupe, numbers from the "Vanities," "Castles in the Air" and other musical shows will be presented. Vincent Lopez and his orchestra will play. The "Breakfast Show" at 6 a. m. will include the entire productions from the Silver Slipper, the Playground, the Texas Guinan, the Cotton Club and the Club Anatole. R. M. Burnside will act as stage manager.

STARS MEET PRESIDENT

THE group of players now making exteriors in Washington, D. C., under the direction of Lothar Mendes for "The Song of the Dragon," a Robert Kane production being made for First National release, met President Coolidge at the White House on Sunday. These included Dorothy Mackaill, Lawrence Gray, William Collier, Jr., Gail Kane, Eddie Gribbon and Jack Ackroyd. The President expressed his pleasure at meeting these stars and the hope that they would enjoy their stay in the capital city.

JAMES-BLACKTON NUPTIALS SET

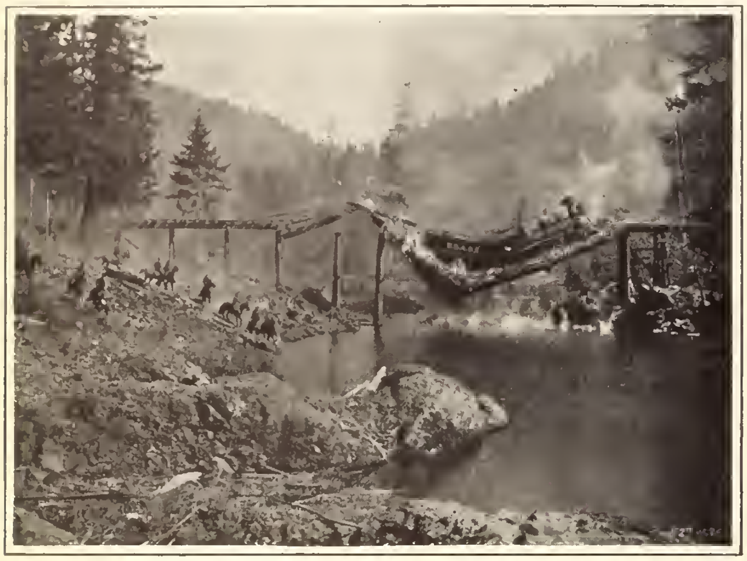
GARDNER JAMES and Marion Constance Blackton are to be married in Hollywood on Christmas Day, it was announced this week. Miss Blackton was assisting her father, J. Stewart Blackton, as casting director and scenarist when James first applied for work on the screen, which he was given. Now he is under a five year contract to Inspiration.

Leonard Mitchill, of the U. S. Lines, on the S.S. Leviathan, photographing the Princess Ileana of Rumania. With her are Prince Hohento-. Sidney Heller, the New York youngster who was introduced to the Queen, and J. Georgesco, of the Rumanian Royal orchestra

BUSTER'S FIRING SQUAD

SOMETHING unusual in camera work, even on a comedy spectacle like Buster Keaton's "The General," is to be expected, since twelve motion picture cameras, operating from as many angles, shot the film in Cottage Grove, Oregon. Chief cinematographer Devereaux Jennings had a score of assistants on the difficult camera assignment, with the frequently moving railroad train sequences and the dramatic long shot of the trestle sequence, with the old Civil War engine toppling over into the river.

Forty thousand dollars of Joseph M. Schenck's money went into one scene, according to reports, costing more than any single comedy sequence on record. Two thousand Union and Confederate "soldiers" were used in the scene, showing one of three locomotives crashing over the side of a burning bridge. It was not done in miniature, though it might have been done that way for $1,000. But Mr. Schenck insists on the actual thing, so the boys got out the cameras.



One of the locomotives used in "The General," Buster Keaton's first United Artists picture, plunging through a burning trestle, while 12 cameras record the costly scene. The taking of this difficult sequence is described in detail elsewhere

On the sides of hills, in the water looking up, on a tree looking down, cameras in front of them, over them, at the side of them, the actors worked. One cameraman was down in a boat on the river, shooting up at an angle. Another was perched on a tower erected over the trestle. The man in the boat was nearly killed when the engine toppled over near him, splashing debris over his slight craft.

Jennings, who started life as a civil engineer and switched over to films fifteen years ago, had Bert Haines as second cameraman; Elmer Ellsworth, assistant cameraman; Byron A. Houck, still photographer; and Dale Clawson and William Piltz directing the cameramen who made running, angular and always perilous shots.

Ellsworth and his camera were thrown from a barge in the rapids of an Oregon river during the shooting of the battle scene. Ellsworth's arm was fractured and he was kept off the firing line for several weeks, while work went on.

In this record achievement for camera work on a comedy, 200,000 feet of film for Buster's first United Artists picture were made. Shots were taken from risky perches on Civil War locomotives traveling at top speed; from tops of swaying cannon in battle scenes; from slippery rocks in the middle of flood-swept rivers; from burning bridges; in fact, from any angle that would add to the thrills and laughs in the costliest comedy ever produced.

From the quarter-million footage already shot, Buster and his editors and cutters are selecting the necessary amount for a feature length picture—which means that 193,000 feet of fine camera work will go into the Keaton archives and 7,000 feet will be viewed by laughing Keatonish folk when Buster's first United Artists film comes to the screen.

COASTWARD BOUND

BEULAH LIVINGSTON left New York this week for Hollywood, where she will confer on stories for the coming year. She will also gather data for a series of magazine articles.

The Fox A. C. Bowling team, which leads the Motion Picture Bowling tournament in New York with three victories. The members, left to right, are: Jack Salle, Fred Uhlenbusch, John Bodnar, Arthur Busch, John Mattson, Abe Goodman, R. B. Simonson, Al Star, John Ryan, Moe Krane, bowling chairman, and Wesley Wyckoff

OFF TO BURBANK

ALMOST two years to the day from the time that First National opened its Eastern studios, they will now close upon the completion of "Not Herbert," and the Ray Rockett unit will move to Burbank, Cal. This will leave only Robert T. Kane producing for First National in the East. Among those heading for the West will be Mr. Rockett, Howard Higgin, the director, Virginia Lee Corbin, Pauline Starke, Lloyd Whitlock and Sam Hardy.

Twenty productions have been made at the old Biograph plant during its tenancy by First National. By coincidence, Ben Lyon, who appeared in the first picture, also appeared in the last, leading him to remark that he never started anything that he didn't finish.

A NEW NATIVE SON

JOHNNY HINES, who has been a feature of Manhattan's Broadway for years, as vaudeville actor, comedian and star, has pulled up stakes and set sail for Hollywood, where he will make two pictures.

Our own Matt Taylor, one of the home town boys who has made good, will follow the trail blazed by Johnny later in the week, and will work on future Hines stories in sunny California. He also expects to turn his typewriter toward dramatic productions.

Emil Jannings (right) and Mrs. Jannings are welcomed to America by Jesse L. Lasky on behalf of Paramount and the American film industry, to which Jannings will, it is hoped, bring added lustre

Conrad Veidt, German film star, arrives in Hollywood to play Louis XI in "The Beloved Rogue" (United Artists); left to right: Hans Kraley, Paul Bern, Ernst Lubitsch, John Barrymore, John W. Considine, Jr., Fred Niblo and Sid Grauman, who met him at the station. Veidt, himself, is fourth from the left, between Lubitsch and Barrymore

FROM THE CAMERA MAN'S ANGLE

WITH so much importance being attached to the camera end of moving pictures (it would seem in some respects that this is being over-stressed), it is interesting to get the viewpoint of a master of the craft. Surely that is the status of Karl Freund, the man who has done such remarkable things for Ufa in photographing their most successful and widely acclaimed pictures such as "Variety," "The Last Laugh," "Metropolis," etc. Comparatively recently he has been engaged as production-director for the European Fox company.

In a recent interview he voiced the following ideas, all of which are of interest to anyone in the moving picture game, no matter in what capacity.

"I want to demonstrate that the role of the camera has hitherto been erroneously subordinated—especially here in Germany—to the other elements that go to make up a picture; and that it is the mission of the camera to create a mode of expression that shall be specifically the language of the film. I want, as far as possible, to get away from the traditions of the speaking stage and continually to ferret out new pictorial effects and dramatic possibilities for the movie.

"I am going to introduce a new method of production that will economize tremendous sums and thereby prove that no fabulous capital is needed in order to produce really original and effective pictures.

Louis B. Mayer and party, including May McAvoy, arriving in New Orleans in connection with the showing of "The Fire Brigade" (Metro-Goldwyn-Mayer) at the annual convention of the International Fire Chief's Association

"We are beginning with two symphonic pictures by Walter Ruttmann. The first is called 'Berlin' and is to show the rhythm of this big city. The second is to be dedicated to sport, and no one who believes in the independent future of the movie can possibly doubt the honest endeavor of this picture to discover new territory.

"With the Ruttmann symphonies I am attempting to break completely with the traditional dramatic style of picture and am trying with my camera to produce a document typical of our epoch, that shall be at once a work of art and a faithful mirror of life and emotions. I mean besides to apply my prolonged experience as camera man to bringing new life into the traditional film style."

Fox officials at the opening of the new Fox Films exchange in Los Angeles; seated, left to right: Sol M. Wurtzel, James R. Grainger, J. J. Sullivan; standing: Ben Jacksen, Howard J. Sheehan, George E. Marshall. Mr. Sullivan is manager of the L. A. branch

MRS. PAUL LENI RETURNS

AN arrival in New York this week was Mrs. Paul Leni, wife of the former Ufa director and art director, now at Universal City. Mrs. Leni went right on to the Coast to rejoin her husband before he begins camera work on "The Cat and the Canary." The Lenis have acquired a Beverly Hills home, and many of the rare art objects from their Berlin house are being shipped here. Mrs. Leni was accompanied by Miss Olga Kuntze, stage and screen actress, who is on her way to Los Angeles to be married to Paul Stein, the director.

A KNIGHT OF THE NEWS CAMERA

ANDRE GLATTLI, one of Pathe News' European correspondents, has returned to his post in Paris after spending a month with Editor Emanuel Cohen and the Pathe News staff studying the latest developments. Glattli has been the hero of a hundred noted exploits on the film frontiers of Europe, and has had many close calls in the Spartist uprising in Germany, the Moroccan campaign and the Bulgarian revolution.

SPECIAL ROMANCE SHOWING

AN interesting affair has been arranged by Educational for Friday of this week at the American Museum of Natural History, when the first three Technicolor pictures, based upon famous paintings and made by Romance Productions, will be shown to all of the art supervisors of the New York public schools, as well as the members of the New York chapter of the Visual Instruction Association of America.

CREDIT TO COLUMBIA

TWO Columbia pictures, "The Lone Wolf Returns" and "Who Cares?" have been chosen by the National Board of Review for its annual selected list of worth-while films based upon popular novels. This list is widely circulated in connection with Motion Picture Book Week, November 7 to 13.

British Films Are Discussed at Dinner

Loew, Lieber, Burkan and Guest of Honor Speak at Testimonial Affair to Ernest W. Fredman, Editor of Film Renter

WIDER recognition of the aims and purposes of British film producers was advocated as a possible means of averting unfavorable quota legislation in Great Britain by Ernest W. Fredman, editor of The Film Renter and Moving Picture News of London, at a testimonial dinner given in his honor by the A.M.P.A. at the Hotel Biltmore on Tuesday evening. More than a hundred leading members of the industry, representing all its branches, were in attendance.

The affair assumed the character of an impromptu and good-natured debate, with Robert Lieber, president of First National, and Marcus Loew, head of Metro-Goldwyn-Mayer, presenting the American distributors' side, and Nathan Burkan and Mr. Fredman urging some action to avert hostile legislation in Britain.

Walter F. Eberhardt, president of the Advertisers, said that the dinner had grown beyond the proportions of an A.M.P.A. affair, and that he was therefore turning the gavel over to a man well qualified to preside, Dr. A. H. Giannini.

In introducing the first speaker, Nathan Burkan, Dr. Giannini related his own impressions of the general European situation as a banker, and stated his belief that matters might be more serious than they were regarded in some quarters.

Mr. Burkan told of the British film situation as he had found it on various visits. Serious loss might result, he believed, if something were not done to aid British production in a fair manner. At the same time, he warmly defended American producers against the charge that they were consciously using the screen as a means of propaganda. They are much too busy striving to put entertainment values in to think of advertising American goods or aims, he said.

Marcus Loew, who followed him, brought frequent laughter and applause by his good-natured "kidding" of Mr. Fredman. He said that he believed there was a danger of taking the situation too seriously. He was confident, he said, that everything would come out all right because he knew that American distributors intended to do the right thing.

"I don't want to repeat the speech I made in London," he said, "but I do want to say again that we will welcome good pictures, no matter where they are made. But remember that our theatres are closed even to our own pictures when they are poor, and I don't believe that we should play other pictures, either, unless they are good."

Robert Lieber, the next speaker, likewise spoke in a good-humored but earnest vein. He pointed out that perhaps the reason that America had excelled in picture making up to now was that the American masses needed entertainment worse than any other public, and that this necessity had brought about the present condition. Only entertainment value for the masses, he pointed out, would give any nation a leading place on the screens of the world, and tomorrow some other nation might surpass America in this respect. If British producers successfully turned out entertainment for the masses, he said, they would find no difficulty in obtaining a place for their wares.

Mr. Fredman, the last speaker, was introduced as a champion of fair play and a friend of the American industry. He thanked the assembled guests warmly for the honor they had done him, and warned them that he was going to speak frankly of a situation that demanded plain speaking.

Action by the British Government to bring about a 12½ per cent quota was imminent, he warned, but a suitable gesture of reciprocity might avert this if it came in time. He appealed to those present who were in a position to take such action to consider the situation seriously.

He told of some of the things which had created resentment against American pictures in Britain, and regretted the caricaturing of British life and manners seen in some films.

American distributors, he felt, compared British productions with their own "Big Parades" and "Covered Wagons" when they were considering them for distribution, although they themselves were able to make but a few such pictures. British producers, he said, could not possibly make such films at the present time, if for no other than financial reasons, and their pictures were simply intended to be modest, entertaining program films, in which effort he believed they were succeeding.

In closing, he appealed strongly for a gesture from the American industry which would convince the British trade of its desire to help England find its place in the sun, thereby avoiding the possible loss of a valuable and important market, which would be accompanied by much rancor and ill-feeling.

The list of those present at the dinner included:

Bert Adler, John W. Alicoate, Louis Auerbach, H. A. Bandy, J. C. Barnstyn, Gus Barth, David Bernstein, Mr. Bertrand, W. C. Boothby, Major E. W. Bowes, Joseph Brandt, E. Oswald Brooks, Colvin Brown, Nathan Burkan, Mr. Burwanger, Milton Cohen, Jack Cohn, Roy Crandall, Merritt Crawford, Herbert Cruikshank, S. A. D'Alberich, Lynde Denig, Ned Depinet, E. B. Derr, H. O. Duke, Walter F. Eberhardt, S. Charles Einfeld, Al Feinman, Felix Feist, John C. Flinn, Ernest W. Fredman, Isidore Frey, Leopold Friedman, Walter Futter, Dr. A. H. Giannini, Edward Godal, Harry D. Goldberg, Al Greenland, Toby Gruen, Paul Gulick, Harry Ham, Pete Harrison, George Harvey, Fred L. Herron, Charles F. Hynes, Lou Jacobson, E. Bruce Johnson, W. A. Johnston, Maurice Kann, Henry King Arthur W. Kelly, Edward L. Klein, Jacques Kopfstein, Dwight C. Leeper, Barron Lewis, Robert Lieber, Marcus Loew, Ferdinand Luporini, Hugh McCollum, Fred J. McConnell, Maurice McKenzie, Edward McNamee, Donald M. Mersereau, Charles Mintz, Nat Mintz, A. J. Moeller, L. C. Moen, Vivian Moses, Charles Moskowitz, F. C. Munroe, George O'Neil, Raymond Pawley, Elmer Pearson, David Picker, Joseph Plunkett, Joseph Pollak, Frank Pope, Harry Reichenbach, Arthur Rousseau, Sam Sax, Fred Schader, Nicholas M. Schenck, E. A. Schiller, Joseph Schnitzer, Joseph M. Seider, Al Selig, Victor M. Shapiro, John Spargo, Samuel Spring, Herman Robbins, J. Robert Rubin, A. W. Smith, Jr., Ralph Stitt, John Weber, Joseph Weil, Richard Weil, Robert Welsh, Arthur Whyte, Herbert D. Wilcox, James D. Williams, Pete Woodhull, C. L. Yearsley.

Seattle Expands in Four Months From 7,000 to Nearly 14,000 First Run Seats

AN increase of almost one hundred per cent in the number of first run seats in less than six months—that is the remarkable record established in Seattle, Washington, this year. And what is considered even more remarkable is that the increase has meant even better business for first and second run houses alike. If anyone has suffered, it has been the third rate houses, "musical comedy" shows, and cheaper vaudeville bills.

Six months ago Seattle's first run houses included the Blue Mouse, Coliseum, Columbia, Liberty and Strand, with a total seating capacity of approximately 7,000. The Blue Mouse is John Hamrick's independent house, the Coliseum, Liberty and Strand are part of the Pacific Northwest Theatres chain, and the Columbia is a Universal project.

Since July first, the first run situation has seen the addition of a first run and second run policy in Hamrick's Egyptian Theatre in the University district, with a seating capacity of 1,400; the opening of the magnificent new Fifth Avenue Theatre by the Pacific Northwest chain with a seating capacity of 3,000; the opening of Joe Danz's new Embassy Theatre in the downtown district with 1,000 seats, and the adoption last week of a first run policy at Frank Edward's independent Winter Garden Theatre with a seating capacity in excess of 1,000. Instead of 7,000 first runs seats, therefore, Seattle has added almost 6,500 more in four months—a total of close to 14,000 in a city of 400,000 population. Combine with this two vaudeville houses now running first run pictures, and the situation is complete.

21,766,366 Weekly Attendance in Key Cities

Motion Picture News Survey Shows 3,183 Theatres in Cities of 100,000 and Over; Total for Entire Country in Preparation

By J. S. DICKERSON

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ALL cities of 100,000 and over in the United States supply 21,766,366 patrons each week to motion picture theatres. The total number of houses in these sixty-six cities is 3,183. These are the outstanding facts in a comprehensive, first-hand survey of actual attendance figures compiled by MOTION PICTURE NEWS after inquiry and research extending over a period of several months.

Compilation of picture theatre patronage in cities of 100,000 and over is the first step in arriving at the total attendance per week at all theatres of all classes and descriptions throughout the country. Completion of the attendance survey is now being made by *The News,* and it will reveal the total extent of picture patronage at the box-office for the whole country.

In the 100,000-city survey are included all the big theatres, and the smaller ones, in the chief centres of population. The weekly attendance total for this group, therefore, is an important indication of what the total for the whole country will be.

The survey was made, as stated, first-hand. All guesses, and preconceived ideas, were ignored, the sole purpose being to arrive at the facts as a service which the industry needed.

Summarized, the cities of 100,000 and over are as follows:

	Average Weekly Attendance	No. Theatres
Birmingham, Ala.	132,370	21
Los Angeles, Cal.	831,870	102
Oakland, Cal.	200,300	33
San Francisco, Cal.	507,700	49
Denver, Colo.	251,000	42
Bridgeport, Conn.	144,120	17
Hartford, Conn.	107,480	11
New Haven, Conn.	124,160	16
Wilmington, Del.	122,049	13
Jacksonville, Fla.	128,160	12
Atlanta, Ga.	166,808	15
Chicago, Ill.	1,742,259	331
Indianapolis, Ind.	316,600	60
Des Moines, Iowa	147,000	21
Louisville, Ky.	212,100	33
Boston, Mass.	987,170	110
Fall River, Mass.	90,190	10
Lowell, Mass.	83,310	10
New Bedford, Mass.	102,120	12
Springfield, Mass.	119,600	13
Worcester, Mass.	108,912	11
Detroit, Mich,	761,585	151
Grand Rapids, Mich.	118,910	19
Minneapolis, Minn.	271,810	48
St. Paul, Minn.	166,275	29
Kansas City, Mo. and Kas.	305,800	60
St. Louis, Mo.	772,850	111
Omaha, Neb.	206,500	34
Camden, N. J.	105,100	13
Jersey City, N. J.	180,600	20
Newark, N. J.	385,960	34
Paterson, N. J.	132,230	11
Trenton, N. J.	135,560	19
Albany, N. Y.	106,000	14
Buffalo, N. Y.	417,500	61
Rochester, N. Y.	250,450	26
Syracuse, N. Y.	171,300	26
Yonkers, N. Y.	63,900	8
New York City	4,346,480	551
Akron, Ohio	184,900	32
Cincinnati, Ohio	304,200	46
Cleveland, Ohio	722,200	118
Columbus, Ohio	213,200	39
Dayton, Ohio	134,050	19
Toledo, Ohio	200,000	31
Youngstown, Ohio	117,250	16
Portland, Ore.	246,000	39
Philadelphia, Pa.	1,021,396	163
Pittsburgh, Pa.	507,776	88
Reading, Pa.	109,900	15
Scranton, Pa.	131,340	22
Providence, R. I.	190,500	15
Memphis, Tenn.	139,340	18
Nashville, Tenn.	111,800	14
Dallas, Texas	156,900	26
Fort Worth, Texas	88,600	12
Houston, Texas	132,780	22
San Antonio, Texas	141,700	17
Salt Lake City, Utah	109,900	12
Norfolk, Va.	109,000	13
Richmond, Va.	115,700	18
Washington, D. C.	282,906	54
Seattle, Wash.	254,600	54
Spokane, Wash.	84,800	14
Tacoma, Wash.	91,900	20
Milwaukee, Wis.	396,506	69
Grand Total	21,766,366	3,183

Following is the attendance and theatre analysis of the cities in detail:

BIRMINGHAM, ALA.

Total Average Weekly Attendance—
132,370

First Run and Zone First Run Theatres—6. Average weekly attendance—80,370.

Class C Theatres—8. Average weekly attendance—39,200.

Class D Theatres—7. Average weekly attendance—12,600.

LOS ANGELES, CAL.

Total Average Weekly Attendance—
831,870

First Run and Zone First Run Theatres—12. Average weekly attendance—366,770.

Class B Theatres—18. Average weekly attendance—199,800.

Class C Theatres—47. Average weekly attendance—230,300.

Class D Theatres—25. Average weekly attendance—35,000.

OAKLAND, CAL.

Total Average Weekly Attendance—
200,300

First Run and Zone First Run Theatres—5. Average weekly attendance—93,400.

Class B Theatres—3. Average weekly attendance—15,400.

Class C Theatres—15. Average weekly attendance—73,500.

Class D Theatres—10. Average weekly attendance—18,000.

SAN FRANCISCO, CAL.

Total Average Weekly Attendance—
507,700

First Run and Zone First Run Theatres—8. Average weekly attendance—263,400.

Class B Theatres—14. Average weekly attendance—155,400.

Class C Theatres—13. Average weekly attendance—63,700.

Class D Theatres—14. Average weekly attendance—25,200.

DENVER, COLO.

Total Average Weekly Attendance—
251,000

First Run and Zone First Run Theatres—6. Average weekly attendance—101,750.

Class B Theatres—4. Average weekly attendance—45,200.

Class C Theatres—15. Average weekly attendance—73,500.

Class D Theatres—17. Average weekly attendance—30,600.

BRIDGEPORT, CONN.

Total Average Weekly Attendance—
144,120

First Run and Zone First Run Theatres—5. Average weekly attendance—110,120.

Class C Theatres—4. Average weekly attendance—19,600.

Class D Theatres—8. Average weekly attendance—14,400.

News' Survey Covers the At

HARTFORD, CONN.

Total Average Weekly Attendance—
107,480

First Run and Zone First Run Theatres 5. Average weekly attendance—87,380.

Class C Theatres—3. Average weekly attendance—14,700.

Class D Theatres—3. Average Weekly attendance—5,400.

NEW HAVEN, CONN.

Total Average Weekly Attendance—
124,160

First Run and Zone First Run Theatres—4. Average weekly attendance—87,060.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—7. Average weekly attendance—12,600.

WILMINGTON, DEL.

Total Average Weekly Attendance—
122,049

First Run and Zone First Run Theatres 4. Average weekly attendance—53,800.

Class B Theatres—2. Average weekly attendance—23,600.

Class C Theatres—4. Average weekly attendance—19,600.

Class D Theatres—3. Average weekly attendance—5,400.

JACKSONVILLE, FLA.

Total Average Weekly Attendance—
128,160

First Run and Zone First Run Theatres 8. Average weekly attendance—114,760.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—2. Average weekly attendance—3,600.

ATLANTA, GA.

Total Average Weekly Attendance—
166,808

First Run and Zone First Run Theatres 6. Average weekly attendance—125,108.

Class B Theatres—1. Average weekly attendance—11.800.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—3. Average weekly attendance—5,400.

DES MOINES, IA.

Total Average Weekly Attendance—
147,000

First Run and Zone First Run Theatres 5. Average weekly attendance—99,600.

Class B Theatres—1. Average weekly attendance—11,100.

Class C Theatres—3. Average weekly attendance—4,900.

Class D Theatres—12. Average weekly attendance—1,800.

INDIANAPOLIS, IND.

Total Average Weekly Attendance—
316,600

First Run and Zone First Run Theatres 5. Average weekly attendance—112,200.

Class B Theatres—5. Average weekly attendance—55,500.

Class C Theatres—19. Average weekly attendance—93,100.

Class D Theatres—31. Average weekly attendance—55,800.

CHICAGO, ILL.

Total Average Weekly Attendance—
1,742,259

First Run and Zone First Run Theatres—18. Average weekly attendance—437,559.

Class B Theatres—36. Average weekly attendance—124,800.

Class C Theatres—123. Average weekly attendance—602,700.

Class D Theatres—154, Average weekly attendance—277,200.

LOUISVILLE, KY.

Total Average Weekly Attendance—
212,100

First Run and Zone First Run Theatres—7. Average weekly attendance—105,000.

Class B Theatres—2. Average weekly attendance—23,600.

Class C Theatres—13. Average weekly attendance—63,700.

Class D Theatres—11. Average weekly attendance—19,800.

BOSTON, MASS.

Total Average Weekly Attendance—
987,170

First Run and Zone First Run Theatres—19. Average weekly attendance—422,470.

Class B Theatres—28. Average weekly attendance—330,450.

Class C Theatres—39. Average weekly attendance—191,100.

Class D Theatres—24. Average weekly attendance—43,200.

Note—Theatres considered include those located in not only Boston proper but also those situated in Roxbury, Malden, Dorchester, Chelsea and Cambridge.

FALL RIVER, MASS.

Total Average Weekly Attendance—
90,190

First Run and Zone First Run Theatres 4. Average weekly attendance—57,990.

Class B Theatres—2. Average weekly attendance—19,600.

Class C Theatres—2. Average weekly attendance—9,000.

Class D Theatres—2. Average weekly attendance—3,600.

LOWELL, MASS.

Total Average Weekly Attendance—
83,310

First Run and Zone First Run Theatres—4. Average weekly attendance—60,110.

Class C Theatres—4. Average weekly attendance—19,600.

Class D Theatres—2. Average weekly attendance—3,600.

NEW BEDFORD, MASS.

Total Average Weekly Attendance—
102,120

First Run and Zone First Run Theatres—4. Average weekly attendance—77,320.

Class B Theatres—1. Average weekly attendance—11,800.

Class C Theatres—4, Average weekly attendance—17,600.

Class D Theatres—3. Average weekly attendance—5,400.

SPRINGFIELD, MASS.

Total Average Weekly Attendance—
119,600

First Run and Zone First Run Theatres—4. Average weekly attendance—73,000.

Class B Theatres—2. Average weekly attendance—23,600.

Class C Theatres—4. Average weekly attendance—17,600.

Class D Theatres—3. Average weekly attendance—5,400.

WORCESTER, MASS.

Total Average Weekly Attendance—
108,912

First Run and Zone First Run Theatres—5. Average weekly attendance—81,912.

Class B Theatres—1. Average weekly attendance—11,800.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—3. Average weekly attendance—5,400.

DETROIT, MICH.

Total Average Weekly Attendance—
761,585

First Run and Zone First Run Theatres—9. Average weekly attendance—210,985.

Class B Theatres—14. Average weekly attendance—165,200.

Class C Theatres—50. Average weekly attendance—245,000.

Class D Theatres—78. Average weekly attendance—140,400.

GRAND RAPIDS, MICH.

Total Average Weekly Attendance—
118,910

First Run and Zone First Run Theatres—5. Average weekly attendance—66,110.

Class B Theatres—1. Average weekly attendance—11,800.

Class C Theatres—6. Average weekly attendance—29,400.

Class D Theatres—7. Average weekly attendance—26,000.

KANSAS CITY, MO. AND KANS.

Total Average Weekly Attendance—
305,800

First Run and Zone First Run Theatres—5. Average weekly attendance—94,280.

Class B Theatres—6. Average weekly attendance—70,800.

Class C Theatres—17. Average weekly attendance—83,300.

Class D Theatres—32. Average weekly attendance—57,600.

MINNEAPOLIS, MINN.

Total Average Weekly Attendance—
271,810

First Run and Zone First Run Theatres 9. Average weekly attendance—146,810.

Class B Theatres—3. Average weekly attendance—35,400.

Class C Theatres—8. Average weekly attendance—39,200.

Class D Theatres—28. Average weekly attendance—50,400.

tendance in Sixty-Six Cities

ST. PAUL, MINN.

Total Average Weekly Attendance—
166,275

First Run and Zone First Run Theatres—5. Average weekly attendance—61,875.

Class B Theatres—3. Average weekly attendance—29,400.

Class C Theatres—12. Average weekly attendance—58,800.

Class D Theatres—9. Average weekly attendance—16,200.

ST. LOUIS, MO.

Total Average Weekly Attendance—
772,850

First Run and Zone First Run Theatres—16. Average weekly attendance—300,950.

Class B Theatres—18. Average weekly attendance—212,400.

Class C Theatres—39. Average weekly attendance—191,100.

Class D Theatres—38. Average weekly attendance—68,400.

OMAHA, NEB.

Total Average Weekly Attendance—
206,500

First Run and Zone First Run Theatres—5. Average weekly attendance—90,600.

Class B Theatres—3. Average weekly attendance—35,400.

Class C Theatres—11. Average weekly attendance—53,900.

Class D Theatres—15. Average weekly attendance—27,600.

CAMDEN, N.J.

Total Average Weekly Attendance—
105,100

First Run and Zone First Run Theatres—5. Average weekly attendance—72,100.

Class C Theatres—6. Average weekly attendance—29,400.

Class D Theatres—2. Average weekly attendance—3,600.

JERSEY CITY, N.J.

Total Average Weekly Attendance—
180,600

First Run and Zone First Run Theatres—6. Average weekly attendance 123,000.

Class B Theatres—2. Average weekly attendance—23,600.

Class C Theatres—4. Average weekly attendance—19,600.

Class D Theatres—8. Average weekly attendance—14,400.

NEWARK, N.J.

Total Average Weekly Attendance—
385,960

First Run and Zone First Run Theatres—10. Average weekly attendance—259,360.

Class B Theatres—4. Average weekly attendance—47,200.

Class C Theatres—14. Average weekly attendance—68,600.

Class D Theatres—6. Average weekly attendance—10,800.

PATERSON, N.J.

Total Average Weekly Attendance—
132,230

First Run and Zone First Run Theatres—5. Average weekly attendance—112,800.

Class C Theatres—3. Average weekly attendance—14,000.

Class D Theatres—3. Average weekly attendance—5,400.

TRENTON, N.J.

Total Average Weekly Attendance—
135,560

First Run and Zone First Run Theatres—6. Average weekly attendance—85,560.

Class B Theatres—1. Average weekly attendance—9,800.

Class C Theatres—6. Average weekly attendance—29,400.

Class D Theatres—6. Average weekly attendance—10,800.

ALBANY, N.Y.

Total Average Weekly Attendance—
106,000

First Run and Zone First Run Theatres—5. Average weekly attendance—73,600.

Class B Theatres—1. Average weekly attendance—11,800.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—6. Average weekly attendance—10,800.

BUFFALO, N.Y.

Total Average Weekly Attendance—
417,500

First Run and Zone First Run Theatres—6. Average weekly attendance—187,500.

Class B Theatres—10. Average weekly attendance—118,000.

Class C Theatres—10. Average weekly attendance—49,000.

Class D Theatres—35. Average weekly attendance—63,000.

GREATER NEW YORK

Total Average Weekly Attendance—
4,346,480

Manhattan and Bronx—

Total Average Weekly Attendance—
1,986,940

First Run Theatres—13. Average weekly attendance—312,060.

Zone First Run Theatres—47. Average weekly attendance—991,380.

Class B Theatres—27. Average weekly attendance—200,600.

Class C Theatres—81. Average weekly attendance—356,900.

Class D Theatres—70. Average weekly attendance—126,000.

Note: Legitimate theatres temporarily playing pictures are not included in the above.

Brooklyn—

Total Average Weekly Attendance—
1,964,840

First Run and Zone First Run Theatres—40. Average weekly attendance—1,032,240.

Class B Theatres—29. Average weekly attendance—345,100.

Class C Theatres—85. Average weekly attendance—416,500.

Class D Theatres—95. Average weekly attendance—171,000.

Other Greater New York Subdivisions—

Total Average Weekly Attendance—
394,700

Zone First Run Theatres—6. Average weekly attendance—84,600.

Class B Theatres—13. Average weekly attendance—154,700.

Class C Theatres—24. Average weekly attendance—117,600.

Class D Theatres—21. Average weekly attendance—37,800.

ROCHESTER, N. Y.

Total Average Weekly Attendance—
250,450

First Run and Zone First Run Theatres—5. Average weekly attendance—141,850.

Class B Theatres 4. Average weekly attendance—47,200.

Class C Theatres—10. Average weekly attendance—49,000.

Class D Theatres—7. Average weekly attendance—12,600.

SYRACUSE, N. Y.

Total Average Weekly Attendance—
171,300

First Run and Zone First Run Theatres—5. Average weekly attendance—94,000.

Class B Theatres—2. Average weekly attendance—22,200.

Class C Theatres—9. Average weekly attendance—37,100.

Class D Theatres—10. Average weekly attendance—18,000.

YONKERS, N. Y.

Total Average Weekly Attendance—
63,900

First Run and Zone First Run Theatres—3. Average weekly attendance—42,400.

Class B Theatres—1. Average weekly attendance—8,100.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—2. Average weekly attendance—3,600.

AKRON, OHIO

Total Average Weekly Attendance—
184,900

First Run and Zone First Run Theatres—5. Average weekly attendance—71,200.

Class B Theatres—2. Average weekly attendance—33,600.

Class C Theatres—11. Average weekly attendance—53,900.

Class D Theatres—14. Average weekly attendance—25,200.

CINCINNATI, OHIO

Total Average Weekly Attendance—
304,200

First Run and Zone First Run Theatres—9. Average weekly attendance—154,950.

Class B Theatres—3. Average weekly attendance—35,400.

Class C Theatres—17. Average weekly attendance—83,300.

Class D Theatres—17. Average weekly attendance—30,600.

CLEVELAND, OHIO

Total Average Weekly Attendance—
722,200

First Run and Zone First Run Theatres—10. Average weekly attendance—265,000.

Class B Theatres—11. Average weekly attendance—129,800.

Class C Theatres—49. Average weekly attendance—240,100.

Class D Theatres—48. Average weekly attendance—86,400.

COLUMBUS, OHIO

Total Average Weekly Attendance—
213,200

First Run and Zone First Run Theatres—5. Average weekly attendance—107,600.

Class B Theatres—2. Average weekly attendance—23,600.

Class C Theatres—14. Average weekly attendance—50,600.

Class D Theatres—18. Average weekly attendance—32,400.

DAYTON, OHIO

Total Average Weekly Attendance—
134,050

Results Show 3,183 Theatres

First Run and Zone First Run Theatres—5. Average weekly attendance—93,350.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—9. Average weekly attendance—16,200.

TOLEDO, OHIO

Total Average Weekly Attendance—
200,000

First Run and Zone First Run Theatres—7. Average weekly attendance—118,200.

Class B Theatres—2. Average weekly attendance—23,600.

Class C Theatres—6. Average weekly attendance—29,400.

Class D Theatres—16. Average weekly attendance—28,800.

YOUNGSTOWN, OHIO

Total Average Weekly Attendance—
117,250

First Run and Zone First Run Theatres—5. Average weekly attendance—75,050.

Class C Theatres—4. Average weekly attendance—19,600.

Class D Theatres—7. Average weekly attendance—12,600.

PORTLAND, OREGON

Total Average Weekly Attendance—
246,000

First Run and Zone First Run Theatres 9. Average weekly attendance—129,800.

Class B Theatres—3. Average weekly attendance—27,300.

Class C Theatres—13. Average weekly attendance—63,700.

Class D Theatres—14. Average weekly attendance—25,200.

PHILADELPHIA, PA.

Total Average Weekly Attendance—
1,021,396

First Run and Zone First Run Theatres—17. Average weekly attendance—382,896.

Class B Theatres—23. Average weekly attendance—271,400.

Class C Theatres—47. Average weekly attendance—230,300.

Class D Theatres—76. Average weekly attendance—136,800.

PITTSBURGH, PA.

Total Average Weekly Attendance—
507,776

First Run and Zone First Run Theatres 13. Average weekly attendance—189,776.

Class B Theatres—9. Average weekly attendance—106,200.

Class C Theatres—30. Average weekly attendance—147,000.

Class D Theatres—36. Average weekly attendance—64,800.

READING, PA.

Total Average Weekly Attendance—
109,900

First Run Theatres—7. Average weekly attendance—89,300.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—6. Average weekly attendance—10,800.

SCRANTON, PA.

Total Average Weekly Attendance—
131,340

First Run and Zone First Run Theatres 6. Average weekly attendance—87,040.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—11. Average weekly attendance—19,800.

PROVIDENCE, R. I.

Total Average Weekly Attendance—
190,500

First Run and Zone First Run Theatres—10. Average weekly attendance—175,300.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—3. Average weekly attendance—5,400.

MEMPHIS, TENN.

Total Average Weekly Attendance—
139,340

First Run Theatres—5. Average weekly attendance—100,440.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—8. Average weekly attendance—14,400.

NASHVILLE, TENN.

Total Average Weekly Attendance—
111,800

First Run Theatres—7. Average weekly attendance—89,900.

Class C Theatres—3. Average weekly attendance—14,700.

Class D Theatres—4. Average weekly attendance—7,200.

DALLAS, TEXAS

Total Average Weekly Attendance—
156,900

First Run Theatres—7. Average weekly attendance—103,100.

Class C Theatres—6. Average weekly attendance—29,400.

Class D Theatres—13. Average weekly attendance—23,400.

FORT WORTH, TEXAS

Total Average Weekly Attendance—
88,600

First Run and Zone First Run Theatres—5. Average weekly attendance—60,000.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—5. Average weekly attendance—9,000.

HOUSTON, TEXAS

Total Average Weekly Attendance—
132,780

First Run and Zone First Run Theatres—8. Average weekly attendance—101,380.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—12. Average weekly attendance—21,600.

SAN ANTONIO, TEXAS

Total Average Weekly Attendance—
141,700

First Run and Zone First Run Theatres—8. Average weekly attendance—110,000.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—4. Average weekly attendance—7,200.

SALT LAKE CITY, UTAH

Total Average Weekly Attendance—
109,900

First Run and Zone First Run Theatres—4. Average weekly attendance—78,000.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—3. Average weekly attendance—5,400.

NORFOLK, VA.

Total Average Weekly Attendance—
109,000

First Run and Zone First Run Theatres—6. Average weekly attendance—80,200.

Class B Theatres—1. Average weekly attendance—11,800.

Class C Theatres—2. Average weekly attendance—9,800.

Class D Theatres—4. Average weekly attendance—7,200.

RICHMOND, VA.

Total Average Weekly Attendance—
115,700

First Run and Zone First Run Theatres—5. Average weekly attendance—66,800.

Class B Theatres—1. Average weekly attendance—11,800.

Class C Theatres—5. Average weekly attendance—24,500.

Class D Theatres—7. Average weekly attendance—12,600.

WASHINGTON, D. C.

Total Average Weekly Attendance—
282,900

First Run and Zone First Run Theatres—7. Average weekly attendance—159,400.

Class B Theatres—4. Average weekly attendance—44,400.

Class C Theatres—18. Average weekly attendance—44,100.

Class D Theatres—25. Average weekly attendance—35,000.

SEATTLE, WASH.

Total Average Weekly Attendance—
254,600

First Run and Zone First Run Theatres—9. Average weekly attendance—132,600.

Class B Theatres—1. Average weekly attendance—11,800.

Class C Theatres—10. Average weekly attendance—49,000.

Class D Theatres—34. Average weekly attendance—61,200.

SPOKANE, WASH.

Total Average Weekly Attendance—
84,800

First Run and Zone First Run Theatres—4. Average weekly attendance—48,200.

Class C Theatres—6. Average weekly attendance—29,400.

Class D Theatres—4. Average weekly attendance—7,200.

TACOMA, WASH.

Total Average Weekly Attendance—
91,900

First Run and Zone First Run Theatres—4. Average weekly attendance—54,800.

Class C Theatres—3. Average weekly attendance—13,700.

Class D Theatres—13. Average weekly attendance—23,400.

MILWAUKEE, WISC.

Total Average Weekly Attendance—
396,506

First Run and Zone First Run Theatres—11. Average weekly attendance—146,706.

Class B Theatres—4. Average weekly attendance—47,200.

Class C Theatres—34. Average weekly attendance—166,600.

Class D Theatres—20. Average weekly attendance—36,000.

(Editor's Note.—This is the first of a series of six articles by John Grierson, English publicist, who has been engaged for several months in a study of the American motion picture industry, under the authorization of the British Government. The opinions expressed by Mr. Grierson are naturally his own. They are not to be taken as necessarily reflecting the views of Motion Picture News. *All that he writes is interesting. Much of it will no doubt provoke controversy. But he is a constructive critic, with an unusually keen mind and a vivid way of presenting his views. The publication of these articles ought, we believe, to start discussion throughout the industry—discussion that will be helpful in working out the production problems that are pressing for solution.)*

The Product of Hollywood

By John Grierson

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LET us get the proper proportions at the outset. Here is an industry which caters to the dramatic needs of ninety million people a week in the United States alone; to the plain people of all the world in the upwards of fifty thousand theatres; to people of different race, rank, religion and culture! It risks a production outlay of $125,000,000 a year and a taxable property of $2,000,000,000 in the process. Very obviously there are two factors determining its life from the start. It faces as nothing before ever did, a popular and indeed a universal audience. It cannot experiment too rashly, nor can it lose sight of the plain every-day people to whom it belongs.

YET the industry (for all the pack it bears on its back) is only twenty-five years old, and the consideration of the cinema medium as a vehicle for serious matters five or ten years old at most. Out of its youthful bowels (somehow, anyhow) it has to produce more than 800 features a year and more than 2,000 short subjects. If the industry is more like a gigantic cabbage than anything else—mostly leaves—who can wonder? Its growth has been forced as no growth has ever forced. Before it had time or occasion to know what it was about, the orders were pouring in and had to be met. The cabbage has scarcely had time to set. To use another metaphor, this great sprawling youngster has been out trying to do a giant's job with its bones still soft. Ninety per cent. of the criticism it has met with is due to this fact alone.

BUT now is the beginning. The cinema industry has to set down and realize how great is its destiny in the modern world, and plan how the quality of its product will be upsides with the quantity. That is what all the present fuss about movies means. It is a logical development.

The Record of the Year

OF course everybody knows that there are bad movies, and the limitations to human talent will always provide for bad movies. But, remembering the cabbages and sprawling youngsters, the record is fair enough for the year.

Item in drama: "The Big Parade," "Ben Hur," "The Black Pirate," "The Merry Widow," "The Tower of Lies," "The Dark Angel," "The Vanishing American," "Beau Geste."

Item in comedy: "The Gold Rush," "Tramp, Tramp, Tramp," "The Strong Man," "Hands Up," "Brown of Harvard."

Item in light farce: "Kiss Me Again," "So This Is Paris," "The Cave Man," "The Grand Duchess and the Waiter."

These pictures were all good in some respect or another. They had that extra quality in them of inspiration or of power, which separates a special picture from an ordinary one. But the important thing is this: the list is longer and stronger than ever before. I am not satisfied with it; nobody with any feeling for the destiny of the cinema ought to be satisfied with it; but it does mean that the cinema is pushing its roots deeper. There is a welter of critical nonsense poured into the industry's ears, there is a buzz of fools and falsities, of cheap people and cheaper ambitions in and about it, enough to drive it distracted; but, like Topsy, it goes on growing. Whatever its weaknesses, it has a constitution.

The development has been along the line. The talents are riper, the plans larger, the themes more ambitious, the handling more powerful.

Developing Talent

HERE is Chaplin with his "Gold Rush," a step ahead of the old Chaplin. The picture has moments of weakness and a bad ending, and it is not without stray elements of slapstick, but Chaplin's pyrotechnics on the borderline between tragedy and comedy are profounder than before. Langdon goes on developing his talent amazingly. "The Christian Innocent" has graduated into a full-size role and "The Strong Man" is better than the "Tramp, Tramp, Tramp" of a moment ago. Raymond Griffith, with his "Hands Up," starts a vein of impudent irony that will land him, if he keeps to the sticking point, in a world with George Bernard Shaw. Lloyd retains his excellent sense of craftsmanship.

Among the actors, new faces and new names. Among the directors, old talents developing still, and new ones shooting the cinema sky to pieces. Lubitsch, subtler than before in "So This Is Paris"; the small town comedy Cruze better than ever in "Marry Me"; Von Stroheim less lugubrious, if not so strong, in "The Merry Widow"; King Vidor with his "Big Parade"; St. Clair with his "Grand Duchess"; Donald Ogden Stewart getting a fresh touch of nose-thumbing comedy into "Brown of Harvard." People from the other side, arriving with reputations already made: Murnau of "The Last Laugh," Dupont of "Variety," Stiller, and others. There is no end to the happenings if one is in a mood to be generous.

What has been stirring in the industry chiefly is ambition. Only a moment ago one was satisfied with a program picture; now nothing will do but that vague thing called a "special," a picture which will grip the imagination and take hold. The drive for specials has been fevered and fitful but has accomplished some things for a beginning. It has brought about one or two great pictures (too few) and it has made so many nearly-great, that almost anything can happen if the drive goes on and gathers momentum.

Why So Many Near-Great Pictures?

IT is at this point precisely that the problem of criticism arises. One must sympathize with the industry and even be generous with it, as with a youngster whose responsibilities are too great for his young shoulders, and whose brain has not yet had time to put away undeveloped attitudes. But it has arrived at a point where the most important thing is that it should get clear about itself. It is trying hard. All this continuing and accumulating fuss, the noise of the critics, the hectic plotting and planning of the producers, the feverish hunt for inspiration and guidance from authors and artists and even (it seems) social psychologists —is the sign and symbol that it is realizing its destiny and trying to understand it.

The main problem of the whole industry is the problem I stated a moment ago. With all its efforts the product of Hollywood consists of two or three great pictures, a bunch of nearly-great pictures and a mass of average or worse than average pictures. The problem is to have more of the nearly-great pictures

The Product of Hollywood

actually great. The problem is to define their weaknesses and to have them stated brutally.

After a year's wanderings in the infield and the outfield of the movie world I find this "nearly great" business more annoying than anything else. Why are there so many pictures good one moment and bad the next? Why are so many huge cinema effects spoiled by hokum emotions? Why are so many great themes spoiled by moments of vulgarity and cheapness? Why are so many pictures plainly unequal?

Good Things and Not-So-Good

THE questions are fair questions when you think of it. They were three obviously great pictures over the year: "The Gold Rush," "The Big Parade," and "The Merry Widow." These were inspired, and they held their grip to the end and they left that glow in the spectator which only great drama gives. Other things too were in their way perfect. Harold Lloyd is a fine craftsman and his stuff is always equal. Lubitsch's work or Cruze's work is always equal. St. Clair's work in "The Grand Duchess' was equal. The loveliness of Flaherty's work in "Moana" and of Von Sternberg's work in "The Exquisite Sinner" continued from the beginning to the end. But consider the others. Think of how 'The Black Pirate" was spoiled by its pretty-pretty drawing-room atmosphere and by those underwater pirates who were more like fairies. Think of that vulgar and impossible dinner scene in "The Dark Angel," of the hokum plot that desecrated the wonderful setting of "Men of Steel," of the aeroplane slapstick which spoiled the gentle satire of "A Regular Fellow." Or, ask yourself why "The Tower of Lies" was not another "Variety," or why "The Scarlet Letter" was not another "Variety." They had the stories, but they lacked the continuing nerve, the continuing abandon, the continuing smash of vitality that put the big things over.

I am going to illustrate my point more fully with an example. I believe that by all the laws of cinema, "The Vanishing American" might have been with "The Big Parade" and "The Gold Rush," one of the great pictures of the year, one of those pictures that make the world of cinema a roaring place to live in. We know it was not.

Sad Case of "The Vanishing American"

"THE Vanishing American" had only an average foundation to build on: In its primitive Zane Grey version, it was a simple Western. Paramount, however, worked on the story, magnified it, and for a moment it looked as though it would prove a far greater picture than "The Covered Wagon." For a moment only, however; in the end it drooped and fell, and what greatness there was in the picture fell with the rest of it. "The Vanishing American," like the Indian it recorded, started magnificently and finished miserably.

Yet "The Vanishing American" had a great story; there is no greater story than the passing of the Indian. And it had a love theme; the impossible and tragic love of an age-old Indian for a twentieth century white girl is a great love theme. Then think of the setting: the picture had the desert, the canyons and the plains to conjure with. It had the night rain-gods and the night luck-gods to conjure with.

It began finely. The Valley of Vanishing Men took hold of the spectator and gripped him from the beginning. The primitive races came out from the rocks, they built their cave houses, they fought and were beaten. The Indians rejoiced in their victory; the Spaniards came and the horses and the muskets; the advancing American of the new era came, and the soldiers, and the artillery. That was noble stuff. There was something of the wilderness of space and of the infinity of time written on it, that took one's breath away. The whisper of the winds of history was on it.

Hamlet and the Village Maiden

BUT something failed at that moment. The last episode was the twentieth century story of how grafters took advantage of the Indian and stole his lands and how the twentieth century Red Man (Dix was amazing) loved the little schoolmistress. But how cheap and how trivial they made that story! The punch of the picture faded, the dignity of the theme vanished, the story lost the atmosphere of the valley and the sense of fate and became like any other story of gentle, gentle heroines and nasty, nasty villains. Dix did a grand job; he caught the spirit of the thing and lived and died like a god; but he hadn't a chance.

How could he have a chance? What sort of drama can you get into a love story when the heroine is just another of these Hollywood smilers, just another of these Hollywood schoolmistresses who are good and kind to the school children in the goodest and kindest way, but haven't any other significance in the world? And how can you get dignity into a love theme when you have this Hollywood smiler treating a magnificent fellow like an imbecile, sitting him down on the floor to tell him how once upon a time, long, long ago in the village of Bethlehem, etc, etc. . . . ? Especially in these days of Indian universities. How can you keep the audience from being disappointed when the director hasn't the courage to let the love story run its course? You say it is impossible and tragic that a magnificent red man should love a little Nordic, but let that be the story. Say it is true that east is east and west is west, but let that be the story. What happened, however, was that the director flunked. Dix was not permitted to make love to the lady at all except by innuendo, by bringing along flowers and calling the lady "little white rose," etc., etc. And in case of trouble, a nice American army officer was held in the background as a standby, so that when the great American vanished, a very average Hollywood schoolmistress should have a fade-out under the moon. Who cares a damn if the real story is about the Vanishing American? It is like finishing "Hamlet" with the kiss of a servant girl.

Whose the Responsibility?

THESE are not the only daggers that slew "The Vanishing American." But they will serve for illustration of the kind of blow that kills. The weakness of "The Vanishing American" is the weakness of Hollywood. Too often it does not hold to its theme, or it does not realize the logic of character. And far too often it lets dignity slip through its fingers into the gutter. There are, I believe, many reasons for this. Sometimes the fault is not Hollywood's. I don't believe the weakness of "The Vanishing American" was Hollywood's fault. Paramount bought a second-rate story and failed in a brave effort to turn it into a first-rate story. The element of hokum was there to dog the picture from the start.

But often, it is decidedly Hollywood's fault. There are too many cooks and they spoil the broth. They don't pull together. A picture has to be a composite effort, granted, but the spirit of co-operation is not developed to the point of producing consistently good things. Then again, people are too haphazard in the making of pictures, too scrappy. Above all, they are not serious enough about their job. They are energetic enough, but in the real sense of the term they are not serious enough.

These matters (and the remedy) I shall develop in my second article.

Rowson's Visit to Aid Film Relations

Conferences Between Ideal Head, Here from London, and President Kennedy of F.B.O., Likely to Bear Important Fruit

INTERESTING and favorable developments in the film relations between America and Great Britain are expected as a result of the visit to Hollywood of S. Rowson of London, president of the Kinematograph Renters' Society of England and joint managing director of Ideal Films, Ltd., British distributing organization.

Mr. Rowson arrived last week and began at once a series of conferences, his first talks being with Joseph P. Kennedy, the young president of Film Booking Offices of America, whose product is to be distributed throughout the United Kingdom by Ideal. Mr. Kennedy and Mr. Rowson met in London a few weeks ago, when the F. B. O. chief, with his vice-president, Colvin W. Brown, completed the arrangements whereby their pictures will be handled in England, Ireland, Scotland and Wales by the Rowson organization.

It was largely as a result of that meeting that the distinguished Britisher came over here. He told Mr. Kennedy he wanted to witness the actual making of American films, and to point out, with all friendliness and sympathy, what might be done and what might be avoided, in order to prevent interference by the British Government with the steady flow of American pictures to British possessions.

In an interview with the Associated Press, he said: "As over 90 per cent of the films shown in England are American-made, something has to be done to prevent the English Government interfering." He pointed out that his nation's leaders did not approve the tendency toward "Americanization" of their people by the films coming from this country. "The Government has not been unmindful of the effect of your pictures upon our people, and to show you how much it really considers this a national problem, one of the subjects on the program of the Imperial Conference, now under way, is the motion picture industry, and especially this phase of it. Unless the American producers and the English exhibitors come to a better understanding about the production of pictures, Government interference is bound to come."

One objection to the American pictures shown in England, Mr. Rowson pointed out, is that they contain scenes showing customs and ideas that are strictly American, and are not understood by the British. These might be replaced by scenes more truly international in character, without in any way lessening the entertainment value of the stories. If necessary, extra or special scenes might be taken for the prints to be displayed in England.

Mr. Kennedy, on his part, said he was determined that F. B. O. pictures, now to receive tremendously wide British circulation, should be of a sort that would please the powers of Great Britain, as well as the public. They should be, in a way, ambassadors of good will from the American people to the English.

The F. B. O. president felt, when he made an alliance with Ideal for distribution in the United Kingdom, that more was involved than a mere business transaction, large as that transaction might be. He felt that the alliance would be instrumental in improving the American-British film relations and therefore would be of value not only to F. B. O. but to the whole industry.

His banking experience taught Mr. Kennedy to look to the whole world as a market for whatever commodities he might be offering for sale, and he has been hard at work developing the foreign possibilities of F. B. O. product. One of the important steps he has taken in this direction was to place Colvin W. Brown, vice-president in charge of distribution, in complete charge of foreign matters for the company, after Mr. Brown, a few months ago, had made a survey of the situation abroad.

Executives of other large producing companies here have been in conference with Mr. Rowson, and it is evident that his visit will result in a clearer understanding of the film situation between the two nations.

Famous Lists 39 for Spring Release

Approximately 15 of Long Run Calibre Lasky Tells Department of Distribution in Convention at French Lick, Ind.

A TOTAL of thirty-nine productions are scheduled for release during the Spring and Summer stated Jesse L. Lasky at the convention at French Lick, Ind., of the sales representatives of Famous Players-Lasky. Mr. Lasky declared that of this sum 15 or more would be of long-run caliber. This group of pictures does not include the company's roadshow productions, he said.

"Among our long-run specials for the new season," said Mr. Lasky, "will be 'It,' a Clarence Badger production starring Clara Bow. This will be an adaptation of Elinor Glyn's story. Then we will have 'Casey at the Bat,' a Hector Turnbull production, starring our inimitable team, Wallace Beery and Raymond Hatton, with Monty Brice directing; 'Hotel Imperial,' Erich Pommer's first American production with Pola Negri starring, and with Mauritz Stiller directing. 'Glorifying the American Girl,' one of our Florenz Ziegfeld productions, which Harry D'Arrast will direct; 'Special Delivery,' a comedy special with Eddie Cantor, and 'Love's Greatest Mistake,' an Edward Sutherland production of the "Liberty Magazine" story by Frederic Arnold Kummer.

"In the long-run class we also will have 'God Gave Me Twenty Cents,' which Herbert Brenon has just completed. The cast in this Dixie Willson story includes Lois Moran, Lya de Putti, Jack Mulhall and William Collier, Jr. Another will be 'New York,' which Luther Reed is now directing at the Long Island studio. Ricardo Cortez, Lois Wilson, Estelle Taylor, William Powell and Norman Trevor are the players in this story of the American metropolis. In this group of specials also will be 'Rough House Rosie,' with Clara Bow starring and Victor Fleming directing; 'Champagne,' a Malcolm St. Clair production starring Lya de Putti; 'Tip Toes,' another British National picture starring Dorothy Gish, with Will Rogers and Nelson Keyes in support; 'New Morals,' a second St. Clair production with Lya de Putti and all-star cast; 'Cabaret,' with Gilda Gray; 'The Perfect Fool,' with Ed Wynn, noted stage comedian, and 'The Sorrows of Satan,' D. W. Griffith's production of the Marie Corelli story.

"Other outstanding pictures will be new Harold Lloyd feature, two Betty Bronson starring pictures, 'Silver Shield,' an Owen Davis story starring Thomas Meighan; 'Back to Nature' and 'Knockout Riley,' starring Richard Dix; 'Quicksands,' also with Dix; 'See You Later,' a new Douglas MacLean attraction; 'Born Lucky' and 'The Winning Spirit,' with Raymond Griffith; 'London,' starring Dorothy Gish; two Zane Grey stories, 'The Mysterious Rider' and 'Badlands'; two additional Western specials, 'Arizona Bound' and 'The Last Outlaw'; 'Afraid to Love' and 'The World at Her Feet,' starring Florence Vidor; 'Fashions for Women' and 'Ten Modern Commandments,' with Esther Ralston; 'The Cross-Eyed Captain,' a St. Clair production; 'The Mask and the Face,' an Adolphe Menjou feature; 'A Kiss in the Taxi' and 'Advice to Lovers,' starring Bebe Daniels, and another picture in which our junior stars will appear.

"In addition to the pictures for general release we will have a number of roadshows, such as 'Wings,' 'The Rough Riders,' 'The Wedding March,' 'Barnum,' 'Metropolis' and, of course, 'Old Ironsides,' which I have mentioned previously."

Bronson and Beranger With Dix in "Paradise for Two"

Prominent in the supporting cast in the next Richard Dix picture for Paramount, "Paradise for Two," will be Betty Bronson, as leading woman, and Andre de Beranger, who recently completed a featured role in "The Popular Sin" under Malcolm St. Claire's direction. "Paradise for Two" is an original and was written by Howard Emmet Rogers. Production is set for early November.

Censorship Battle Breaks Out Again in Province of Quebec

THE censorship battle has broken out afresh in the Province of Quebec as a result of the decision of the Quebec Board of Moving Picture Censors, Montreal, to ban "Nell Gwyn" on the ground of nudity. This is the third important British production which has been banned by the Quebec Board, the others being "Chu Chin Chow," for nudity, and "Reveille," the latter because there was an illegitimate child in the story.

With the rejection of "Nell Gwyn," reference has been made in moving picture circles to the policy announced by Quebec officials a few months ago when American producers threatened to withdraw from the Province of Quebec because of censorship conditions. At that time, Premier Taschereau of Quebec declared that the time had come to get some good British films for the Province.

"We will certainly be pleased to get our films from the British firms," Premier Taschereau said, "and in addition I think that the French producers will also be easily interested in supplying us with good artistically prepared films."

In spite of these pronouncements, the Quebec Censor Board has now condemned an outstanding British production, "Nell Gwyn," whereas it has been approved in the Province of Ontario and elsewhere in Canada and shown without restriction.

During the past fiscal year, the Quebec Board of Moving Picture Censors rejected nine per cent. of the pictures offered and modified 22 per cent., making the number of films acceptd as submitted 69 per cent. The actual number of film subjects rejected was 204, out of a total of 2,224 subjects, 492 subjects being reconstructed. One of the subjects which was first rejected and held up for a considerable period was "Romola," a revised version of which was later approved.

New Theatres in New England

Six Houses Under Construction Scheduled For Opening Within Next Two Months

WITHIN the next six or eight weeks several New England theatres which have been nearing completion will open to the public.

The new University Theatre, which was scheduled for opening early in October but which event was delayed owing to difficulty in receiving some of the important decorative features, opened Saturday (Oct. 30).

It is one of the Stanley Summer houses, a first run theatre and has special musical programs in connection with the pictures and vaudeville.

Another large suburban theatre which is scheduled for opening Nov. 15, but which may not be ready until a week or two later, is the Granada in Malden, Mass., which will be operated by Ramsdell Brothers, who now operate the Orpheum in Malden and the Larcom and Beverly theatres in Beverly, Mass. This is to be Malden's fifth and largest theatre, with over 2,000 seats.

Equipment has been ordered for the new Publix Theatre in Concord, N.H., which is a part of the construction program of the Shrine in New Hampshire. It will have a seating capacity of 2,500, and will be ready for opening to the public Dec. 1st.

Another theatre scheduled to open Dec. 1st is the new house in Willaston district, Quincy, Mass., being erected by Abe Spitz of Providence, R.I. This will seat about 2,000 and will be the second large play house to be completed and opened in Quincy within a year.

Teen's new Palace Theatre had its opening at St. Johnsbury, Vt., Oct. 22. It is the largest house in that city.

The new Poli Theatre in Worcester, which will be one of the most beautiful theatres in New England outside Boston, is scheduled for its opening about Nov. 15, while the Capitol at Worcester, the Daniels & Hodgdon playhouse, will probably open about two weeks later.

Universal Purchases Edna Ferber's "Show Boat"

UNIVERSAL PICTURES CORPORATION announces this week the acquisition of "Show Boat," Edna Ferber's novel, after negotiation covering a period of several weeks and with the authoress and publishers asking as high as $105,000. Although the exact price paid by Universal has not been made public, it is stated that all former Universal story or play purchase prices were dwarfed by the deal. The purchase price was in excess of the screen rights of the other Feber books, it is said.

Carl Laemmle declares that he will concentrate the resources of Universal City in the screen transposition of the story. Harry Pollard may be entrusted with the direction and Mary Philbin, Norman Kerry and Jean Hersholt are being considered for the principal roles.

E. A. Schiller, newly elected vice-president of Loew's, Inc., controlling the Loew circuit theatres throughout the world and Metro-Goldwyn-Mayer

Col. Edward A. Schiller New Vice-Pres. of Loew's, Inc.

The office of vice-president of Loew's Incorporated, recently held by the late Joseph L. Rhineck, has been given Colonel Edward A. Schiller, a general representative of the corporation and an active participant for a number of years in the operation and growth of Loew's Incorporated and Metro-Goldwyn-Mayer.

Colonel Schiller's rise to his present position is similar to that of Marcus Loew with whom he first came in contact as manager of Loew's Atlanta theatre. Though the theatre was not at first a paying proposition it was soon brought to a money making state under Mr. Schiller's guidance. As a result theatre properties were acquired in Birmingham and Memphis and the nucleus of the Loew Southern circuit was formed. Mr. Schiller supervised this territory for a time, later becoming Colonel on Governor Hardwick's staff. About five years ago, when he came to the New York home office, other localities were placed under his supervision. He has since that time made practically all of the negotiations for new theatre properties both here and abroad. He was appointed a director of Metro-Goldwyn-Mayer several years ago.

New York Village Votes in Favor of Sunday Shows

Another New York State village has just been added to the list of places where Sunday motion picture shows will prevail. The voters in Boonville, N.Y., decided in favor of Sunday shows last week by a majority of 50 in what was one of the largest elections held in the village in recent years. The Village Board was inclined to grant requests for Sunday shows, but a protest meeting, held in one of the churches, resulted in the Village Board deciding to leave the whole matter to the vote of the people, which turned out favorably to the theatres.

Eschmann Heads Pathe Feature Sales

New Department Created to Handle Distribution of Associated Exhibitors Product in Addition to Company's Pictures

E. A. ESCHMANN has been chosen to head the newly created feature sales department of Pathe, it was announced this week by Elmer Pearson, vice-president and general manager of the company. The new department is necessitated by the large number of feature productions now to be distributed through Pathe, owing to the negotiations recently concluded whereby the company arranged for the physical handling of the Associated Exhibitor product.

In this connection Lewis J. Selznick, president of Associated Exhibitors, announced that contracts completed by his company call for distribution by Pathe Exchanges, Inc., which, he said, will make for greater sales concentration and efficiency. Mr. Selznick also stated that Associated's branch managers and sales force will be taken over intact by the Pathe organization, and that its open door policy will be maintained.

The only exception in feature selling will be that feature versions of Pathe serials will be handled by the regular Pathe salesmen. Under the new plan Pathe branch managers will be enabled to concentrate their sales efforts on the selling of the company's short-length product, as each branch office will have a feature sales manager, appointed by Mr. Eschmann, who will be responsible for the sale of feature product in his particular territory. It is considered likely that additional feature salesmen will be added to the force.

E. A. Eschmann, new Pathe feature sales manager

The line-up of feature product on the Pathe list includes Harry Langdon in "Saturday Afternoon," "His First Flame," the release date of which will be announced shortly; Harry Carey in four Western features—"Satan Town," "The Frontier Trail," "The Seventh Bandit," and "Driftin' Through;" Charlie Chaplin in "A Dog's Life," Monty Banks in "Atta Boy" and other features; Harold Lloyd in "The Freshman," "Hot Water," "Girl Shy" and "Why Worry?"; Hal Roach's wild-horse star in "The Devil Horse," "Black Cyclone," "King of Wild Horses" and "Call of the Wild;" Leo Maloney in true-to-life Westerns, "The High Hand," "The Outlaw Express" and "The Long Loop of the Pecos"; Larry Semon in "Stop, Look and Listen;" Charles Ray in "Dynamite Smith" and "Percy"; Glenn Tryon in "The Battling Orioles" and "White Sheep;" "Kivalina of the Icelands," "Treasures of the Vatican," "Alaskan Adventures" and "The World Struggle for Oil."

Pathe will now distribute the following Associated Exhibitors' feature attractions through the new department: Sandow, the dog, in "Code of the Northwest"; Buffalo Bill, Jr., in "Rawhide" and "The Bonanza Buckaroo"; Wally Wales in "Twisted Triggers" and "The Flying Mail"; Bill Cody in "The King of the Saddle" and "The Galloping Cowboy," "The Pinch Hitter," "Ship of Souls," "Counsel for Defense," "Two Can Play," "Lady from Hell," "Lovers' Island," "The Skyrocket," "North Star," "Shadows of the Law," "Hearts and Fists," "White Mice," "The Broadway Boob," "The Miracle of Life," "Flames," "The Unfair Sex," "The Highbinders," "The Nutcracker," "The Earth Woman," "The Big Show," "The Hidden Way" and "The Carnival Girl" and others.

Available also are the following features which Pathe took over in June: "Going Up," "The Yankee Consul," "Never Say Die," "Price of a Party," "East of Broadway," "Barriers Burned Away," "Now or Never," "Bad Company," "The Adventurous Sex," "The Sky Raider," "Introduce Me," "Fifty-Fifty," "Never Weaken," "Manhattan Madness," "His Buddy's Wife," "Under the Rouge," "Keep Smiling," "Headlines," "Camille of the Barbary Coast," "I Do" and "Among Those Present."

Producers-Exhibs. Offered Vitaphone

Warner Synchronizing Device Available to All Under Uniform Contract; Large Studio to be Built Near New York City

AT a meeting this week of the executives and board of directors of the Vitaphone Corporation plans were formulated for world-wide distribution of the synchronizing device which is controlled by Warner Bros. The instrument will now be available to all producers of high-quality pictures and theatre owners throughout the world can make arrangements for the installation of the Vitaphone. Plans were laid before the board for the drawing up of a uniform contract covering the synchronization of pictures and the installation of the instruments.

The Vitaphone Corporation has leased quarters in the General Motors Building, corner 57th Street and Broadway, New York City, where executive offices for the Vitaphone are being equipped. A tract of land adjacent to New York is being sought to erect studios for producing Vitaphone prologues and for the synchronization of pictures.

This tract of land will be of sufficient size to take care of expansion for a great many years, it is said. Many other buildings will be erected in this unit to provide for testing rooms, schools to train engineers and operators. Theatres will be erected with the proper acoustics to enable large orchestras to properly synchronize pictures, and it is the purpose of the Vitaphone Corporation to have compact, yet spacious, buildings and grounds for its use.

Centralized distribution will be developed for distributors, out of three points: New York, to take care of the Eastern division; Chicago, to take care of the Middle West division, and Los Angeles, for the Far West division.

The facilities for synchronization or for installation in theatres will not be exclusive with any specific party or parties.

Warner Bros., the owners of a majority of the stock in the Vitaphone Corporation, has already entered into a contract for the synchronization of its outstanding productions.

Prologues to all Warner pictures will be prepared with such artists as Martinelli, Henry Hadley and his Philharmonic Orchestra, Anna Case, the Metropolitan Chorus, Mischa Elman, Roy Smeck, Harold Bauer, Efrem Zimbalist, Marion Talley, Al Jolson, Elsie Janis, George Jessel, Willie and Eugene Howard, Madam Schumann Heink, Vincent Lopez and his orchestra, Reinald Werrenrath, Metropolitan Opera artists, Victor artists, etc.

No Alarm Over Strike Threat

Coast Producers Do Not Expect Tie-Up; Say Workers Are Satisfied And Majority Will Stick

THE threat of the unions to call a general strike of stage hands, electricians, carpenters, scenic artists and motion picture operators on December 1 unless producers adopt the closed-shop policies at their studios, is causing no apparent excitement or perturbation on the part of the Los Angeles producers. Some of the producers refused to make any statement regarding the ultimatum of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, but the attitude of these seems to indicate that their views coincide with those of the several who have expressed little fear that a studio tie-up was imminent.

It is pointed out by many producers that craftsmen themselves are opposed to unionization of the studios, and that if a strike order is issued by the unions there will result only a slight loss of hands, easily replaced at the studios. They recall that efforts in the past to force the closed-shop policy at picture studios met with little success.

The situation will be dealt with by production managers in Los Angeles, and it is said no effort will be made to bring about a discussion looking toward an agreement between heads of the film companies and the leaders of the union in New York. Producers seem confident that they will succeed in bringing about a settlement with the studio workers and that production can be continued without interruption.

This view of the situation is also taken by Jesse L. Lasky, of Famous Players-Lasky Corporation and president of the California Motion Picture Producers' Association, and Fred W. Beetson, secretary of the association, believing that the whole affair will be adjusted amicably.

At the Fox studio it was said that all employees are "exceedingly happy" under present arrangements and that there is no agitation for a closed-shop. No trouble between workers and the company heads is anticipated at the Universal Studio Club, the center of the employees' activities. The continued smoothness between workers and employers at the Hal Roach studios seems an assured thing to the Roach officials. Roach is quoted as declaring that the people at the studio "will never walk out," that they are "like one big family."

Supreme Court Upholds Mass. Daylight Saving

THE daylight-saving laws enacted by various States do not conflict with the Constitution or Federal statutes, it is indicated by the collapse in the United States Supreme Court of a case challenging the validity of the Massachusetts law, to which exhibitors in daylight-saving territory had looked for relief.

After hearing arguments that the State law was in conflict with the Constitution and with acts of Congress, it was announced by Chief Justice Taft that the court agreed with the decision of the United States District Court at Boston, which found the law to be constitutional. The Chief Justice added that no Federal question was raised for review by the United States courts, and took the case over for decision without hearing the arguments for the defense, indicating that it will be ordered dismissed, thereby upholding the right of the States to legalize daylight-saving time.

The action of the court is of paramount importance to the States which have such laws, on which there has been a determined fight in the rural districts although the cities as a rule, with the exception of the amusement industries, have been glad to accept them.

York Continues Sunday Shows

Hippodrome Open Pending Result of Ligitation; Several Towns Wrangle

PENDING the outcome of the litigation which ultimately will determine whether the city of York, Pa., can legally enforce the ordinance recently passed by city council making it a punishable offense to operate motion picture theatres and other amusement enterprises on Sunday, the Hippodrome Theatre is continuing to give Sunday performances.

The latest legal move in the controversy is the filing by City Solicitor Fred P. Gerber of a formal answer to the bill in equity in which it is sought to restrain the city from enforcing the ordinance. Mr. Gerber's answer denies, as alleged in the equity suit, that the ordinance is discriminatory or unconstitutional, and denies also that its enforcement would be an abuse of the powers of the city government. He maintains, moreover, the ordinance is not class legislation and holds that it is not invalid. A date will soon be set for court argument on the suit in equity.

Lake Norden, S.D., faces a new battle on Sunday shows. Last April an ordinance was passed banning such showings. Recently the council repealed the ordinance. Proponents of the closed Sunday are leading a fight to have the ordinance referred to an election soon.

The Sunday show was put to the vote of the people of Cumberland, Ia., and lost by a big majority last week. The town has been without the Sunday movies for some time and it was at the agitation of a number of the business men that the question was put to the people's vote.

Pa. Grants Incorporation Charters to Three Firms

Newly incorporated motion picture companies granted charters by the Secretary of State at Harrisburg, Pa., included the following: Park Opera House, Erie, $90,000; W. T. Farrar, H. H. Clemens and E. W. Gray, New York; Union City Theatre Company, $30,000; the Ohio Amusement Company of Pittsburgh, $50,000; W. G. Moore, treasurer, Sewickley, Charles J. Him, Greensburg, and Anthony P. Jim, Pittsburgh.

Jersey M.P.T.O. in Last Stand

Investments of Independent Exhibitors Jeopardized, Seider Declares, in Call for Convention

JOSEPH M. SEIDER, President of the M. P. T. O. of New Jersey, this week issued the call for the seventh annual convention of the organization, to be held at the Ambassador Hotel, Atlantic City, November 18-19. "This convention of independent theatre owners of our State is equivalent to a last stand," the announcement declared.

"This convention will be unlike other years in that we are giving no thought at the present time to the entertainment of theatre owners attending. The reason for our serious mood is the obvious and precarious position we theatre owners find ourselves in. That our investments are jeopardized is now manifest to all of us.

"The findings of our investigation into the unfair methods of our large circuit competitors will be discussed. The extent of their programs of encroachment will be placed before you" (Mr. Seider is addressing members of the Jersey M. P. T. O.)—"all with the hope of bringing about a plan of procedure that will permit us to remain in business.

"If this is accomplished quickly we shall go in for entertainment."

Italian Veterans Adopt Film Educational Propaganda

According to reports from Italy, the Italian World War Veterans have adopted a new form of educational propaganda. This legion has installed a motion picture machine on a vehicle and will project throughout Italy agricultural and patriotic pictures, principally for the edification of ex-soldiers.

This itinerant motion picture show has just commenced in Southern Italy.

Meighan's Next Picture an Original by Owen Davis

An original story of domestic difficulties by Owen Davis, tentatively titled "The Silver Shield," serves as Thomas Meighan's next picture for Paramount. The star is now working in "The Canadian," an adaptation by J. Clarkson Miller of Somerset Maugham's stage play, "The Land of Promise." The Davis story will be put into production about November 29th.

Send Letter to Hays on Arbitration

Western Exhibitor Group Says Outside Influences Threaten Principles Want Assurance of Unbiased Decisions—Reply Not Yet Published

FOLLOWING in the wake of the letter to Will H. Hays, requesting that distributor arbitration board members be instructed that equity and justice should be their chief consideration in rendering decisions in cases under dispute, and signed by representatives of nine States at the Michigan M.P.T.O. convention at Battle Creek last week arbitration became the main topic in pre-convention discussions this week as the exhibitor organizations of Ohio and Texas prepare to gather for annual meetings at Cleveland and Texas respectively.

The letter to Hays, drawn up at a "protest meeting," which prefaced the sessions of the Michigan association at Battle Creek last week, upholds the principle of arbitration as demonstrated by good which has been accomplished in the past and its promise for future benefits to the industry, but deprecates methods which the letter declares "nullify the spirit of arbitration." It declares that arbitration in many film centers has not been working in a satisfactory manner, "due to the fact that the distributor members of various boards do not seem to understand their duties and the purposes of their position," a condition which it ascribes to "various communications emanating from your office addressed to the Film Board of Trade members" instructing members as to how they should act. It requested the head of the M.P.P.D.A. to send a letter to every Film Board of Trade to the effect "that every decision should be based upon justice, equity and facts, using the contract and its provisions as a basis."

While no statement regarding Mr. Hays' reply was made up to this time, his attitude is understood to be that the principle of arbitration has come to stay, and that he agrees that the arbitration boards must function without outside influence either from exhibitors or film officials. Charles C. Pettijohn, general counsel of the Film Boards of Trade, will, it is understood, carry this message to the Ohio and Texas conventions.

The Texas organization, formerly affiliated with a majority of the States represented at the Michigan meeting, will hold a convention in Dallas on November 16-17, and it indicated from reports emanating from the State, that this body will side with the former Allied bloc in whatever stand is taken on the arbitration question.

Headquarters of the Ohio exhibitor organization in Cleveland is the source of the information that arbitration will be the main issue when its members gather at their annual meeting to be held November 9-10 in Cleveland. A statement issued this week by the organization includes the following declaration:

"Possibility of disagreements between motion picture theatre owners and distributors being thrown back into the civil courts of Ohio, after several years of arbitration looms as the Motion Picture Theatre Owners of Ohio prepare for their annual convention here on Tuesday and Wednesday, November 9 and 10."

A precedent of importance was established last week in Cleveland when Judge Ruhl of the Common Pleas court sustained an award of the Board of Arbitration of the Film Board of Trade. So far as is known, this was the first time that an award has been sustained by an Ohio court. The award had been made in favor of the Standard Film Service Company of Cleveland. The defendant was A. V. Abel of the Strand Theatre, New Philadelphia. The award involved the payment of $340 for pictures booked, shipped and rejected, and the completion of a contract is in accordance with the play dates given by the exhibitor.

Guaranty Trust Executive Treasurer Swanson Co.

THOMAS ALLEN MOORE, a trust officer of the Guaranty Trust Company, has resigned that office to join the Swanson Producing corporation as vice-president, treasurer and financial executive. Another banker, Pierre Bedard, formerly associated with the Banker's Trust Company as head of the new foreign department, will also be connected with the Swanson company as assistant treasurer.

"Sunya," Miss Swanson's first production after becoming one of the owner members of the United Artists corporation, is now in the filming stage under the direction of Albert Parker at the Cosmopolitan studio in New York City. This photoplay is set for January release. Miss Swanson plans to produce two pictures annually and will begin work on her second production as soon as the first is issued for public consumption.

Develop New Device for Talking Movies

Fox Reported Interested With R. C. A. and General Electric Companies in Adapting Light Ray Sound Reproducer to Pictures

FOX FILM is said to be interested with the General Electric Company and Radio Corporation of America in a new system for producing talking motion pictures, now being perfected and employing the Pallophotophone, a device which registers sound on a film by means of a light ray. The Fox offices in New York declined to affirm or deny the report mentioning the company in connection with the new invention.

The Pallophotophone is the invention of Charles A. Howie, an engineer of the General Electric Company and was first put to practical application during the World War, when the inventor used it as a recorder of radio messages at the United States Naval radio receiving station at Otter Cliffs, Me. The device records sound vibrations on a continuous strip of film, which forms the record for reproducing the sound when it is passed before an electrical apparatus equipped with vacuum tubes, similar to those used in radio receiving sets. A motion picture working in synchronism with the sound recorder thus records both action and sound simultaneously.

Reports that this new invention for making movies is being prepared for commercial application have gained wide currency in New York.

The device is said to be capable of recording and reproducing the most delicate shadings of sound, and according to reports from the General Electric laboratories in Schenectady is capable of reproducing with the greatest fidelity an entire chorus.

The recording apparatus consists of a very small mirror, reflecting a very fine light ray on to a sensitized film. The mirror is attached to a vibrating diaphragm, which oscillates the reflected beam when vibrated by sound waves. The fact that the invention is capable of recording the most delicate sound vibrations was proved when, during experiments with it in conjunction with radio reception at the Otter Cliffs station, the inventor recorded on a paper strip messages radiated by a station in Lyons, France.

Millions Served by Army M. P. Service

A TOTAL attendance of approximately 4,500,000 was served by the Army motion picture service during the fiscal year ended June 30, last, it is shown by a preliminary report just issued by the Adjutant General of the Army.

The service operates 94 theatres in the United States and 11 in the Panama Canal Zone, the theatres in Hawaii and the Philippines not coming within its scope. A total of 17,618 programs of features, comedies, novelties and news reels were shown during the year, only 162 of which failed to receive favorable comments from the audience.

Schenck, Grauman, Morris Plan Presentation Circuit; Loew Extends Chain

WITH the United Artists chain of twenty presentation houses as a nucleus plans for a national presentation booking circuit are being developed by Joseph M. Schenck and Sid Grauman, in association with William Morris. Schenck and Grauman now are on the Coast, as is William Morris, Jr., son of the Morris booking office head, who is reported conferring with the heads of the proposed United Artists theatre chain.

The project, now in the early formulative stages, will bring into the presentation field a coast-to-coast circuit. Bookings will be furnished by the William Morris office, which has a nation-wide business and is handling some of the biggest artists of the vaudeville and presentation stages.

At present Publix leads in the presentation field with 13 weeks, soon to be increased to 16. This chain, reaching as far West as the Mississippi Valley, will eventually be extended to the Coast.

Twelve of the 20 houses planned or under construction for Loew will become de luxe presentation theatres, bringing the total of the circuit to 18. The chain will attain this size by the Winter of 1927-28. Houses to be added are at Kansas City, Pittsburgh, Canton, O.; New Haven, Springfield, Worcester, Providence, Columbus, Syracuse and two in New York.

Columbia in Mergers, Rumor

Acquisition of Canadian Exchange Seen as Forerunner of New Move

THE announcement this week that Columbia is about to consummate an important merger of its producing and distributing interests is received as the logical outcome of negotiations that have been in progress for some time. This consolidation would considerably widen the activities of Columbia and would tend to make it one of the outstanding producing and distributing companies.

With the Columbia-owned and controlled Pittsburgh and Detroit exchanges as the nucleus, the acquisition of a coast to coast system of distribution centers is well under way, Columbia officials declare. The latest move in this direction has been the taking over by Columbia of the Independent Films, Inc., of Canada, former distributors of Columbia and other independent product in the Dominion. The Columbia Corporation of Canada now handles this distribution.

Claude Macgowan, of the Columbia home office, arranged the terms of the Canadian deal and he is now on an extended tour of distribution centers in the United States with the possibility of effecting the same plan of union with exchanges as obtained in the Canadian matter. Joe Brandt, president of Columbia, would not admit, however, that this is Macgowan's sole purpose on this trip.

Jack Cohn, treasurer of the company, on his return from the West Coast made several announcements that tend to make definite Columbia's expansion plans for production. Mr. Cohn declared that a number of well-known executives and players have been signed by his company to help in the completion of the 24 pictures scheduled for this year and the commencement of next year's program.

Julius Bernheim, former general manager of Universal City and recently head of the Universal Theatre Enterprises, has been installed as business manager of the studio. Harry Caulfield, another veteran of the industry, has been appointed as a unit manager. He is already at work supervising several of the Columbia pictures in the making.

Dr. Ludwig Berger Will Produce for Fox

DR. LUDWIG BERGER, the German director who made "The Waltz Dream" and more recently, "Cinderella," for Ufa, has been signed by Fox Films to produce in this country. He is expected to arrive at Hollywood in March to begin his first American film.

Dr. Ludwig Berger

Dr. Berger is the second German to be added to the Fox directorial roster, the first being F. W. Murnau, director of "The Last Laugh," who is now working on "Sunrise." Dr. Berger studied in Heidelberg and Munich and began his stage career at the Hamburg Opera House. He was engaged by Max Reinhardt for the German Theatre in Berlin where he staged Shakespearian plays.

German Film Trade Fighting New Tax Imposition

The German film trade seems to be in the throes of waging war against the imposition of taxes, states Trade Commissioner G. R. Canty, in a report to the Department of Commerce.

The central Government has issued certain regulations by which municipalities shall collect entertainment tax, these regulations to be put in force in all places at the latest by October 1st. Therefore it is the business of the theatre owners in the various towns and cities to see that as far as possible a favorable interpretation and application of these regulations is arrived at. In towns where there is a considerable lack of money on account of the increasing dole paid to the unemployed, they are endeavoring to extract as much revenue as possible by means of these taxes.

It is of interest to note that the regulations governing the entertainment tax allow for a reduction in the tax for the showing of educational and instructional films.

Basil Bros. Plan Store and Theatre Bldg. in Buffalo

Basil Bros. in association with Bernard Vohwinkel have completed arrangements for the erection of a large store, office and theatre building to cost about $300,000 and to be located on Genesee and Nevada Streets in Buffalo, New York. The building will be fireproof in every way and will be equipped with all modern improvements. The theatre will seat 2,200 and will be opened to the public not later than August 15th, 1927. The property occupies almost the entire block with frontage of 170 feet on Genesee Street and a depth of almost 200 feet. William Spann is the architect. Basil Bros., who are in association with Mr. Vohwinkel, are owners and operators of the Strand Theatre in Buffalo and are also operating the Central Park Theatre in the same city. Nicholas H. Basil will manage the new theatre.

Firms Incorporate in New York During Past Week

Among the motion picture companies incorporating in New York State during the past week, were: Movietone Corporation of America, Inc., capitalization not specified, Percy Heiliger, Ridgewood, N.J.; George Blake, Brooklyn; W. B. F. Rogers, Jamaica, L.I.; Resnicke and Fleige, Inc., $10,000, Harry Resnick; Max Fleigle, Herman Hoffman, Brooklyn; L. H. Pictures, Inc., capitalization not specified, Melvin Robbins, Charles A. Springstead, Austine E. Kilkenny, New York City.

Liebeskind Forms Havana Theatre Company, Inc.

Nat Liebeskind, formerly manager of the Universal Cuba office, has formed the Havana Theatre Company, Inc., to operate theatres in Havana. The first theatre will be opened on or about November 1st and will be known as the Cine Esmeralda. It will be one of the most up-to-date houses in Havana.

"The King of Kings" Half Complete

Production on Cecil B. De Mille's Personally Directed Picture for P.D.C. Release Progressing; Eleven Others in Work

THE half-way mark in production has been reached on "The King of Kings," Cecil B. De Mille's personally directed picture, which will be released through Producers Distributing Corporation. Filming was started on August 24 and Mr. De Mille expects camera work to be completed the latter part of December.

Some of the largest sets ever erected for a motion picture are being constructed for this vehicle. During the past week Mr. De Mille finished work on an unusually large set representing the Temple of Herod. Some idea of the magnitude of this set may be had from the statements that it contains 295 massive pillars, and that at times 3,000 extra people were working in it. In building this temple set, 250 carpenters working in three shifts were busy day and night for one month. The materials used included four hundred thousand feet of lumber, sixty thousand lath, forty-five thousand square feet of tar paper, thirty tons of plaster, seventy-five thousand square feet of cement for the floor, five hundred gallons of paint, ten thousand pounds of spikes, one hundred eighty cans of smaller nails, as well as great quantities of many other builders' supplies.

Sets of Great Size

Mr. De Mille declares that this set will be dwarfed by that representing the Judgment Hall of Pontius Pilate, which is now in course of construction under the supervision of Art Director Paul Iribe, who, assisted by Pridgeon Smith, is taking care of all sets used in the production.

At present Mr. De Mille is engaged in filming scenes showing the raising of Lazarus from the dead, and, following this will come the sequences of the Last Supper and the Garden of Gethsemane. Much of the picture will be in color and these special cameras are working on the exterior scenes in conjunction with the black and white photographers headed by Peverell Marley. Frank Urson and William Cowan are handling the many extras used in the picture.

Everything is Large Scale

From its inception everything connected with this picture has been handled on a large scale, says the De Mille office. More than 50,000 feet of film was used in testing the suitability of candidates for principal characters, it is stated. Mrs. Elizabeth McGaffey, who was in charge of the research work, says that more than twenty-five hundred books of reference were culled, for every possible item of information. The collation of all this material, the whipping into proper shape before it could be turned over to Jeanie Macpherson, who wrote the story, was a task of many weeks.

The same care was applied in selecting players for minor roles. There are eighteen persons in the cast who are tentatively called "principals," but in addition to these in smaller roles and bits are such players as: Mabel Van Buren, Monte Collins, Robert Ober, Otto Lederer, Ruth Renick, Jack Richardson, Charles Crockett, Spottiswoode Aitken, Fred Huntley, Fontaine La Rue, Charles West, Baldy Belmont, Lillian Bret Harte, Henry Herbert, Evelyn Francisco, Hector Sarno and scores more.

The cast of leading players includes such actors and actresses as H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph and Rudolph Schildkraut, Kenneth Thomson, Victor Varconi, Joseph Striker, Robert Edeson, James Neill, Sidney D'Albrook, Robert Ellsworth, David Imboden, Charles Belcher, Charles Requa, John Prince, Clayton Packard, Mickey Moore, Theodore Kosloff, Edward Brady, Casson Ferguson, Sam de Grasse, Mabel Coleman, Julia Faye and Josephine Norman.

In addition to the De Mille spectacle there are at the present time eleven productions in preparation at the De Mille and Metropolitan studios, seven of which are actually being filmed with the remaining four in an advanced stage of camera work or cutting. Director Alan Hale and his company, filming "Rubber Tires," are at present on location in northern California, from whence they will proceed on a trip of several thousand miles as this picture will be made up principally of exteriors.

Other Pictures in Work

James W. Horne is now filming the final scenes for "The Cruise of the Jasper B" at the De Mille plant. Nils Olaf Chrisander, director of "Fighting Love," Jetta Goudal's second De Mille starring vehicle, is rapidly progressing on the filming of this feature. Rupert Julian is now cutting "The Yankee Clipper," a De Mille special on the 1926-27 program. Director Paul Sloane has practically finished editing the latest Vera Reynolds' picture titled "Corporal Kate."

At the Metropolitan studio Paul Powell has virtually finished camera work on "Jewels of Desire," a Priscilla Dean starring production, and Director George B. Seitz and his company have departed for Tuba City, Arizona, where most of the action in "Jim the Conqueror" will be filmed.

Various shots conveying an idea of the progress Cecil B. De Mille is making with his special production, "The King of Kings." The shot in the lower center gives one an adequate estimation of the magnitude of the sets. The other scenes depict De Mille at work, activity on an interior set, a typical Biblical scene, etc.

First National Profits $675,667 for Six Months of 1926; Wrote Off Studio

FIRST NATIONAL'S net profit for the second quarter ended July totals $313,663, giving the company a net profit of $675,667 for the six months ended on that date. A substantial improvement in net earnings for the second half of the year is predicted, because the expenditure necessary for construction of the company's Burbank studio is subtracted from earnings of the first six months of the year.

"The large capacity of the studio," says a statement issued by Hayden, Stone & Co., "will enable the company to affect substantial savings."

Net profits for the first six months were equal to $27.86 per share on the 8 per cent cumulative participating first preferred stock of the company.

Reports Conditions in Florida

Pathe Branch Manager Makes Survey; Says Situation Improving Rapidly

W. W. ANDERSON, Atlanta branch manager for Pathe Exchanges, Inc., last week completed an extensive motor tour of the storm-stricken area of Florida on which he made a general survey of motion picture theatre conditions.

Mr. Anderson's itinerary of the devastated territory carried him through the towns of Miami, Miami Beach, West Palm Beach, Pompano, Dania, Fort Lauderdale, Hollywood, Biscayne Park, Buena Vista, Little River, Allapattah, Hialeah, Coral Gables, Moorehaven, Sebring, and others.

The Pathe manager's report of his trip is quoted in part: "Outside of trees and foliage being damaged, West Palm Beach was practically uninjured. It seems as though the town of Pompano was the beginning of the storm area. That little town caught it quite badly. As we went along we noticed more damage at Dania, where the only theatre was a mass of ruins.

"The city of Fort Lauderdale was also hard hit, although the two theatres located there were not severely damaged. One has reopened and the other will probably resume business in about two weeks. Hollywood is in terrible shape, hardly a building large or small escaped the fury of the storm. The theatres lie in ruins, and it will be months before they are reconstructed. At Biscayne Park a theatre that was all but completed is now in ruins. At Little River both theatres escaped. Luckily one is an airdrome and suffered only water damage. The other, the Rosetta, a Publix House, is O. K. However, the wires were all down and the theatre could not function until these were repaired.

"Miami Beach is in a very dilapidated condition. Hundreds of homes have been laid flat and others badly damaged. Both theatres are completely demolished. The Strand Theatre, while damaged considerably, is under repair and will probably reopen in about two weeks. But of course there will be little or no business for many weeks to come. The Community, or Publix House, was flooded by water, but they set to work immediately and the theatre was expected to open in a few days. At Allapattah the Regent Theatre is all right on the interior except for water damage, and will reopen shortly. The Airdrome is laid flat, but will be rebuilt. The Seventh Avenue Airdrome was damaged considerably, but is now being rebuilt and is expected to reopen soon.

"The Palm Airdrome, at Hialeah, was only slightly damaged, but the Hodges Theatre in the same town was badly wrecked. At Coral Gables, the Dream Airdrome suffered only minor injuries, as did the Coral Gables Theatre. At Buena Vista, the entire section was badly torn up, nothing remaining of the Biltmore Theatre but a mass of ruins."

Marion Davies Signs M-G-M Contract

A LONG term contract with Metro - Goldwyn - Mayer was signed last week with the result that M-G-M will produce a series of pictures to be known as "Marion Davies Productions" and to be produced at the rate of approximately three per year. The first picture under the new contract will be "Tillie the Toiler," which goes into production within two weeks time at Culver City, California. The contract also calls for a guaranteed salary and a percentage of the receipts. It was signed by Miss Davies last week at the Ambassador Hotel in New York City, with E. B. Hatrick representing the International Film Service and Nicholas M. Schenck, Metro-Goldwyn-Mayer.

Marion Davies

Miss Davies' last picture under the old arrangement is "The Red Mill," based upon the muscal comedy by Victor Herbert and Henry Blossom. It will be released shortly.

Bandits Rob Loew's Theatre in Montreal of $7,207.70

One of the worst theatre robberies ever to take place in Canada was executed at Loew's Theatre, Montreal, at midnight on October 18 when a debonnair and unmasked bandit, aided by two masked confederates, held up James C. Adams, manager of the theatre, Mrs. Adams, his wife, and Joseph Buck, the night watchman, in spectacular fashion and secured $7,207.70 which belonged to the company, took $70 from Mrs. Adams and also obtained a few trinkets belonging to Miss Freyvogel, the treasurer, who was not present.

The robbers forced all three to lie down on the floor of the manager's office, with the exception that Manager Adams was forced, at the point of guns, to open the safe, after which he was made to lie down again and keep silent. No clue was left as to their identity, apart from a description of the appearance of the three robbers, and no arrests have been made despite a quick search. The theatre receipts were fully protected by insurance.

Marseilles' Capitol Erected After Eight Months' Work

The Capitol Theatre, considered one of the most luxurious and extensively planned motion picture houses in France, has been erected in Marseilles after eight months of construction states Trade Commissioner George Canty, of the Department of Commerce, in a recent report from Paris.

This theatre will seat 3,000 people and will include besides booking offices for films. Pictures to be shown are mostly American but among local productions are: "Paris in Five Hours" and "Jim la Houlette," with N. Rimsky, and "Carmen," with Raquel Meller.

The Capitol has been built on the site of the old Grand Casino, right in the heart of the city, and will be operated under the direction of Messrs. Henri Rachet and Roger Richebe.

W. C. T. U. of N. Y. Favor Retention of Censor

The W. C. T. U. of New York State is to oppose the proposed abolishment of the New York State Motion Picture Commission, and will file a protest with Governor Alfred E. Smith. The W. C. T. U. held its state convention last week at Niagara Falls, and such decision followed a speech made by Mrs. Eli T. Hosmer of Buffalo, a former member of the Motion Picture Commission, who declared in emphatic terms that censorship of pictures was imperative. Mrs. Ella T. Boole, president of both the national and the state W. C. T. U., expressed herself as being in accord with Mrs. Hosmer and the proposal that a protest be filed with Governor Smith against abolishing the Commission was unanimously adopted by the convention.

Racine, Wis., House Yields $1,500 to Thieves

The safe of Saxe's State theatre, Racine, Wis., was looted Sunday night and relieved of $1,500. The robbers have not yet been apprehended. J. W. Houck is manager of the State.

Single-Carbon Arc Introduced

Combination of Light Source With New Non-rewinding Magazine Brought Here

DEMONSTRATIONS were given to the press and technical experts this week at the Fulton Theatre in New York City of a new arc lamp and a non-rewinding film magazine of French invention which may have an important effect on the future of projection equipment. The two, it is claimed, make projection practically automatic and will effect considerable economies in electric current and wear and tear on film.

The devices have been brought here by William Lignemare, prominent theatrical man identified with "Abie's Irish Rose," who had them brought to his attention in France this summer by Antal Fodor, an industrial engineer specializing in European developments. It is planned to go ahead with the manufacture of both devices on a considerable scale, the arc lamp being suitable for lighting, spotlights, hospital use, photographic purposes and laboratory work, as well as for projection. They will work in conjunction with any standard projector head.

The arc lamp is unique in that it contains but one slender carbon, which lies horizontally and feeds toward the condenser. The negative pole is a water-cooled metallic ring, and the arc is struck between this ring and the carbon. As a result, none of the light is obstructed from reaching the condensers. A longitudinal magnetic field and automatic feeding of the carbons by a thermostatic regulator insure absolute steadiness. The light is extremely brilliant, perfectly steady and somewhat cooler than the usual arc. A current economy with equal brilliance of 50 per cent is claimed by the inventor.

The container, or magazine, another French invention, lies horizontally beneath the projector head. The entire film program is cemented together to form a continuous band or loop, which is coiled within the magazine and supported on threaded rollers. The film feeds in at the outer edge and out from the center, rewinding continuously. There is no stress or strain on the film, and it is claimed that wear will be reduced to a minimum. The present model contains about 2,000 feet of film, but it is claimed that it can easily be built in sizes up to 8,000 or 10,000 feet, so that the entire program may be run continuously and automatically.

Ontario Tax Decrease Promised

Plank in Ferguson Conservative Platform; Issue Depends on Election Results

IN the opening speech of the Ontario Provincial election campaign at Kemptville, Ontario, Premier Howard Ferguson of the Ontario Government, made formal announcement of a reduction in the amusement tax for patrons of theatres in Ontario to go into effect next year. The Ontario elections take place December 1 and, if the Ferguson Conservative Government is returned to power, the amusement tax revision will take place within the legalized time immediately following the vote. The tax on all tickets of 25 cents or less is to be abolished, the tax scale for higher-priced tickets remaining the same for the present.

Premier Ferguson said:

"The enjoyment of luxuries that are beyond the great masses of the people such as high priced amusements, are a proper subject for assessment toward the public welfare.

"Sixty-two per cent. of those attending the various amusements that pay taxes to the Province patronize entertainments where the charge is not more than 25 cents. The amusement tax therefore on tickets of 25 cents or less will be abolished."

This announcement was made on October 22. A few days previously, the information was forthcoming that Col. W. H. Price, K. C., Provincial Treasurer, Toronto, who has jurisdiction over the operation of theatres within the Province of Ontario, had been appointed Ontario Attorney-General, being succeeded in the Portfolio of Treasurer by Hon. J. D. Monteith. The latter has not yet made any pronouncement regarding the appointment to the vacancy on the Ontario Board of Moving Picture Censors caused by the death of Chairman A. S. Hamilton last spring.

When the deputation of 100 Ontario exhibitors waited upon Premier Howard Ferguson at Toronto on September 2, last, to ask for relief from the amusement tax, assurance was given by the Ontario Prime Minister that the request would be granted. The announcement on October 20 was the real answer to that request.

No Tax Reduction If Income Partly From 1923

PARTNERS in theatres and other motion picture enterprises, paying taxes in 1925 upon 1924 income from partnerships having a fiscal year part of which was in the calendar year 1923, may not participate in the 25 per cent reduction provided by the revenue act of 1924 to be applied to 1923 income, according to a decision of the United States Board of Tax Appeals in Washington, D. C. The decision affects a large number of cases in which appeals had been filed from a determination by the Commissioner of Internal Revenue to that effect.

The board held that the 25 per cent reduction provided by the 1924 act "is applicable literally to the tax payable in 1924 shown on returns for 1923, and does not reduce the 1924 tax payable in 1925 of an individual partner whose 1924 taxable income is made up in part of a share of partnership income for a fiscal year beginning in 1923.

Austrian Producer Profits by Import License Sale

AUSTRIAN motion picture producers are deriving a considerable sum from the sale of import licenses under the recent government decree providing that 20 standard films may be imported for each approved film produced in the country, according to a report to the Department of Commerce from the commercial attache at Vienna.

During the first nine months of 1926, Austrian producers turned out nine films, permitting the importation of 180 foreign films. As the import permits are issued to the domestic producers, the latter dispose of them to the film importers at varying prices in accordance with the demand, a current trade report indicating that the price ranges from 150 to 200 for a permit. At the lower price, therefore, the domestic producer will receive $3,000 for the 20 import permits obtained on the basis of the one film produced.

In spite of this subsidy, however, the report states, doubts are already expressed in some quarters over the ability of the domestic producers to finance and turn out sufficient films to supply the market in conjunction with foreign films imported on the basis of 20 to one. The government regulation provides a way out of this emergency by stating that the import permits shall be granted on the basis of at least 20 to one up to September 1, 1927.

Riesenfeld to Prepare "Hotel Imperial" Musical Score

Dr. Hugo Riesenfeld is a recent arrival on the West Coast and he will reside at the Paramount studio there for some time to come for the purpose of arranging the musical score for Pola Negri's latest Paramount vehicle, "Hotel Imperial."

Tannersville, N.Y., Exhibitor Robbed of Evening's Receipts

Julius Byck, a deaf mute who runs a theatre at Tannersville, N.Y., had what was almost a record-breaking attendance at his show last Saturday night, but it availed nothing, for during the night burglars broke in and made off with over $100, representing the receipts of the evening.

Stanley-Fabian Obtains Lyric in Fort Lee, N.J.

The Stanley-Fabian circuit has purchased the Lyric Theatre in Fort Lee, New Jersey, thus obtaining control in that section. This brings the total of Fabian houses to 59. The Stanley company, with which Fabian is allied, counts 215 houses in its circuit.

Ernie Wood, Musical Comedy Star, in "Atta Boy"

Ernie Wood, a member of the original "No, No, Nannette" company, has the heavy role in "Atta Boy," Pathe's feature comedy starring Monty Banks. The release date of the picture is announced as October 24th.

Orient a Difficult Market

M. S. Steele, U. A. Foreign Manager, Returns From Trip to Japan and China

LACK of understanding of American customs and ideas on the part of the Oriental mind is the chief barrier to the expansion of American film business in Japan and China, according to M. S. Steele, foreign manager of United Artists, who returned this week from an eight months' trip to the Far East.

The Japanese and Chinese entirely fail to comprehend many of our pictures, he found, and for that reason usually prefer cheaply made domestic films based on the Japanese No-plays and like familiar material, which they understand and appreciate.

In Japan, Mr. Steele reports, local companies produce upward of 250 films a year, which practically dominate Japanese screens. Out of perhaps 1,000 theatres, only 25 play exclusively American or European pictures, and 100 or 125 others play some outside product. The remaining houses show only Japanese films.

M. S. Steele, foreign manager of United Artists

In China, general political strife and civil war have virtually paralyzed commerce. About 60 theatres are in operation, and about half of these show American pictures.

It will be a great many years, at the best, before the Orient can represent any considerable market, in Mr. Steele's judgment, although he believes that a gradual improvement will come about. This winter is likely to mark a critical point in this development, he believes. He reports himself as well satisfied with conditions as they concern United Artists. The most popular American stars he found to be Fairbanks, Chaplin, Pickford and Lloyd.

In and Out of Town

M. H. HOFFMAN, vice-president of Tiffany Productions, Inc., has left Los Angeles for New York. He is expected to arrive at the home office the latter part of next week. On his way East, Mr. Hoffman will stop at Chicago where he will hold a sales conference with Mid-Western Tiffany managers.

EDGAR B. HATRICK, vice-president and general manager of International Newsreel and Cosmopolitan Productions, returned to New York last Wednesday from Los Angeles, where he has been for the past month on important business. He was accompanied East by C. J. Hubbell, Pacific Coast manager of International Newsreel.

STANLEY HAND, home office representative of Warner Bros., has departed on a tour of the twenty-four exchanges of the company. He will discuss selling problems with the exchange managers and salesmen and will put into effect many helpful angles originated by Sam. E. Morris, general manager of distribution for the company.

FOLLOWING the close of the First National semi-annual convention of franchise holders at French Springs, Ind., Ned E. Depinet started out on a two weeks' tour of his Southern division, and Ned Marin, Western salesmanager, began a month's visit to all of the exchanges in his district. A. W. Smith, Jr., Eastern division sales manager, likewise left New York to visit the First National exchanges in the East.

WILLIAM M. VOGEL, general manager of Producers' International corporation, foreign distributors for Producers' Distributing, sailed for Europe Saturday aboard the *Leviathan* to make his usual visit to the P.D.C. branches. Accompanying Mr. Vogel is J. J. Rein, secretary of Producers' International. They will be abroad for about two months.

LES WEIR, Pacific Coast district manager for Producers' Distributing Corporation, has returned to his Los Angeles office after conferences with W. J. Morgan, general sales manager, at the home office.

ROBERT SMELTZER, manager of First National's Washington branch, was a visitor at the company's home office this week. He reported excellent business for his company at the Capitol.

Masons of Screen to Erect Hollywood Home

The Two Thirty Three Club, comprising Masons active in screen and stage affairs, plans a thirteen-story clubhouse in the heart of the theatrical and motion picture section of Hollywood to cost in excess of $1,500,000 and to house more than 1,700 persons.

Athletic and aquatic features will be incorporated in the new clubhouse, as will also a theatre and a lodge room with a seating capacity of 2,000. Eight floors are to be set aside for Masons and their families and a roof garden cabaret with promenade permitting a bird's-eye view of Hollywood will be one of the features of the clubhouse.

Edward Davis, formerly president of the Green Room Club in New York and the National Vaudeville Artists of America, is president of "233."

O'Reilly Chairman Exhib. Comm. of Arbitration

SOL RAIVES, Vice-President of the Theatre Owners Chamber of Commerce has been designated by President Charles L. O'Reilly as Chairman of the Exhibitors Committee of the Motion Pictures Committee of the American Arbitration Association.

Mr. Raives has been connected with the Chamber for the past five years. As Chairman of the Arbitration Board he is credited with perfecting the arbitral facilities of the Chamber which handles on an average of 100 cases a week. Last year more than $750,000 was involved in misunderstandings cropping up in the industry which were settled in a way satisfactory to the disputants. There can be no doubt that commercial arbitration is the safest, sanest, most equitable method of adjusting misunderstandings constantly arising in trade and I shall feel satisfied if I can do anything toward promoting its universal adoption.

St. Clair's Next Assignment "The Cross-Eyed Captain"

"The Cross-Eyed Captain," Dixie Willson's serious dramatic work of the early days of the Revolution in Russia, will be Malcolm St. Clair's next directorial effort for Paramount. It will probably be started at the Long Island studio in November. No member of the cast has been chosen.

F. B. O. Signs Belle Bennett for "Mother" Role

FILM BOOKING OFFICES, preparing a Gold Bond special in "Mother," the novel by Kathleen Norris, has just signed Belle Bennett for the role in that picture.

Belle Bennett

Joseph P. Kennedy, president of Film Booking Offices, upon reaching the West Coast the other day and discussing forthcoming productions with Edwin C. King, vice-president in charge of the Hollywood studio, expressed the opinion that "there is one outstanding "Mother," to my mind, and that is the woman who was 'Stella Dallas.'—Belle Bennett."

Miss Bennett having read the story and talked with Mr. Kennedy and Mr. King, declared she believed the role's possibilities to be greater than anything else she had previously attempted. Mrs. Norris, the author of "Mother," also expressed herself as pleased with the choice of Miss Bennett.

Fox Feature Releases Listed

Dates Scheduled Near Christmas; Makes Ready for New Season's Films

FOX FILMS this week announced the release dates of a number of feature pictures as far in advance as Christmas. In so far as photography is concerned a number of those listed were completed two months in advance of the release date, thus making room for the start of production of the 50 productions to be made for the 1926-27 season.

"Thirty Below Zero," the second Buck Jones vehicle on this season's list, will go to exhibitors on October 31. Eva Novak and Paul Panzer are in the supporting cast of this picture which was directed by Robert Kerr.

"The Return of Peter Grimm," in which Alec B. Francis plays the name role in the picturization of the Belasco play, will be released on November 7. This production has already been previewed in the Fox projection rooms.

Clyde Fitch's last play, "The City," which was picturized under the direction of R. William Neill, will be released on November 14. On November 21 "Going Crooked," a George Melford production from the adaptation of the John Golden stage play, will be released. Bessie Love and Oscar Shaw play the leading roles.

"Wings of the Storm," the third Fox film to be filmed amidst the scenic grandeur of North American National Parks, is also scheduled for release in the near future. J. G. Blystone directed a cast in which Thunder, the dog star, has the stellar role.

"The Canyon of Light," the latest Tom Mix picture, also partly filmed in the National Parks, will be released on December 5. It is Ben Stoloff's initial directorial effort.

The screen play of "Mother Machree" is scheduled for release on December 12. John Ford directed with Belle Bennett in the name role. Many scenes were shot in Ireland. It is an adaptation of the song and story, both written by Rida Johnson Young.

"Death Valley," a Buck Jones stellar production, now being filmed on the Mojave desert, will probably be released on December 19. Virginia Brown Faire plays opposite the star and Scott Dunlap is the director.

Maloney Secures Magazine Story for Next Western

Leo Maloney, Pathe Western star, has acquired one of W. D. Hoffman's stories which recently appeared in Popular Magazine. The story will be known on the screen as "The Long Loop of the Pecos," and is being adapted by Ford I. Beebe, who provided the scripts for "The High Hand" and "The Outlaw Express," both Maloney starring vehicles. The star directs his own pictures and is now assembling his cast.

Firemen Okay "Fire Brigade"

Louis B. Mayer Addresses Chiefs in Convention; Parade Feature of Fete

A UNIQUE reception was accorded the showing of Metro-Goldwyn-Mayer's "The Fire Brigade" when the film was shown last week in New Orleans at the annual convention of fire chiefs which was held in that city. One of the features of the celebration was a parade which greeted Louis B. Mayer and the cast in the production at the railroad station, but the highlight of the demonstration was the address made by the M-G-M vice-president immediately preceding the showing of the picture at the State Theatre in New Orleans.

Mr. Mayer opened his address by giving some statistics as to the amount of people estimated as attending motion picture performances every week throughout the country and the number of people in the employ of the motion picture studios. He then dwelt on the various sequences in "The Fire Brigade" pointing out that from the start of production the main idea was to keep away from having the picture appear as propaganda for the fire department. This was done, Mr. Mayer stated, by infusing a strong note of drama and injecting human and humorous touches.

So well satisfied were the company's executives with the finished product, he said, they have decided to make of the picture a road-show attraction. Regarding the publicity campaign for the picture Mr. Mayer said, "As a national advertising stroke for the picture we worked out the transcontinental run of the 'fire-car' carrying the prints of 'The Fire Brigade' from Los Angeles to this convention. The receptions arranged for this car by fire chiefs in cities touched en route, have made this one of the most talked about advertising exploits in the history of film exploitation. Many thousands of dollars' worth of free publicity was attained for the picture through this stunt. The reception that was accorded the fire car here yesterday was practically duplicated in every city through which the car passed on its trip across the continent."

Sax Signs Betty Compson for Two Productions

Sam Sax last week consummated arrangements whereby Betty Compson will be featured in two special productions to be released through Lumas Films Corporation, as Greater Gotham Productions. An unusual amount of preparation and expense will be lavished on the two pictures, it is said, and the entire West Coast studio space will be given over to their production upon the completion of the present Gotham program. The first picture will probably reach exhibitors throughout the country during the present season. The story material is now under consideration.

This rollicking comedy analyzes flappers and sheiks—not to shock you but to make you laugh!

J.G.BACHMANN presents

"Shameful Behavior?"

by MRS. BELLOC LOWNDES

Directed by ALBERT KELLEY

With
EDITH ROBERTS
HARLAND TUCKER
RICHARD TUCKER
MARTHA MATTOX
GRACE CARLYLE

Flaming youth and a gloomy reformer in an uproarious farce that's six reels of audience joy!

Preferred Pictures

Sole Foreign Distributors: INTER-OCEAN FILM CORP.

Many F.B.O. Pictures in Work

Kennedy Finds Coast Studio Forces Busy With Last Half of Program

ARRIVING at the Hollywood Studios of Film Booking Offices last week Joseph P. Kennedy, president of the company, discovered that he was in the midst of a beehive of industry as the studio forces are hard at work either filming or preparing for camera work on the last half of the 60 productions scheduled for release this season.

Two Gold Bond specials are now in production with a third scheduled to start almost any day. ‘‘Her Father Said No,’’ under the direction of Jack McKeown, is in its third week of filming, with a cast headed by Mary Brian and including Al Cooke and Kit Guard. The story is by H. C. Witwer.

J. Leo Meehan has started direction of ‘‘The Magic Garden,’’ the last story written by the late Gene Stratton Porter. The story is to be published serially in McCall’s magazine and the book publication will be released when the completed picture is put on the market.

Fred Thomson, back from New York, has started work on his latest starring vehicle, ‘‘Don Mike,’’ which will replace ‘‘The Desert Legion’’ in the Thomson schedule. Lloyd Ingraham is directing this tale of early California. The third of the Ranger series, tentatively titled, ‘‘Thunder Mountain,’’ is now in production with J. P. McGowan directing the dog star. Ewart Adamson wrote both original story and the continuity.

Bob DeLacy is handling the megaphone on Tom Tyler’s latest starring effort in which he is supported by Frankie Darro. ‘‘Lightning Lariats’’ is the title of the piece.

Several other units are scheduled for an early start, including ‘‘Hello Bill,’’ the big Elks Special which will be directed by Ralph Ince; ‘‘Salvation Jane,’’ second of the Viola Dana starring series; and ‘‘Jack O’ Diamonds’’ with George O’Hara in the stellar role. Alberta Vaughn, too, will get under way shortly with ‘‘Uneasy Payments,’’ which unit David Kirkland will direct.

7 M-G-M Films in November

Includes Re-Issue of “The Four Horsemen”; “Tin Hats” on Schedule

SEVEN pictures are scheduled for release during the month of November by Metro-Goldwyn-Mayer. The productions listed include ‘‘The Four Horsemen of the Apocalypse,’’ which will be re-issued, ‘‘Bardelys the Magnificent,’’ ‘‘Tin Hats,’’ ‘‘The Desert’s Toll,’’ ‘‘Upstage,’’ ‘‘Exit Smiling’’ and ‘‘The Flaming Forest.’

The release schedule, with dates, follows: November 7, ‘‘The Four Horsemen,’’ Rex Ingram’s photoplay in which Rudolph Valentino and Alice Terry are featured; ‘‘Upstage’’, starring Norma Shearer, directed by Monta Bell from a scenario adaptation of Walter DeLeon’s vaudeville story by Lorna Moon, with Oscar Shaw, Gwen Lee, Ward Crane and Tenen Holtz in the cast.

November 14, ‘‘Exit Smiling’’, Beatrice Lillie’s first appearance under her M-G-M contract, directed by Sam Taylor from Marc Connelly’s original screen story, with Jack Pickford in the male lead. ‘‘The ‘‘Desert’s Toll,’’ directed by Cliff Smith, featuring Francis McDonald.

November 21, ‘‘Bardelys the Magnificent,’’ with John Gilbert starred in a film version by Dorothy Farnum of Rafael Sabatini’s novel of seventeenth-century France, directed by King Vidor with a cast including Eleanor Boardman, Roy D’Arcy, Karl Dane, George K. Arthur, Arthur Lubin and other notable players. ‘‘The Flaming Forest,’’ a Cosmopolitan production directed by Reginald Barker from Waldemar Young’s adaptation of the Curwood novel, with Antonio Moreno and Renee Adoree featured.

November 28, ‘‘Tin Hats’’, the comedy written and directed by Ed. Sedgwick, continuity by Albert Lewin, and a cast featuring Conrad Nagel, Claire Windsor, George Cooper, Bert Roach and Tom O’Brien.

First National K. O. Prospects

Twenty Highest Rating Salesmen Listed; Contest 12 Weeks to Go

FIRST NATIONAL this week announced the 20 salesmen who have secured the highest rating in the drive for eligibility in the K. O. Club, sponsored by the sales cabinet of the company. Of the twenty salesmen now on the list, ten will be selected to membership in the Club twelve weeks hence, providing their ratings remain relatively the same.

The first ten K. O. Club contenders on the current list are W. R. Mitchell, Toronto; H. Paynter, Toronto; H. L. Cass, Kansas City; J. H. Briggs, Montreal; T. H. Davey, Calgary; A. A. Bruce, Seattle; G. M. Hoyt, St. John; E. H. Teel, Toronto; M. L. Pincus, Buffalo, and R. Elliott, Toronto.

The predominance of the Canadian contingent among the winners is explained by Secretary-Treasurer Spring as due to Canada’s successful First National Week, of recent occurrence. During that week the Canadian exchanges rolled up a 203 per cent total of net billings against quota, an unequaled record in the First National Canadian sales history.

Columbia Announces Two November Releases

TWO Columbia box office attractions are announced for November release. “Obey the Law,” starring Bert Lytell, goes to exhibitors on November 5th and “The Truthful Sex,” featuring Huntley Gordon and Mae Busch, on November 20th.

“Obey the Law” marks Bert Lytell’s second appearance in crook roles upon the Columbia program, his first having been in “The Lone Wolf Returns.” In the present picture he is supported by Eugenie Gilbert, Edna Murphy, Larry Kent, William Welsh, Hedda Hopper and Sarah Padden. Alfred Raboch directed. The supporting cast of “The Truthful Sex” is made up of Ian Keith, John Roche, Rosemary Theby, Joan Meredith, Lee White, Richard Travers and Billy Kent Schaeffer. Richard Thomas directed this production.

Universal Buys New Kyne Story for Hoot Gibson

Hoot Gibson, the star of ‘‘The Buckaroo Kid,’’ an adaptation of a Peter B. Kyne story, ‘‘Oh, Promise Me,’’ is to appear in another story by that author just purchased by Universal. It is called ‘‘The Tidy Toreador,’’ but a new title is being sought. The story will go immediately to the script department for adaptation and will probably be put into production about the first of the year for release late in the spring as one of the seven Gibson Jewels for 1926-27.

Change Title of Maynard’s Next for First National

The title of Ken Maynard’s third Western for First National, tentatively titled ‘‘The Flame of the Border,’’ has been definitely changed to ‘‘The Overland Stage.’’ Charles R. Rogers finished camera work on the film about a week ago and it is scheduled as one of the first releases of the new year. Maynard’s current production, ‘‘The Unknown Cavalier,’’ has been pre-viewed in the East and is set for first-run showings in all territories early in November.

M-G-M Signs Buchowetzki for Series of Features

Dimitri Buchowetzki, director, arrived at an agreement with Louis B. Mayer and by the terms of the long term contract which bears his signature will direct a series of features for Metro-Goldwyn-Mayer. The director has just finished ‘‘Valencia,’’ a feature production starring Mae Murray with Lloyd Hughes in the leading male role.

H. J. Sheehan Supervising Fox West Coast District

Howard J. Sheehan, manager of the Fox Film San Francisco exchange for several years, will now supervise the Coast district for Fox. The territory includes Los Angeles, San Fransisco, Seattle, Portland and Salt Lake City. The San Fransisco branch is now under the managership of Fred W. Voigt.

Fox and Hirlagraph Leading in Bowling Tournament

The bowling results of the Motion Picture Athletic Association tournament at Dwyers, New York, now in its third week, indicate a further rise in team standing for Hirlagraph and Famous Players, the former team being tied with Fox Films while the latter has advanced to second position. Fox Films and Hirlagraph each have a perfect record of six victories.

The team scores are: Famous Players 859, 756, 846; Universal 771, 850, 806; Hirlagraph 852, 896, 879; First National 717, 781, 798; Metro-Goldwyn 772, 829, 867; Producers 822, 758, 782; Pathe 735, 825, 839; Warner Bros. 654, 676, 592.

The tournament continues until April 6th, 1927, the ten firms playing three games every Wednesday, making a total of eighty-one games for each team.

"Tillie the Toiler" Cast Selected by M-G-M

The cast for "Tillie the Toiler," the first of a series of Marion Davies Productions to be filmed by Metro-Goldwyn-Mayer, has been completed. As it now stands Miss Davies will play the name role with the supporting players including Matt Moore, George K. Arthur, Gertrude Short, Ralph Forbes, Bert Roach and Estelle Clark.

The story was adapted by Edward T. Lowe, Jr. and Agnes Christine Johnston. Production will start upon the arrival of Miss Davies from New York.

"Sin Cargo," Tiffany Picture Now Being Filmed

Photography is nearly completed on the Tiffany production, "Sin Cargo" by Leete Brown under the direction of Louis J. Gasnier. In the cast are Robert Frazer, Shirley Mason, Earl Metcalf, Gertrude Astor, William D. Walling, Lawford Davidson, Pat Harmon, James Mack and Billy Cinders.

M-G-M May Distribute "Napoleon," French Film

At a banquet, held in Paris in honor of Arthur Loew, head of the foreign department of Metro-Goldwyn-Mayer, plans were discussed for the cooperation of M-G-M for the general release throughout the United States and practically the entire world of "Napoleon," a picture now being produced by the Societe Generale de Films, one of the foremost producing companies in France.

The banquet was significant in that it offered manifestation of greater Franco-American unity and the intense interest felt by leaders in the French cinema industry and national leaders in general, in the possibilities opened up by the American market.

"Napoleon," which Abel Gance is directing, has a notable cast and ambitious backgrounds. Albert Dieudonne plays the title while the child Napoleon is enacted by Wladimir Roudenko, a young Russian actor. Other roles are portrayed by Cina Manes, Louis Sance and Conrad Veidt.

F.B.O. Obtains "Gorilla Hunt" for Distribution

F. B.O. is to distribute the five-reel screen narrative of "The Gorilla Hunt," Ben Burbridge's film record of his adventures in North-eastern Africa where among other things he killed and captured gorillas and other big game and secured interesting photographs of pygmies. A print of the film has been deposited with the Smithsonian Institute at Washington.

The picture's exploitation is already under way. "Forest and Screen," a magazine with more than 100,000 circulation, features in the November issue the first installment of Burbridge's story of the gorilla hunt, with a supplementary collection of photographs taken from the film. The fan magazine, "Motion Picture Art," also carries in its current number an article by Burbrige's entitled, "Hunting Gorillas for the Screen." Burbridge will soon issue his adventures in book form under the title "The Gorilla Hunt." Arrangements are now in progress for a pre-release showing of the photoplay at a Broadway theatre.

Casting Finished for Leatrice Joy Comedy Drama

The cast for "Nobody's Widow," Leatrice Joy's next starring vehicle for De Mille, has been completed. The picture will be produced at the Metropolitan studio by Donald Crisp and will have Charles Ray as leading man and Phyllis Haver, Fritzi Ridgeway, Charles West, David Butler and Dot Farley in supporting roles. Arthur Miller will act in the capacity of cameraman. The story of "Nobody's Widow" is an adaptation by Douglas Doty of an Avery Hopwood farce of several years ago.

Cruze Puts "Waiter From the Ritz" in Production

Filming on "The Waiter from the Ritz," the Paramount feature length comedy starring Raymond Griffith, has been put into production by James Cruze. For the initial scenes of the comedy one of the biggest studio sets at the new Famous Players-Lasky studio was used. Among those supporting the star are Alice Day, George Fawcett and Trixie Friganza. The scenario was adapted from W. Somerset Maugham's stage play, "Jack Straw," by Julien Josephson and Alice Leal Pollack.

Reginald Denny Writes Story for Himself

An original automobile story which will probably serve as his next starring vehicle has been turned out by Reginald Denny, Universal star. The new story is of the same type as "California Straight Ahead," one of the star's former productions. Director Mel Brown and Ray Cannon, scenarist, are preparing the continuity on the Denny opus and according to present plans the picture will be placed in production early in November.

Two F.B.O. Directors Get Important Assignments

Alf Goulding and Ralph Ince, F. B. O. directors, have been given important megaphone assignments, the former to direct George O'Hara in "Jack o' Diamonds" and the latter to guide Viola Dana through her next vehicle, "Salvation Jane." Gerald Duffy is completing the script of the O'Hara feature from Fred Jackson's story, and it is expected that photography will be started in about ten days. Doris Anderson has completed the continuity on "Salvation Jane," the original story having been written by Jean Dupont and Elizabeth Pierce. Production on this will start as soon as the cast has been chosen. Director Ince was originally scheduled to handle "Hello, Bill," but the production has been temporarily postponed.

Paramount Signs Blanche Le Claire, New Young Player

To its aggregation of young players whose screen careers are being fostered by Paramount, the company has signed Blanche Le Claire under a long-term contract. Her first work under the new Paramount contract was as one of the dancers in the costume ball scenes of Frank Tuttle's latest effort, "Love 'Em and Leave 'Em," which features Evelyn Brent, Lawrence Gray and Louise Brooks.

Paul Stein to Handle "Don't Tell the Wife" for Warners

Following the release of "My Official Wife," his initial directorial effort for Warner Bros., Paul Stein has been intrusted with the production of "Don't Tell the Wife," the movie title for "Cyprienne," the play by Victorian Sardou, the French dramatist. The cast is now being chosen and the production will be put into work in the early part of November.

Alec B. Francis Will Be "The Music Master"

CULMINATING a long search for over a period of two years and because of his interpretation in "The Return of Peter Grimm," Alec B. Francis, veteran actor, is the selection of Fox Films executives for the role made famous by David Warfield, "The Music Master," David Belasco's stage play remembered by the theatregoers of the past generation. The leading feminine role in the film will be portrayed by Lois Moran. Director Allan Dwan plans to start production at the New York studio of Fox Films soon after November 1st.

The scenario was prepared by Phillip Klein, son of Charles Klein, author of the play. The screen version will follow the original very closely and the action takes place around the period of 1900 with the New York of that time furnishing the background. Elaborate settings have been in preparation at the Fox studio for several months. Fox Films announces that "The Music Master" will be one of their five specials of the year.

"Rough Riders" Production Unit Back in Hollywood

Players and technical men numbering about one hundred and fifty have just arrived back in Los Angeles after a two months sojourn in San Antonio, Texas, where they were engaged for the past two months filming scenes for "The Rough Riders," the forthcoming Paramount roadshow. While there the company filmed the mobilization and training of the Roosevelt regiment and the battles of Las Guasimas, Kettle Hill and San Juan Hill. The production unit will immediately prepare for another location trip, this time a short distance up the Coast, for the Diaquire scenes depicting the landing of Roosevelt and his regiment on Cuban soil. Transports will be used for the disembarking.

Photography Completed on "The Lady in Ermine"

Shooting on "The Lady in Ermine," Corinne Griffith's newest starring picture for First National, has been completed at the Metropolitan studio in Hollywood and the film is slated for release in January. As soon as the camera work was completed the star and Director James Flood began preparations on "Purple and Fine Linen," Miss Griffith's next feature which will be put into production within the next three weeks. The script of this May Edington story has also been finished and E. M. Asher, producer of the Corinne Griffith features, is now selecting the supporting cast.

Production Work Completed on "Dodging Trouble"

"Dodging Trouble," a new Educational-Christie comedy featuring Neal Burns, was recently completed and is due for release soon. Edna Marion and Eddie Baker have supporting roles. Harold Beaudine directed.

Tiffany Productions Filming "Redheads Preferred"

Camera work has already started on the Tiffany farce comedy, "Redheads Preferred" by Douglas Bronson. The cast thus far signed includes Marjorie Daw, Theodore von Eltz, Raymond Hitchcock, Cissie Fitzgerald and Leon Holmes.

Johnson to Make Police Picture for "U"

EMORY JOHNSON'S next production for Universal will be "Help! Fire! Police!" a story glorifying the police department which will be made as a Super-Jewel. Emilie Johnson, the director's mother, is already at work on the story and Nat Rothstein, who was associated with Johnson during the launching of former Johnson pictures, will help in injecting exploitation and advertising values in the picture.

The picture is to be made on a scale of great magnitude and will probably not reach the screen before the 1927-28 season.

Laemmle Gets Unique Sales Force Testimonial

A LAEMMLE Surprise Celebration, a concentrated date and sales drive at once unique and sincere, is the form of tribute the Universal sales force offers Carl Laemmle in appreciation of his recovery and safe return to America.

This idea, which portends to produce results never before attained in any contest held by Universal, was conceived and organized and is now being executed entirely by salesmen, sales executives and other workers in various Universal exchanges throughout this country and Canada. It was H. M. Herbel, Pittsburgh manager, who originated the idea and, needless to say, other exchange managers immediately offered their co-operation, choosing Pittsburgh as headquarters for the drive. A prize fund of $1,500 contributed by exchange managers and salesmen is offered the exchanges, salesmen and other workers showing the best average. There is stiff competition between Philadelphia and Washington for cash prizes, also between Buffalo and Albany. Charles Loewenberg, a special exploiteer, conducts a "pep" bulletin and broadsides to all offices.

Mr. Laemmle was deeply touched by this mark of esteem. It came as a complete surprise to him and is the first time the Universal sales force ever initiated a sales drive and carried it through without the knowledge of the home office.

Work Progresses on Warner Product on West Coast

A number of productions are getting under way or have been in work for some time at the Warner Bros. West Coast studio. Casting for the Arthur Somers Roche tale, "Fingerprints," was recently completed and put into work two weeks ago under the direction of Lloyd Bacon. Louise Fazenda and John T. Murray play the leads and are supported by a large cast. "Wolf's Clothing," the second of the two Roche stories on the original Warner schedule, is about to be launched with Patsy Ruth Miller and Monte Blue enacting the principal roles. The first scenes were shot on October 21st, at which time John Miljan was the only player named for the supporting cast.

"The Third Degree," starring Dolores Costello, also nears completion at the studio under the direction of Michael Curtiz, the foreign director recently acquired by Warners. "The Missing Link," a road-show attraction which has Syd Chaplin in the premier position on the cast, is still in the jungle stage. Acka, a chimpanzee, natives and a number of wild animals are featured prominently with the comedian. The cast includes Ruth Hiatt, Tom McGuire, Theodore Lorch, Craufurd Kent, Sam Baker, Kewpie Morgan and Otto Fries. "Matinee Ladies," an original story by Albert S. Howson and Sidney R. Buchman is being groomed for production. Harry Dittmar has the scenario in preparation. Paul L. Stein will direct as soon as he completes the direction of "Don't Tell the Wife."

Famous Adds Samuel H. Adams to Writing Staff

Contributing as his first story a comedy drama for Bebe Daniels with a newspaper background, Samuel Hopkins Adams has arrived in Hollywood under contract with Paramount to write original screen stories. Mr. Adams is the author of many literary works and has contributed widely to magazines during his career as a writer. He was graduated from Hamilton College at the age of twenty and then entered newspaper work in New York, serving on the staff of the New York Sun from 1891 to 1900. He later became manager of the McClure Syndicate.

Warner Bros. Complete Cast for "The Third Degree"

With Michael Vavitch the latest player added to the cast, Warner Bros. have practically finished the selection of players for "The Third Degree," the Dolores Costello starring vehicle being directed by Michael Curtiz, the European director recently acquired by Warner Bros. The supporting cast to Miss Costello is made up of Louise Dresser, Jason Robards, Rockliffe Fellows, Kate Price, Harry Todd, Mary Louise Miller, Michael Vavitch and David Torrence.

"Afraid to Love" Title of New Florence Vidor Film

The title of "Afraid to Love" has been chosen for Florence Vidor's next starring vehicle for Paramount, which is to be started at the company's Long Island studio on November 8th. The story is an adaptation by Townsend Martin of "Face to Face," Vincent Lawrence's play. J. Clarkson Miller is taking care of the script. William Powell is the only featured player thus far chosen for the cast. Frank Tuttle will direct.

M.-G.-M. Contract Signed by Marc McDermott

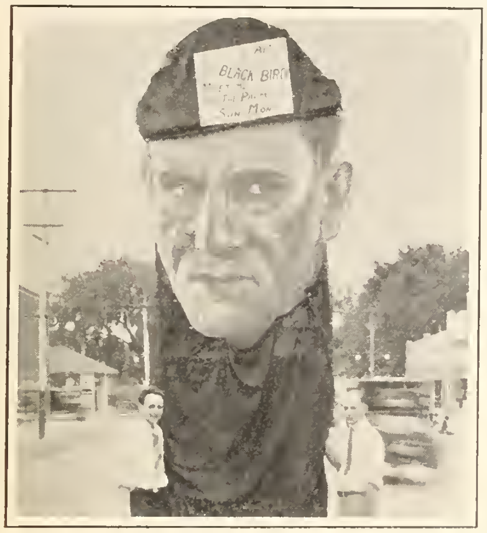
Marc McDermott, leading and character man, will hereafter appear exclusively in Metro-Goldwyn-Mayer productions by virtue of the contract he signed with that company. The actor has a principal role in "The Mysterious Island," now in production under the direction of Benjamin Christianson.

Chadwick Pictures Start "Sunshine"

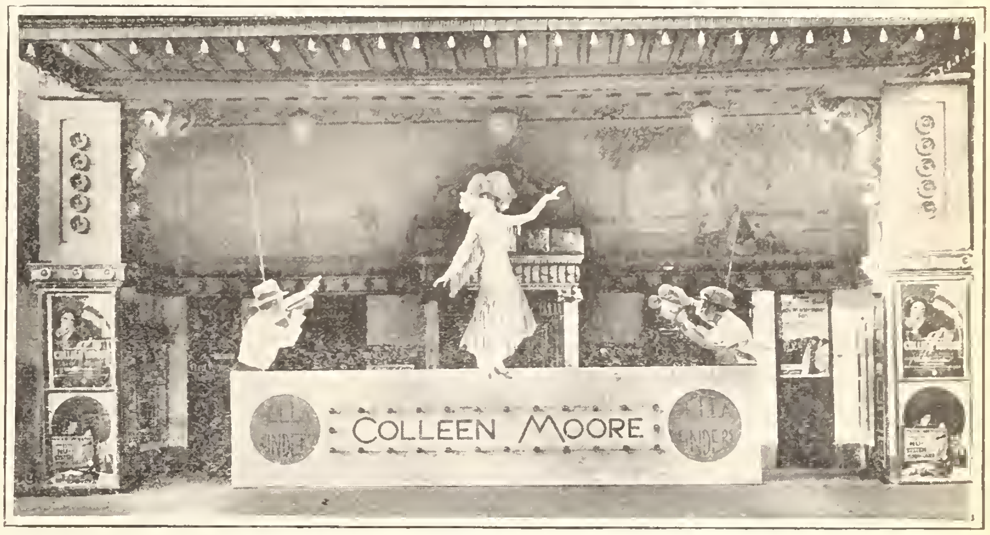
THIS week saw production start under Jack Nelson's direction on "Sunshine of Paradise Alley," the fourth of the Chadwick First Division pictures of the current season. Barbara Bedford heads the cast which consists of Lucille Lee Stewart, sister of Anita, Nigel Barrie, Max Davidson, Kenneth McDonald and Tui Lorraine.

The last mentioned player is a native of New Zealand and is the first of her country to seek fame in the films. She is a recent arrival in Hollywood having severed relations with a circus with which she was associated as tight rope walker.

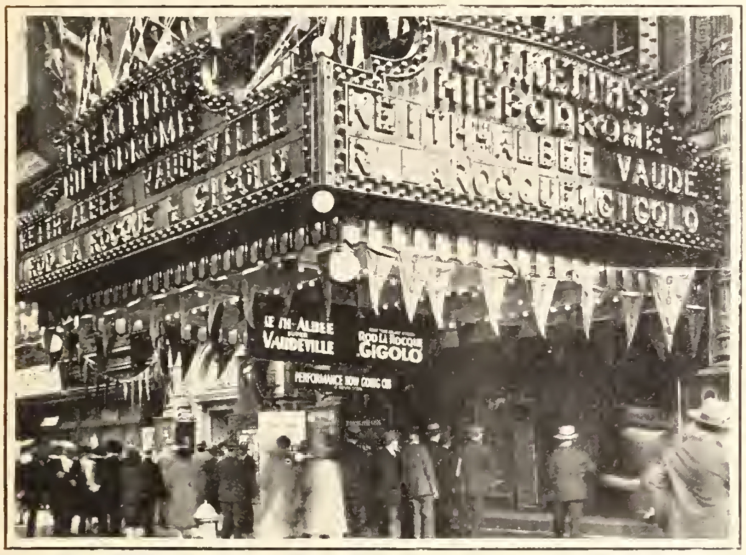
Exhibitors Service Bureau



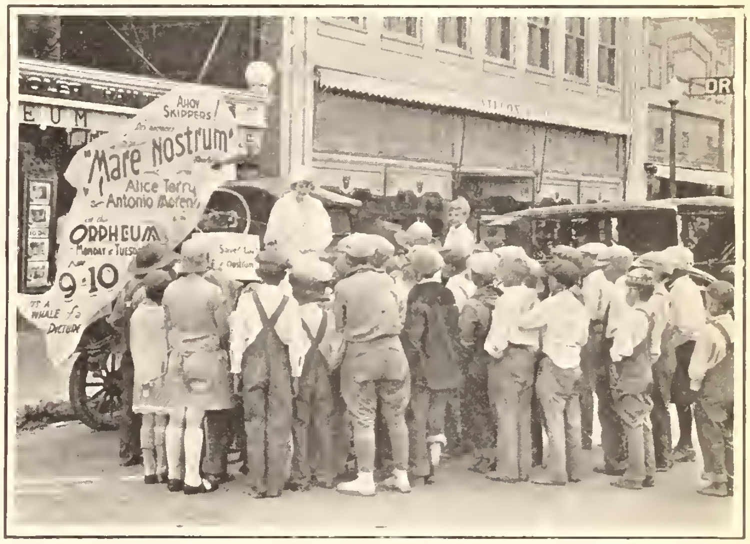
The size of the thing made them look. Head cut-out draped with black cloth made this ballyhoo for "The Black Bird" (M-G-M) at the Palm Theatre, Littleton, Colo.



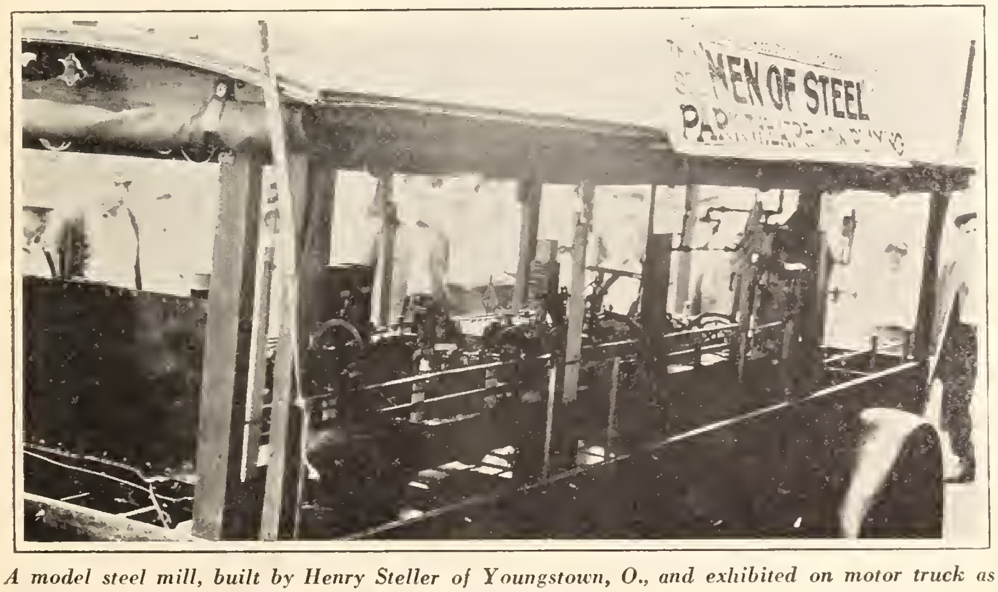
Action, color and light distinguish the lobby display shown above and used at the Paris Theatre, Durham, N.C. The banner was covered with wall paper and a flasher attachment was used on the circuit of lights forming a panel featuring the star's name. The display for "Ella Cinders" (First National) was designed by Don Nichols, manager of the Paris.



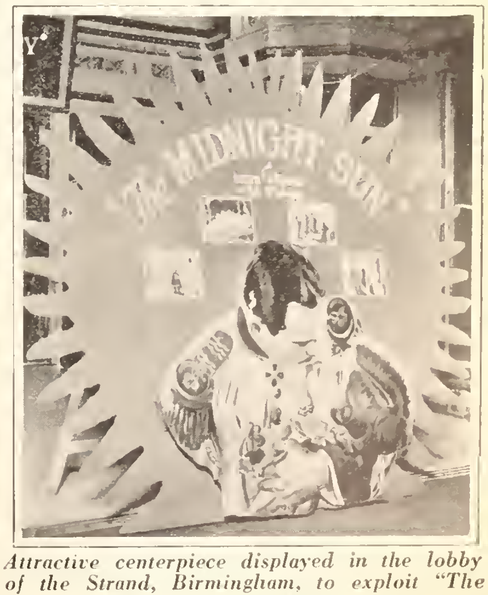
Frontal display of the New York Hippodrome featuring "Gigolo" (Prod. Distributing Corp.) Note Vitalux display cabinet, showing daylight movies in center of lobby



A whale for a ballyhoo and free distribution of Life Saver mints to attract and please the crowds—exploitation for "Mare Nostrum" (M-G), at the Orpheum Theatre, Scottsbluff, Nebr.

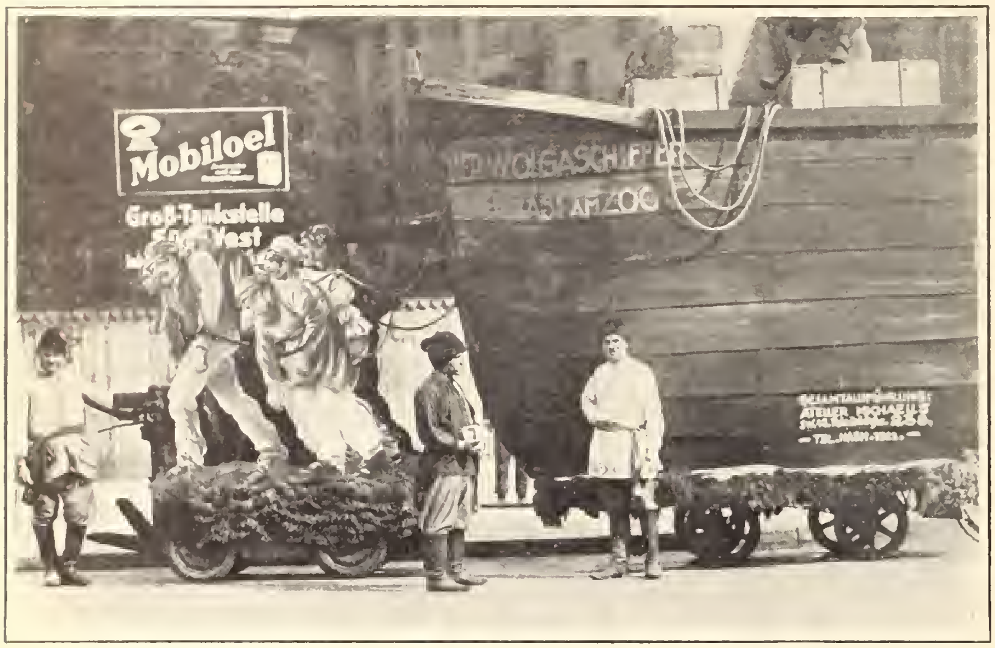


A model steel mill, built by Henry Steller of Youngstown, O., and exhibited on motor truck as an attractor for the showing of "Men of Steel" (First National), at the Park Theatre in that city



Attractive centerpiece displayed in the lobby of the Strand, Birmingham, to exploit "The Midnight Sun" (Universal)

British Showmen Develop Clever Stunts



An idea from Germany. Ballyhoo for the showing of "The Volga Boatman" at the UFA Palast, Berlin, featured a motorized cut-out of the boatmen, mounted on a small tractor serving as motive power for a ship's bow, realistically built from compo-board

Exhibitors Applying Up-to-Minute Ideas In Film Exploitation

ADVERTISING motion picture shows by unique exploitation stunts has become quite the rage in England, states George Canty, Trade Commissioner of the Department of Commerce in Paris.

When a recent American film dealing with circus life was shown at an English theatre last week, the house manager, in addition to a good display of posters, fitted up the face of his building with ropes, swinging trapeze and rings. Inside by the vestibule, which was lavishly sprinkled with sawdust, were a number of colored paper hoops and other circus paraphernalia. Covering the pavement across the entire front of the theatre, the title of the film was printed in glue and sawdust, while paraffin flares at night gave a very realistic circus appearance.

In connection with the showing of an American film in which railroading is featured a large cut-out of a train with revolving wheels and railway signal posts were placed over the veranda of the theatre, together with an elaborate lobby display.

At a recent Rose Queen Pageant in one of the English cities, a "movie" house manager introduced an interesting feature. Two char-a-bancs, gaily decorated with balloons and streamers, containing children in fancy dress, paraded the town. At the back of each motor were large cards bearing the words, "Somebody's Darling," "Everyone of Them," this being the title of the picture being then shown at the house in question.

That the "Go to the Pictures" campaign, now in full swing from one end of England to the other, has been unusually fruitful, there seems to be little doubt. As part of this campaign, the Ideal Company acquired a monster sign adjoining a railroad station, and in full view of all passing trains. It is 200 feet long, and 12½ feet high, and its advice to "Go to the Pictures—See Ideal Comedies—Laugh and Grow Fat," cannot possibly be overlooked.

Exhibitors Use Variety of Stunts to Exploit "Devil's Island"

THE local exploitation of "Devil's Island," in conjunction with first run showings, is particularly interesting as it would appear that no stunt or device was used by more than one theatre. And, so, reviewing the exploitation of the Colony Theatre, New York, the Broadway-Strand, Detroit, Fox's Ridgewood, Brooklyn, the Capitol, Dallas, the Liberty, Kansas City, the Randolph, Chicago, and the Rialto, Houston, provides rather a complete code of the showmanship possibilities of this production.

Not new, perhaps, but certainly novel enough to attract wide attention was the traffic summons, which Charles Reed Jones, the Chadwick exploiterer, devised for the New York showing. This summons, in typographic layout a duplicate of the bugaboo of New York motorists, was distributed to more than 50,000 drivers throughout the city. It was necessary for the distributors to avoid the cops, who might have been too assiduous in enforcing the local ordinance against distributing handbills, and they were successful in doing this.

A street ballyhoo of three prisoners with balls and chains—from the French penal colony at Devil's Island, of course—upset the police sufficiently to attract the attention of the public forcefully enough to mean business in another center.

Another street stunt, more effective than this first one, resulted from a radio tie up with the Colonial Radio Corporation, manufacturers whose branch distributors and retail shops are co-operating in all parts of the country. Colonial prepared a street wagon, bearing suitable advertising of the showing of the picture, featuring the tie up line: "See a life saved by radio." The feature of the wagon was a Colonial radio set, which picked up programs from all local broadcasters. At the completion of each musical number, the operator on the wagon cut in with his own announcement of the showing, speaking through a dictograph. The effect produced was that of the announcement also coming from the broadcast station. Colonial, of course, offers suitable window displays with this tie up.

A four-column cartoon cut from the press book has proven a favorite in other cities as well as New York. Another press book feature that seems to have won much favor is a new and unique style of advertising cut, that substitutes vague, sketchy outlines for the heavy blacks that have been the vogue for so long.

When the Lucas Theatre, Savannah, Ga., presented "The Vision" (Educational) prominent space in all advertising was given to this outstanding short subject. Above is a window display tying up with the Savannah's program offering "The Vision"

Illustrating some of the leading items in the thorough-going campaign staged in Los Angeles for the showing at Loew's State Theatre of First National's "Men of Steel." Above are three of the window displays a total of nine such tieups were effected and at the extreme right a banner high up on the frame-work of a building under construction

Capitalizing the Craze for Football

Exhibitors Well Supplied with Pictures Dealing with Popular Sport; Tiffany Company Producer of Latest Contribution to Cycle

BY this time motion picture exhibitors are agreeably aware that the photoplay producers have not left them empty handed in the hour of football's dominion over the interest of the American public. Indeed, exhibitors this season are dipping into the release schedules and lifting forth treasures of the brightest and most alluring sort to hold up to the gaze of multitudes fascinated by the college sport.

More or less in the order of their appearance we have had "The Plastic Age," "Brown of Harvard," "One Minute to Play," "Forever After," "The Kick-off," "The Quarterback," and now another romance with a background of college life and the gridiron as the scene of its dramatic climax, "College Days," the Tiffany production which trade paper reviewers have welcomed with praises for its timeliness and appeal.

Looking back over the past to times when definite fashions in types of screen plays flourished, it is clearly evident that in the present instance of making pictures to fit the popular mold of football fancy, the producers are operating on a sounder theory than they have in certain cases in the yesterdays of the industry. There is no disposition to make just football pictures, but rather to make good pictures about football at American colleges. They have, in a word, hitched their wagons not to one star, but two—the popular fancy for football, and the expert exponents of the game, so that "Red" Grange is the star of one picture, Fielding H. Yost coaches the teams playing in the gridiron sequences of another, and crack players of the University of Southern California, as well as several "all" men, play the game before the cameras of this latest contribution to the "football cycle."

The new Tiffany production boasts of no less than 25 gridiron stars, seen in action in the football game which brings this romance of youth and love to colorful climax on the field of this popular American sport. These men include William Bradbury, an All-State lineman; Jessie Hibbs, tackle on the 1926 U. of S. C. team; Morley Drury, regarded by coaches and football experts as one of the foremost backs playing the game; Manuel Laraneta, Leland Stanford half-back; Otto Anderson, who starred as a player for the University of California, Don Moses of U. of S. C., and others.

This, combined with other evidence spectacularly brought to notice by these football pictures, throws light on an important development in the craft of photoplay production. These football stars know nothing about the camera, but they do know football. They have not come to the screen, but rather the screen has gone to them, thanks to an advanced technic whereby the director can penetrate further into the realm of reality for the material he presents in terms of cinematics. And so, step by step, the picture producers and the directors march farther and farther away from the carping ones who are wont to stand on the sidelines and plaintively howl, "That's not real, it's 'reel' life."

But a motion picture is a complex proposition, with a number of elements equal in importance to the success of the finished work. The arrangement to have the cameras take scenes of football playing by crack gridders does not guarantee success in the enterprise of making a romance about football. The play has not ceased to be the thing—not by a long shot. In the case of "College Days" the Tiffany company reached out in more directions than one to obtain skilled and experienced talent. The scenario is by A. P. Younger, who wrote the script for "Brown of Harvard." Younger's engagement for this work represents one of the many strokes which M. H. Hoffman, head of the Tiffany company, executed during his stay on the Coast to take active charge of the production activities of the organization—an organization, by the way, which is forcing itself upon the notice of the trade these days. The record is responsible for this growing prominence of the company. The releases for the current season include "That Model from Paris," "Lost at Sea," "Fools of Fashion," all of which have attracted more than passing notice, one must admit; and now "College Days" brings down the plaudits of the trade reviewers.

These pictures, incidentally, have brought to the fore a feminine screen player now attracting wide interest—Marceline Day, one of the present "logical contenders" for a place among the upper flight of popular screen personalities.

The news of the week includes the information that Hoffman has left the Coast for Chicago, where he will devote himself to sales activities of the Tiffany company. This simply means that the head of the organization is satisfied that the production units have been whipped into shape to function smoothly and that the next move is to speed up the sales forces to an equal level of efficiency, in order that Tiffany may reach the goal which Hoffman declared for it when he packed off to the Coast, vowing firmly but without ostentation that Tiffany would have to be reckoned with this year. Those things which speak for themselves—accomplishments—are bringing back to mind that statement made by M. H. Hoffman last summer.

Children's Room Popular Feature at Palace

A special facility now much in use at the remodeled Palace Theatre, Windsor, Ontario, recently re-opened by Famous Players Canadian Corp., is a children's room in the rear of the mezzanine floor. There are toys and cots for the children of mother's who wish to be undisturbed during the show and a qualified nurse is in charge. J. Lynch, former manager of the Dominion at Vancouver, B.C., is now manager of the Windsor Palace.

Premiere Tied-up With L.A. Conference

"Winning of Barbara Worth" Run at Forum Launched by Official

A HIGH type of exploitation tie-up was demonstrated in Los Angeles last week when the premier of "The Winning of Barbara Worth" at the Forum theatre in that city was linked with the Winning of the West Conference, sponsored by the Los Angeles Chamber of Commerce and participated in by Governors, Senators and representatives of ten Western States.

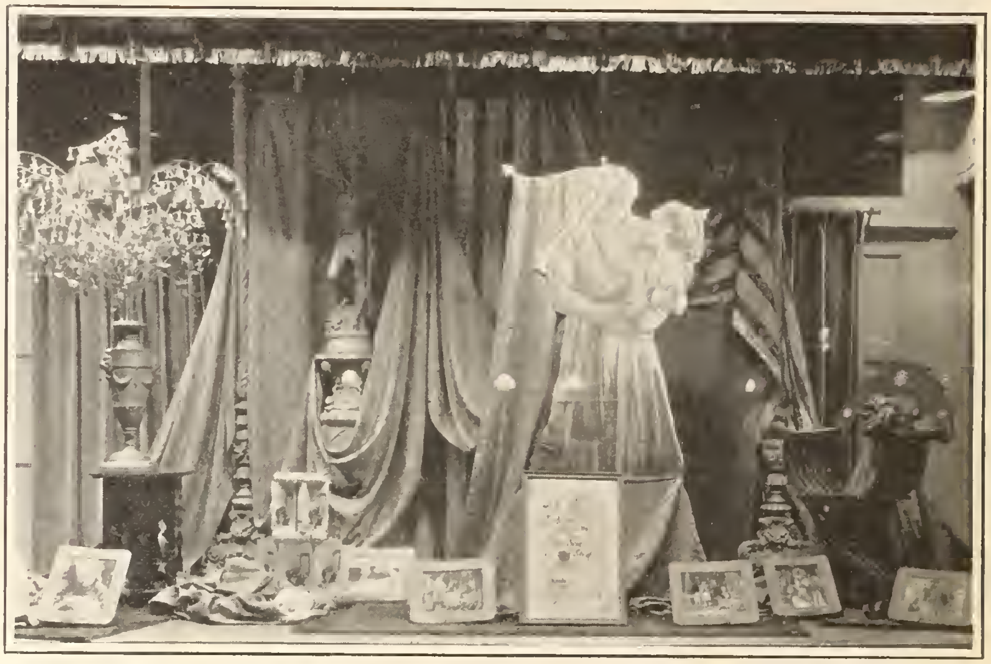
Owing to the important nature of the conference and the official standing of those interested in it, it required skillful showmanship to bring about the tie-up, as a result of which the following announcement and invitation was issued by the Los Angeles Chamber of Commerce."

"Through the courtesy of Mr. Samuel Goldwyn and other prominent producers, the picture, 'The Winning of Barbara Worth,' which has been dedicated to the Winning of the West Conference will have its premiere on the evening of October 14th at the Forum Theatre, and our distinguished visitors will be the honored guests at this performance. This picture is a dramatic epic of western development and every member of the Chamber should see and urge out of state friends to see it. It will carry the message of the development of the Southwest to the world."

Another new idea in exploitation was successfully carried out when the Western Pacific Railroad issued a mailing card, three times the size of a post card and illustrated with portraits of Vilma Banky and Ronald Colman, and art suggestions of the nature of the production. This card was given broad distribution on all Western Pacific trains, and at the various stations.

"Driverless Car" Winds Up Exploitation Tour

Murray Lafayette and his "driverless car" completed the cross-country exploitation tour in behalf of Johnny Hines pictures for First National on the Pacific coast recently.



Window display in department store at Torrington, Conn., featuring cut-out from United Artists' 24-sheet on "The Son of the Sheik," which showed at the Alhambra Theatre there. Tie-up was arranged by manager John Scanlon of the Alhambra

Society Girls Models in Style Revue For "Fig Leaves" in Terre Haute

THE highlight of the thorough exploitation campaign waged by Manager Shannon Katzenback of the Grand Theatre in Terre Haute, Ind. on "Fig Leaves" was the splendid co-operation secured from local merchants and the city's fairest daughters in putting over a huge fashion revue upon the stage of the theatre.

Arrangements were secured with the most exclusive shops in the city, whereby each shop loaned their latest creations in gowns, hats, shoes, furs and a complete set of furniture for stage settings. With this tie-up pretty well in hand another master stroke was put over by enlisting the aid of many society debutantes to act as models for the revue.

Another ingenious tie-up was effected with a popular local restaurant. It consisted in having an easel upon which was placed a beaverboard three by four feet and set in the window of the store. A young lady took cutout letters twelve inches high made of green cardboard and pinned each letter upon the board until the title "Fig Leaves" was spelled out. Below this was tacked a neat card mentioning the cast and the theatre.

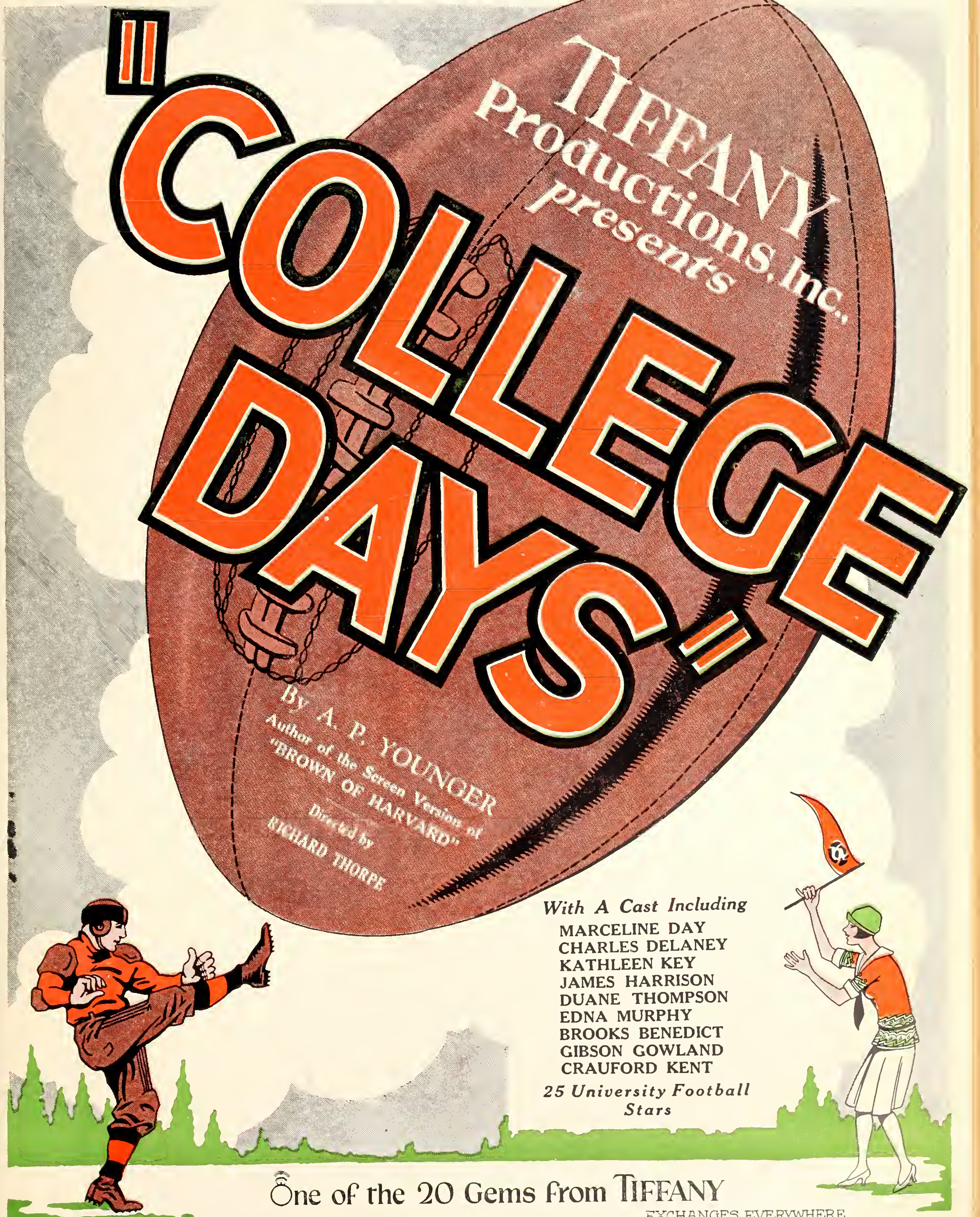
Manager M. J. Cullen of the Fabian Theatre, Paterson, N.J., features his presentation of Charley Chase in his Pathe comedy, "Crazy Like a Fox," with electrical display out front, as shown in the photo above

Write "Marriage Clauses" in This Contest

A contest which was good for several columns of space in the Milwaukee (Wis.) News recently was launched by the Alhambra Theatre in Milwaukee in connection with the latter's showing of "The Marriage Clause." The newspaper offered prizes totaling $100 for the best essays setting forth additional clauses to be inserted in marriage contracts. The prizes were divided evenly, with $50 offered for the essays of married men, and $50 for married women.

Chicago "L" Road Displays "Flaming Frontier" Cards

Stumped for space on the billboards at the time "The Flaming Frontier" was playing the Randolph Theatre, Chicago, Bruce Godshaw, Universal exploiteer, sold an idea to the elevated lines whereby he succeeded in getting 325 cards placed, one on each station, directly at the head of the stairs. The cards read: "Rapid Transit Lines—fast and reliable—to State and Lake Station, Randolph Theatre."



TIFFANY Productions, Inc., presents

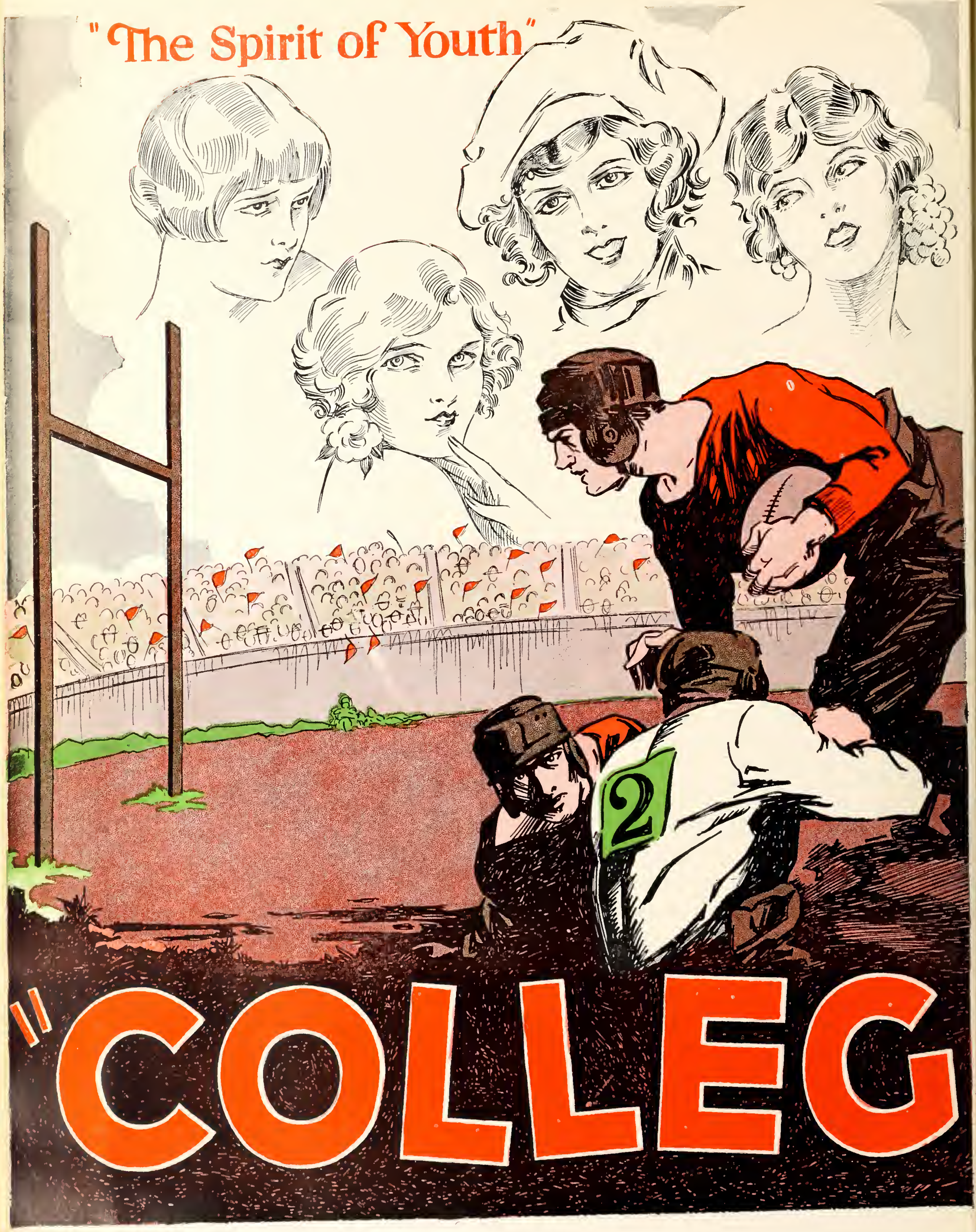
"COLLEGE DAYS"

By A. P. YOUNGER
Author of the Screen Version of "BROWN OF HARVARD"

Directed by
RICHARD THORPE

With A Cast Including
MARCELINE DAY
CHARLES DELANEY
KATHLEEN KEY
JAMES HARRISON
DUANE THOMPSON
EDNA MURPHY
BROOKS BENEDICT
GIBSON GOWLAND
CRAUFORD KENT
25 University Football Stars

One of the 20 Gems from TIFFANY
EXCHANGES EVERYWHERE


"The Spirit of Youth"
2
"COLLEG

1768
E DAYS"

Twenty Gems From Tiffany for 1926-1927

Always Dependable

"THAT MODEL FROM PARIS," suggested by the Gouverneur Morris story "The Right To Live."
A comedy drama of an unusual theme, with a laugh a minute and heart-throbbing moments that grip.
With, Bert Lytell, Marceline Day, Eileen Percy, Ward Crane, Craufurd Kent, Miss Dupont, Arthur Hoyt, Otto Lederer, Nellie Bly Baker.
Directed by Louis J. Gasnier.

"LOST AT SEA," suggested by the Louis Joseph Vance story "Mainspring."
A tense, dramatic story with an unusual triangle theme.
With, Huntly Gordon, Lowell Sherman, Jane Novak, Natalie Kingston, Joan Standing, Billy Kent Schaefer and William R. Walling.
Directed by Louis J. Gasnier.

"FOOLS OF FASHION," suggested by the George Randolph Chester story "The Other Woman."
A story of a modern phase of life framed in a gorgeous and exquisite setting.
With, Mae Busch, Marceline Day, Theodore Von Eltz, Robert Ober, Hedda Hopper, Rose Dione and Albert Roccardi.
Directed by James C. McKay.
The director of the phenomenal Tiffany success "Souls For Sables."

"COLLEGE DAYS," By A. P. Younger, who adapted "Brown of Harvard" for the screen.
A STORY OF COLLEGE LIFE EXEMPLIFYING THE SPIRIT OF YOUTH, WITH THE DEVIL-MAY-CARE ATTITUDE OF UNDERGRADUATE ACTIVITIES WHICH MAKES THIS ONE OF THE OUTSTANDING PICTURE ACHIEVEMENTS OF THE YEAR.
With, Marceline Day, Charles Delaney, James Harrison, Duane Thompson, Brooks Benedict, Kathleen Key, Edna Murphy, Robert Homans, Craufurd Kent, Charles Wellesley, Gibson Gowland, Lawford Davidson, Pat Harmon, William A. Carroll and 25 University football stars.
Directed by Richard Thorpe.
Under the personal supervision of A. P. Younger.

"THE FIRST NIGHT," by Frederica Sagor.
A side-splitting, rip-roaring farce comedy with a thousand laughs and two thousand chuckles.
With, Bert Lytell, Dorothy Devore, Harry Myers, Frederick KoVert, Walter Hiers, Lila Leslie, James Mack, Hazel Keener, Joan Standing and Nellie Bly Baker.
Directed by Richard Thorpe.

"ONE HOUR OF LOVE," based on the story of the same name by Leete Renick Brown.
A powerful love drama in a setting of beauty and grandeur.
With, Jacqueline Logan, Robert Frazer, Duane Thompson, Mildred Harris, Montagu Love, Hazel Keener, Taylor Holmes, Billy Bletcher, Henry Sedley and William Austin.
Directed by Robert Florey.

"LIGHTNING," by Zane Grey.
A gripping drama by the famous author, of the wild outdoors.

"SIN CARGO," by Leete Renick Brown.
A romantic, stirring drama of the high seas.
With, Robert Frazer, Matt Russell, Shirley Mason, Eve Gibson.
Directed by Louis J. Gasnier.

"ENCHANTED ISLAND." suggested by the story "The Double Barreled Author" by Gouverneur Morris.
A human interest romantic drama.

"REDHEADS PREFERRED." by Douglas Bronson.
An hilarious, farce comedy with extraordinary exploitation angles and box office drawing power.

"WILD GEESE," from the popular novel of the same name by Martha Ostenso.
ONE OF THE MOST INTENSELY HUMAN NOVELS EVER WRITTEN, WITH A BOOK SALE OF OVER A HALF MILLION. THE MOST ENTHRALLING HUMAN DOCUMENT OF AN UNUSUAL PHASE OF LIFE.
The adaptation by A. P. YOUNGER, who is responsible for such masterpieces as "Brown of Harvard," "Souls For Sables," and "College Days."

"FLAMING TIMBER."
A gripping romantic story of the great North Woods.

"THE BROKEN GATE," suggested from the novel of the same name by Emerson Hough, author of "The Covered Wagon."
An intriguing story of life in a small community.

"SNOWBOUND."
A picture depicting the primeval instincts versus modern social standards.

"JOSSELYN'S WIFE," from the novel of the same name by Kathleen Norris.
A drama of modern social complexities.
Starring PAULINE FREDERICK and a supporting cast including, Holmes Herbert, Freeman Wood, William A. Carroll, Armand Kaliz, Carmelita Geraghty, Josephine Hill, Pat Harmon and Ivy Livingston.
Directed by Richard Thorpe.

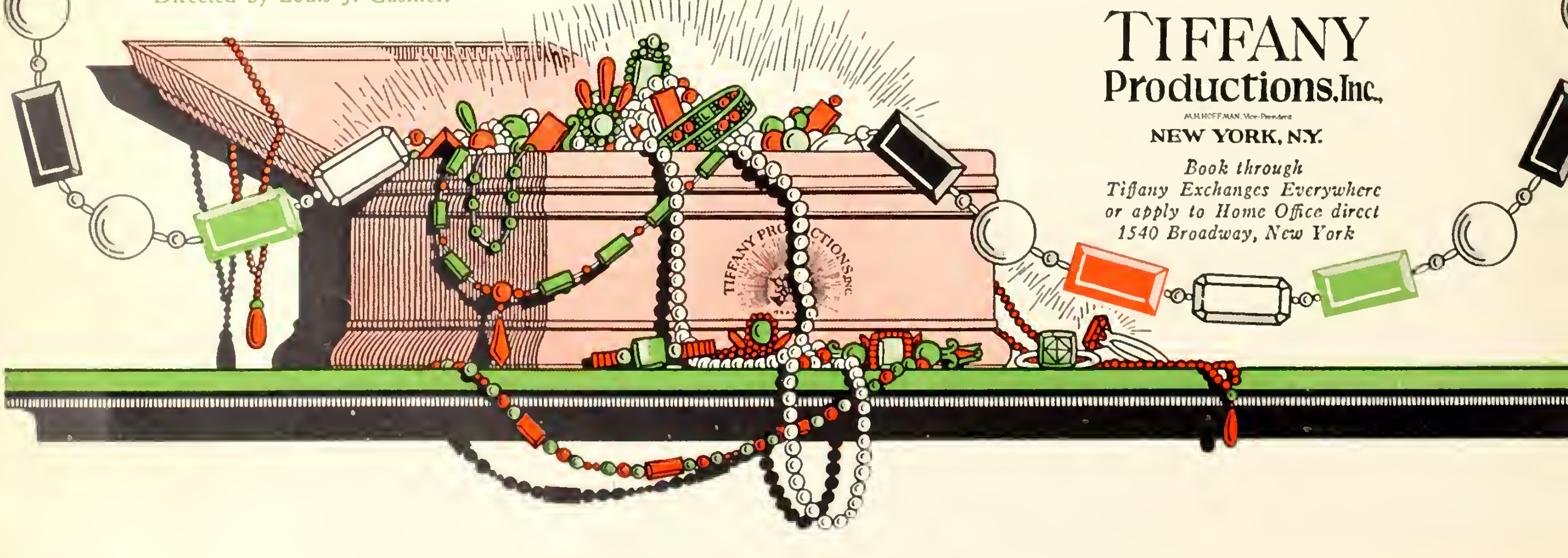
"SONG OF STEEL."
A virile, dramatic episode involving the romance of Big Business.

"SQUADS RIGHT," By A. P. Younger, the author of the adaptation of "Brown of Harvard," "Wild Geese, "College Days" and "Souls For Sables."
The screamingly funny adventures of a "Rookie" who tried to make the world "Safe For Democracy," intermingled with heart throbs and poignant drama.

"THE LIFE OF A WOMAN," by Guy De Maupassant.
The story of a woman's heart by the master craftsman of fiction.

"TALE OF A VANISHING PEOPLE," by Rex Beach.
A highly dramatic episode in the life of a colorful race.

"THE HUSBAND HUNTERS."
A fast moving comedy drama involving the careers of several women and their legitimate prey, "man."


TIFFANY PRODUCTIONS, INC.

TIFFANY
Productions, Inc.,
M.H. HOFFMAN, Vice-President
NEW YORK, N.Y.

Book through
Tiffany Exchanges Everywhere
or apply to Home Office direct
1540 Broadway, New York

~ THE CHECK-UP ~

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Campus Flirt, The	—	—	5	1	75	6,702 Ft.
Cat's Pajamas	—	—	7	3	79	5,863 Ft.
Diplomacy	2	2	4	—	50	6,950 Ft.
Hold That Lion	1	1	7	—	61	5,811 Ft.
Lady of the Harem	—	2	6	—	63	5,717 Ft.
Nell Gwyn	1	1	8	—	62	6,741 Ft.
Tin Gods	—	2	4	3	73	8,568 Ft.
Variety	—	4	7	8	76	7,804 Ft.
You Never Know Women	—	3	7	—	61	6,064 Ft.
FILM BOOKING OFFICE						
Laddie	—	2	5	—	61	6,931 Ft.
One Minute to Play	—	—	3	4	87	7,713 Ft.
FIRST NATIONAL						
Duchess of Buffalo, The	—	1	7	—	66	6,940 Ft.
Into Her Kingdom	1	—	8	—	64	5,855 Ft.
It Must Be Love	—	2	4	1	66	6,848 Ft.
Mismates	—	2	5	—	61	6,905 Ft.
Subway Sadie	—	—	4	1	76	6,727 Ft.
FOX						
Family Upstairs, The	—	2	4	—	60	5,971 Ft.
Flying Horseman, The	—	—	5	1	75	4,971 Ft.
No Man's Gold	—	—	9	1	73	5,745 Ft.
Three Bad Men	—	—	5	—	70	8,710 Ft.
Womanpower	—	—	4	1	76	6,240 Ft.
METRO-GOLDWYN-MAYER						
Boy Friend, The	2	1	7	—	57	5,584 Ft.
La Boheme	—	—	7	1	74	8,781 Ft.
Waltz Dream, The	1	—	9	1	68	7,322 Ft.
Waning Sex, The	—	—	7	—	70	6,025 Ft.
PATHE						
Devil Horse, The	1	—	4	—	60	5,853 Ft.
UNITED ARTISTS						
Black Pirate, The	—	1	9	6	79	8,200 Ft.
Son of the Sheik, The	—	—	12	12	85	6,685 Ft.
Sparrows	—	2	3	—	58	7,763 Ft.
UNIVERSAL						
Flaming Frontier, The	1	1	8	4	73	8,829 Ft.
Old Soak, The	—	—	5	—	70	7,445 Ft.
Poker Faces	1	—	4	1	67	7,808 Ft.
Take It From Me	—	—	4	1	76	6,649 Ft.
Wild Horse Stampede, The	—	—	4	1	76	4,776 Ft.
WARNER BROS.						
Across the Pacific	—	—	5	1	75	6,954 Ft.
Broken Hearts of Hollywood	—	—	6	—	70	7,770 Ft.

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,..

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

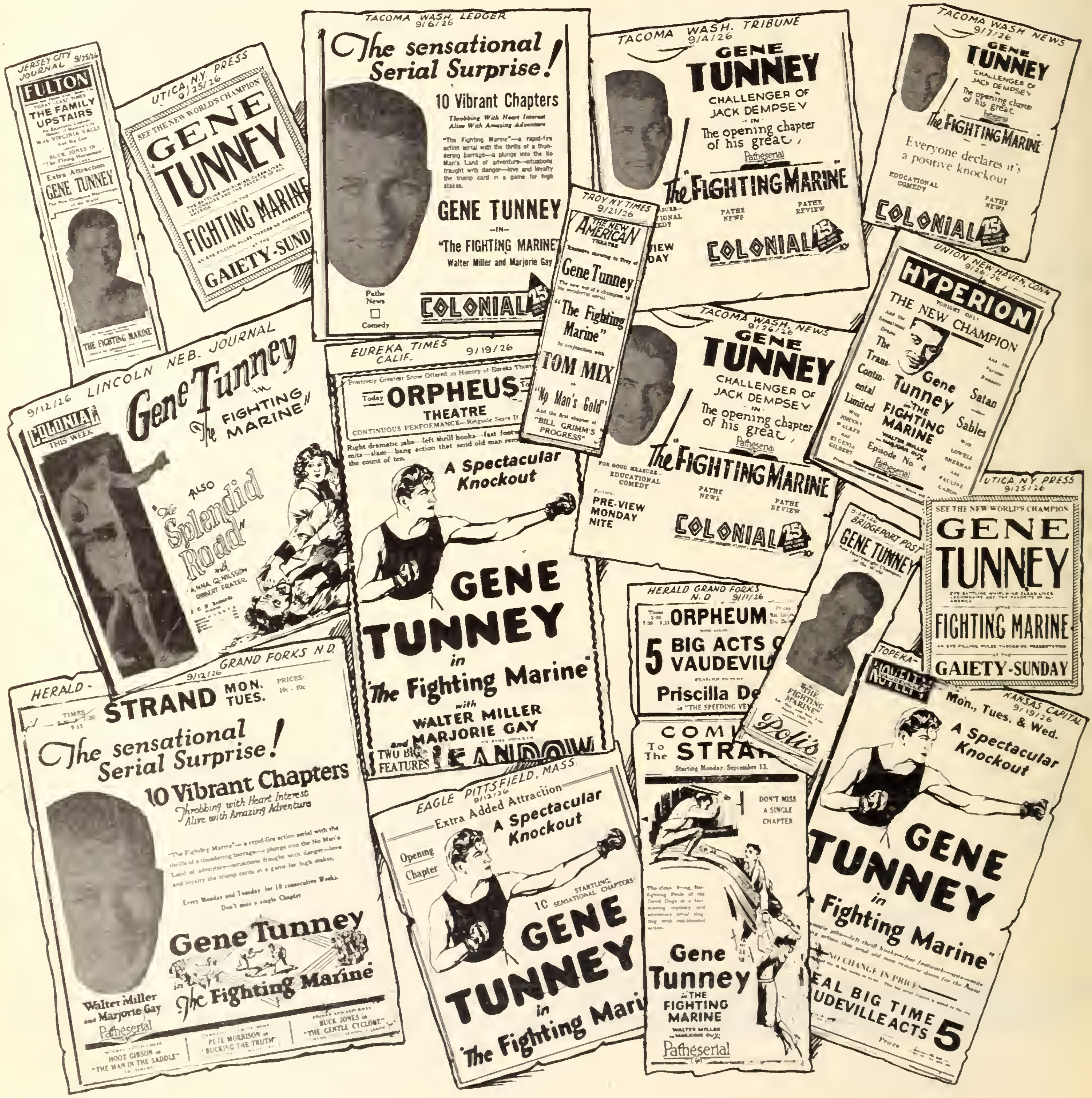
Class of patronage.. Theatre..

Population of Town.. City.. State ....

Oh boy! the live ones a

They're making the welkin ring with the biggest a

They're getting theirs in chunks GENE



JERSEY CITY JOURNAL 9/25/26

FULTON

THE FAMILY UPSTAIRS

With VIRGINIA VALLI

BUCK JONES in "The Flying Horseman"

Extra Attraction GENE TUNNEY

THE FIGHTING MARINE

UTICA N.Y. PRESS 9/25/26

SEE THE NEW WORLD'S CHAMPION

GENE TUNNEY

FIGHTING MARINE

GAIETY-SUNDAY

TACOMA WASH LEDGER 9/6/26

The sensational Serial Surprise!

10 Vibrant Chapters

Throbbing With Heart Interest Alive With Amazing Adventure

"The Fighting Marine"—a rapid-fire action serial with the thrills of a thundering barrage—a plunge into the No Man's Land of adventure—situations fraught with danger—love and loyalty the trump card in a game for high stakes.

GENE TUNNEY —IN— "The FIGHTING MARINE"

Walter Miller and Marjorie Gay

Pathe News

Comedy

COLONIAL 25

TACOMA WASH. TRIBUNE 9/4/26

GENE TUNNEY

CHALLENGER OF JACK DEMPSEY

IN

The opening chapter of his great

Pathéserial

The FIGHTING MARINE

PATHE NEWS

PATHE REVIEW

COLONIAL 25

TACOMA WASH NEWS 9/7/26

GENE TUNNEY

CHALLENGER OF JACK DEMPSEY

The opening chapter of his great

Pathéserial

The FIGHTING MARINE

Everyone declares it's a positive knockout

EDUCATIONAL COMEDY

PATHE NEWS

COLONIAL 25

TROY N.Y. TIMES 9/21/26

THE NEW AMERICAN THEATRE

Gene Tunney

"The Fighting Marine"

TOM MIX

"No Man's Gold"

"BILL GRIMM'S PROGRESS"

UNION NEW HAVEN, CONN 9/26/26

HYPERION

THE NEW CHAMPION

Gene Tunney

The Trans-Continental Limited

THE FIGHTING MARINE

Episode No. 4

Pathéserial

Satan Sables

LINCOLN NEB. JOURNAL 9/12/26

COLONIAL THIS WEEK

Gene Tunney in The FIGHTING MARINE

ALSO "The Splendid Road"

with ANNA Q. NILSSON ROBERT FRAZER

EUREKA TIMES CALIF. 9/19/26

Today ORPHEUS THEATRE

CONTINUOUS PERFORMANCE

Right dramatic jabs—left thrill hooks—fast footwork—slam—bang action that send old man reme the count of ten.

A Spectacular Knockout

GENE TUNNEY in "The Fighting Marine"

with WALTER MILLER and MARJORIE GAY

TWO BIG FEATURES

TACOMA WASH. NEWS 9/26/26

GENE TUNNEY

CHALLENGER OF JACK DEMPSEY

IN

The opening chapter of his great

Pathéserial

The FIGHTING MARINE

FOR GOOD MEASURE— EDUCATIONAL COMEDY

PATHE NEWS

PATHE REVIEW

PRE-VIEW MONDAY NITE

COLONIAL 25

UTICA N.Y. PRESS 9/25/26

SEE THE NEW WORLD'S CHAMPION

GENE TUNNEY

FIGHTING MARINE

GAIETY-SUNDAY

BRIDGEPORT POST 9/14/26

GENE TUNNEY

THE FIGHTING MARINE

Poli's

HERALD GRAND FORKS N.D 9/11/26

ORPHEUM

5 BIG ACTS OF VAUDEVILLE

Priscilla De

"THE SPEEDING VEN

HERALD GRAND FORKS N.D 9/12/26

STRAND MON. TUES.

PRICES: 10c - 20c

The sensational Serial Surprise!

10 Vibrant Chapters

Throbbing with Heart Interest Alive with Amazing Adventure

"The Fighting Marine"—a rapid-fire action serial with the thrills of a thundering barrage—a plunge into the No Man's Land of adventure—situations fraught with danger—love and loyalty the trump cards in a game for high stakes.

Every Monday and Tuesday for 10 consecutive Weeks.

Don't miss a single Chapter

Gene Tunney in The Fighting Marine

Walter Miller and Marjorie Gay

Pathéserial

HOOT GIBSON in "THE MAN IN THE SADDLE"

PETE MORRISON in "BUCKING THE TRUTH"

BUCK JONES in "THE GENTLE CYCLONE"

EAGLE PITTSFIELD, MASS. 9/12/26

Extra Added Attraction

Opening Chapter

A Spectacular Knockout

10 STARTLING SENSATIONAL CHAPTERS

GENE TUNNEY in The Fighting Marine

TOPEKA

COMING To The STRAND

Starting Monday, September 13.

DON'T MISS A SINGLE CHAPTER

Gene Tunney in THE FIGHTING MARINE

WALTER MILLER MARJORIE GAY

Pathéserial

KANSAS CAPITAL 9/19/26

NOVELTY

Mon., Tues. & Wed.

A Spectacular Knockout

GENE TUNNEY in "The Fighting Marine"

NO CHANGE IN PRICE

REAL BIG TIME VAUDEVILLE ACTS 5

re stepping on the gas!

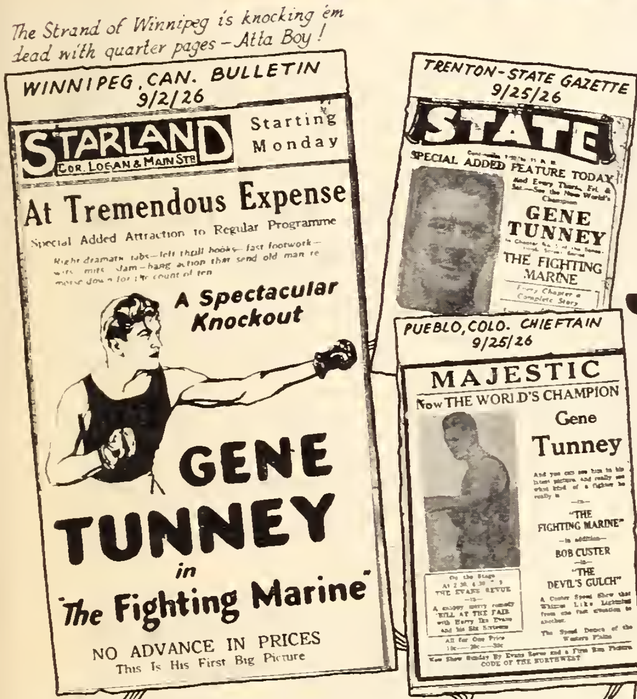
dvertising ever done on a short subject and ----

TUNNEY

Heavyweight Champion of the World in his only Motion Picture Production

"The Fighting Marine"

The Strand of Winnipeg is knocking 'em dead with quarter pages – Atta Boy!



WINNIPEG, CAN. BULLETIN 9/2/26

STARLAND COR. LOGAN & MAIN STS.

Starting Monday

At Tremendous Expense

Special Added Attraction to Regular Programme

A Spectacular Knockout

GENE TUNNEY in "The Fighting Marine"

NO ADVANCE IN PRICES

This Is His First Big Picture

TRENTON-STATE GAZETTE 9/25/26

STATE

SPECIAL ADDED FEATURE TODAY

GENE TUNNEY

THE FIGHTING MARINE

PUEBLO, COLO. CHIEFTAIN 9/25/26

MAJESTIC

Now THE WORLD'S CHAMPION

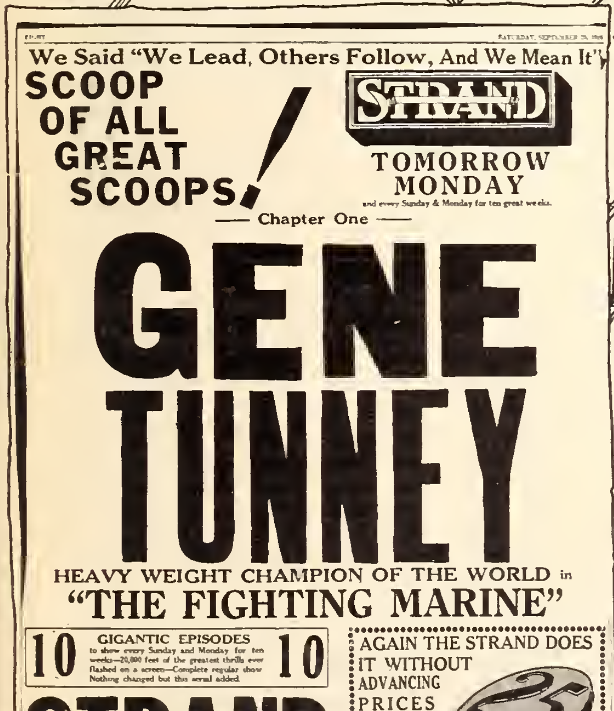
Gene Tunney

"THE FIGHTING MARINE"

BOB CUSTER

"THE DEVIL'S GULCH"

CODE OF THE NORTHWEST



We Said "We Lead, Others Follow, And We Mean It"

SCOOP OF ALL GREAT SCOOPS!

STRAND

TOMORROW MONDAY

and every Sunday & Monday for ten great weeks.

— Chapter One —

GENE TUNNEY

HEAVY WEIGHT CHAMPION OF THE WORLD in "THE FIGHTING MARINE"

10 GIGANTIC EPISODES 10

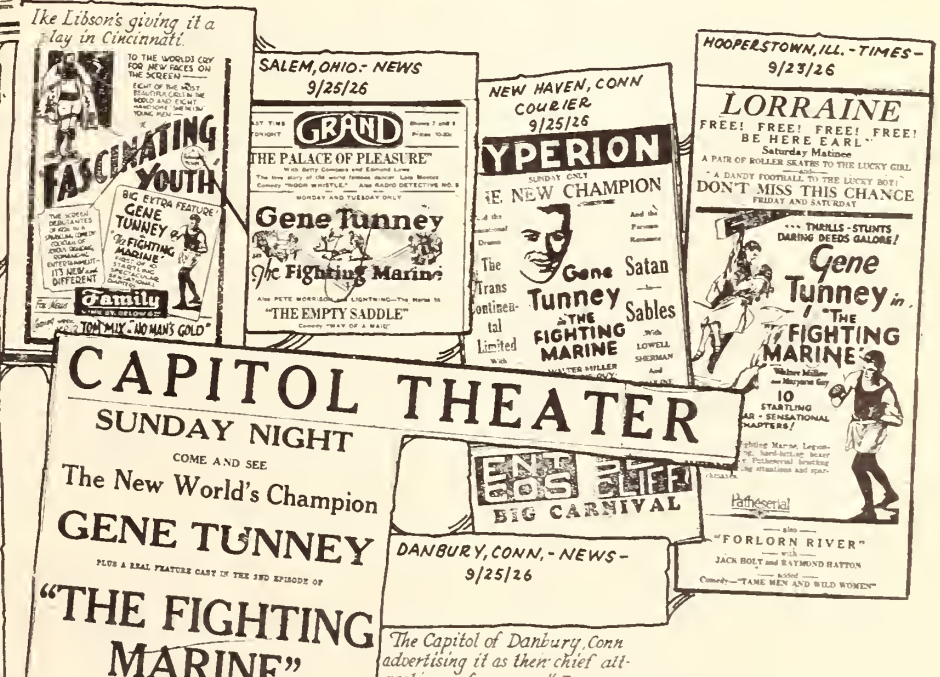
to show every Sunday and Monday for ten weeks—20,000 feet of the greatest thrills ever flashed on a screen—Complete regular show Nothing changed but this serial added.

STRAND

AGAIN THE STRAND DOES IT WITHOUT ADVANCING PRICES FOLKS

Eddie Rivers

The Strand of Walla Walla, Wash is knocking 'em dead with full pages. Good work Eddie Rivers You're going to mop up.



Ike Libson's giving it a play in Cincinnati.

TO THE WORLD'S CRY FOR NEW FACES ON THE SCREEN

FASCINATING YOUTH

BIG EXTRA FEATURE GENE TUNNEY in "The FIGHTING MARINE"

IT'S NEW and DIFFERENT

Family

TOM MIX in "NO MAN'S GOLD"

SALEM, OHIO:- NEWS 9/25/26

GRAND

"THE PALACE OF PLEASURE"

MONDAY AND TUESDAY ONLY

Gene Tunney in The Fighting Marine

"THE EMPTY SADDLE"

NEW HAVEN, CONN COURIER 9/25/26

YPERION

SUNDAY ONLY

E. NEW CHAMPION

The Trans Continental Limited

Gene Tunney in THE FIGHTING MARINE

Satan in Sables

LOWELL SHERMAN

HOOPERSTOWN, ILL. -TIMES- 9/23/26

LORRAINE

FREE! FREE! FREE! FREE!

BE HERE EARLY

Saturday Matinee

A PAIR OF ROLLER SKATES TO THE LUCKY GIRL

—and—

A DANDY FOOTBALL TO THE LUCKY BOY!

DON'T MISS THIS CHANCE

FRIDAY AND SATURDAY

THRILLS - STUNTS DARING DEEDS GALORE!

Gene Tunney in "THE FIGHTING MARINE"

Walter Miller and Marguerite Gay

10 STARTLING SENSATIONAL CHAPTERS!

Pathéserial

— also —

"FORLORN RIVER"

— with —

JACK HOLT and RAYMOND HATTON

— added —

Comedy—"TAME MEN AND WILD WOMEN"

CAPITOL THEATER

SUNDAY NIGHT

COME AND SEE

The New World's Champion

GENE TUNNEY

PLUS A REAL FEATURE CAST IN THE 3RD EPISODE OF

"THE FIGHTING MARINE"

ALSO OUR REGULAR FEATURE

"Hogan's Alley"

WITH

Monte Blue, Patsy Ruth Miller, Louis Fazenda, Willard Lewis

BIG CARNIVAL

DANBURY, CONN, - NEWS - 9/25/26

The Capitol of Danbury, Conn advertising it as their chief attraction.- of course - ¼ Page.

Directed by Spencer Bennet
Written by Frank Leon Smith

Pathéserial

TRADE MARK

Short-Subjects and Serials

Mirth provoking and wistful moments with “Big Boy” in the Educational-Juvenile comedy, “Open Spaces”

Mabel Normand on Pathe List

Schedule for Week of November 7th Includes Comedy Starring Ben Turpin

THE highlight of the Pathe schedule of releases for the week of November 7 is the Hal Roach comedy, “Raggedy Rose,” in which Mabel Normand, who has been absent from pictures for some time, will appear. Other attractions listed are “A Harem Knight,” a Mack Sennett two-reel comedy starring Ben Turpin; the ninth chapter of the Patheserial, “The Fighting Marine”; “Through Thick and Thin,” one of Aesop's Film Fables; “Topics of the Day,” No. 45; “Pathe Review,” No. 45, and issues Nos. 92 and 93 of “Pathe News.”

Carl Miller, Max Davidson, Jimmy Finlayson, Anita Garvin, and Laurie La Vernie appear in support of Miss Normand in the Roach comedy, which was directed by Richard Wallace in collaboration with Stan Laurel under the supervision of F. Richard Jones. The story is of the “Cinderella” type, with Miss Normand playing the role of “Raggedy Rose.”

Ben Turpin is “The Harem Knight” and his supporting cast comprises Madeline Hurlock, Danny O'Shea, Marvin Lobach, and Louise Carver under the direction of Gil Pratt. Ben appears in the role of an Eastern dancing girl.

“The Signal Shot,” the ninth chapter of the Gene Tunney serial, “The Fighting Marine,” shows the star gradually getting the best of the villains. Directed by Spencer Bennett from a story by Frank Leon Smith.

Pathe Review No. 45 contains “Millinery Matters”—what's what in chic chapeaux; “The Workshop of Nature”—a new series of studies in color by Arthur C. Pillsbury—“Leaves from Life,” in Pathecolor; “Around the World in Twenty-eight Days”—with Edward S. Evans and Linton Wells—photographed by Mr. Wills and animated by Bert Green.

“Through Thick and Thin” is the current cartoon release of the Aesop Film Fables. Topics of the Day, No. 45, offers the latest wit and humor culled from the press of the world, and Pathe News, issues Nos. 92 and 93, cover last-minute world news happenings.

Cullen Landis Has Leading Role in New Patheserial

In the latest Patheserial, just placed in production under the working title of “On Guard,” the leading role is assumed by Cullen Landis, who is supported by Muriel Kingston as leading lady and the following: Louise Du Pre, Walter P. Lewis, Tom Blake, Edward Burns and Hal Forde. The chapter play is being produced by Schuyler Grey Productions, Inc., and Arch Heath is in charge of direction. Paul Fairfax Fuller prepared the scenario of “On Guard,” which was written by Major Robert Glassburn.

Universal Plans Additional “Collegians” Series

The pre-release presentations of “The Collegians,” the two-reel comedies of college life written by Carl Laemmle, Jr., have satisfied Universal officials so well that a second series of ten is planned. The first of the present series, “Benson at Calford,” reaches the screen on November 8th and the remaining nine will be released successively every two weeks thereafter. In addition to writing the new series, Carl Laemmle, Jr., will help to supervise the production of the remaining comedies for the present series. He left for Universal City last week from New York for that purpose.

Pathe Loans Alice Day for Feature Work

Alice Day, Mack Sennett star of the two-reel series which bears her name, has been loaned by the comedy producer to feature producing companies for prominent roles in coming attractions. Miss Day appeared for the first time in a feature in the Preferred offering, “His New York Wife,” and is now working opposite Raymond Griffith in the latter's forthcoming feature comedy for Paramount. It is also understood that she will be seen in one or more Universal features.

Al St. John Featured in “Flaming Romance”

“Flaming Romance,” an Educational-Mermaid company featuring Al St. John, is included on the Educational November program. Supporting the comedian is a large cast which includes Aileen Lopez, Clem Beauchamp, Jack Lloyd, Otto Freis and Phillip Sleeman. The picture was directed by Stephen Roberts. St. John does his usual round of acrobatic and athletic stunts in this production.

Al Martin Engaged to Title Stern Bros.' “Newlyweds”

The Stern Brothers, producers of comedies for Universal release, have engaged Al Martin, comedy writer, to do the titles for the “Newlyweds and Their Baby” series. The writer has already begun work on the next two-reeler, now in production, entitled “Snookums Disappears.” Sunny McKeen, Sid Saylor and Ethlyn Clair are the members of the Newlywed family. Gus Meins is directing.

“Open Spaces” New “Big Boy” Short Feature

“Big Boy,” Educational's two-year-old stella attraction and leading man of the Juvenile comedy series, contributes his second comedy to the new program in “Open Spaces,” recently completed for November showings. This is the second of the “little giant's” starring vehicles, the first one being “My Kid.”

Resume of Current News Weeklies

KINOGRAMS, NO. 5233: Arlington, Va.—Queen Marie honors the nation's dead, meets President, and reviews cadets at Annapolis; Havana, Cuba—Capital city is stricken by hurricane, and hundreds perish; London—Crowds block streets as son of King of Costers is christened; New York—Mrs. Schoemmel, mother of two, breaks record in gruelling swim from Albany; Denver, Colo.—Cardinal Hayes officiates at dedication of St. Thomas' Seminary; Philadelphia—Governor Walker heads company of state notables at Georgia Day; Newport, R.I.—Members of government training station celebrate Navy Day with unique exercises.

KINOGRAMS, NO. 5234: Cambridge, Mass.—Harvard surprises football world by defeating Dartmouth; London—Bewigged judges parade at annual opening of the law courts; Philadelphia—Twenty-one nations join in celebrating Pan-American Day at the Sesqui; Macon, France—Harvesters gather annual crop of grapes which falls far behind last year's crop; San Pedro, Cal.—Men of battleship West Virginia, claim the two strongest men in the Navy and issue challenge; West Point, N.Y.—Queen Marie starting on country-wide tour, stops to review magnificent marching of cadets for her benefit.

PATHE NEWS, NO. 87: Quantico, Va.—1,200 U.S. Marines guard government's mails; Marino, Italy—High carnival celebrates vintage season in famous wine region; Lakehurst, N.J.—Los Angeles accomplishes round-trip flight to Detroit; Chicago, Ill.—Eugene Debs, veteran Socialist leader, dies; Stamboul, Turkey—Unveiling of monument marks epoch in new Turkey; New York City—Mother sets new mark for Albany-New York swim; Washington, D.C.—Queen Marie pays state call at White House and visits historic shrines; Los Angeles, Cal.—Replaces lost airplane wheel aloft to prevent crash; Housatonic, Mass.—Detroit merchant treats friends to real old-fashioned clambake a la Yankee; Wilmington, N.C.—Uncle Sam swings mighty axe on contraband liquor cargo.

PATHE NEWS NO. 88: Boston, Mass.—Bring rare specimens from Africa; Philadelphia, Pa.—Big PN-10 hydroplane groomed for 2,100-mile non-stop flight; Yorkshire, England—Prince of Wales wins great acclaim on whirlwind tour; Cambridge, Mass.—Harvard beats Dartmouth after twice losing lead during play; Havana, Cuba—Cuba swept by 130-mile hurricane; Mexico City, Mexico—Colorful spectacle opens Central American athletic carnival; West Point, N.Y.—Queen Marie reviews Army cadets at start of western tour; Philadelphia, Pa. — Observe all-American Day at Sesquicentennial Exposition; Oklahoma City, Okla.—Kiddies banish hospital aches with circus thrills; New York City—New York University vanquishes Rutgers in gridiron battle; Jackson, Miss.—Celebrate Illinois Day at Mississippi State Fair; Jacksonville, Fla.—Kentucky gridders defeat University of Florida.

INTERNATIONAL NEWS, NO. 86: Quantico, Va.—Marines ordered out to war on mail bandits; Lakehurst, N.J.—Giant Los Angeles flies safely over "jinx" route; St. Louis, Mo.—Record crops bring back Mississippi days of old; Chicago, Ill.—No Hallowe'en pranks promise school kids; Long Island, N.Y.—Ducks aplenty as new hunting season opens; Chicago, Ill.—Traffic maze relieved by great two-level street; Hangchow Bay, China—Tidal waves hit China Coast, but all's well. Washington—Annapolis—Baltimore—Queen Marie of Rumania wins heart of America.

INTERNATIONAL NEWS NO. 87: Harding, Mont.—Harvesting scenes show prosperity at flood tide; Cambridge, Mass.—Action flashes from big football games; Princeton, N.J.—Samples of speedy play in Princeton's triumph over plucky Lehigh; New Haven, Conn.—Brown smashing through to victory over Yale in greatest gridiron upset in years; Chicago, Ill.—Ghosts of yesterday rebuke flapper styles; Boston, Mass.—First dirigible lands safely at hub airport; Prawle Point, England—Big steamer trapped in rock chasm; New York City—Big Babe Ruth learns how to paint and powder; Boston, Mass.—New arrivals from Africa; Pittsburgh, Pa.—Champion Tunney is welcomed to Pittsburgh by Mayor Kline; West Point, N.Y.—Queen Marie sees stirring West Point parade in rain; New York City—Her Majesty goes out of her way to help along Knickerbocker Hospital's campaign; Yosemite National Park—Leaps 5,000 feet in canyon, defying Yosemite cliffs.

FOX NEWS, VOL. 8, NO. 7: New York City—Queen Marie visits the U.S.; Assisi, Italy—Cardinal Merry del Val visits Assisi to celebrate the Feast of St. Francis; American Legion elects H. P. Savage of Chicago the National Commander; Houston, Tex.—Curious contrivance, the tree-stump extractor. Colorado Springs—Indians take to the trail again in a marathon to the summit of Cheyenne Mountain; New York City—Plucky Tulane warriors battle gamely in fierce struggle against N.Y.U. eleven; New Haven—Dartmouth suffers its first defeat in three years, succumbing before Yale eleven; Philadelphia—U. of P. grid squad trounces Chicago U. Maroons; Philadelphia—Virginia Day is observed at Sesquicentennial; Dyersberg, Tenn.—Confederate veterans of the Civil War assemble for reunion; Philadelphia—25,000 veterans march in parade before General Pershing at the convention of the American Legion; Harrison, N.Y.—Best riders in East compete in Horse Show held for Cathedral of St. John the Divine; Perugia, Italy—Tumultuous ovation is given Mussolini as he opens new Italian University; St. Louis, Mo.—Three vain chimpanzees at zoo buy mirror to flatter their vanity and get shock of their lives; Atlanta, Ga.—Greatest blasting job in history of quarrying is started to supply granite for new Capitol of Cuba.

FOX NEWS, VOL. 8, NO. 8: Quantico, Va.—Marines entrain for duty to guard mails in war against bandits; Washington, D.C.—Queen Marie starts her tour of U.S.; New York City—Mrs. Lottie Schoemmell swims the Hudson from Albany in 58 hours, a new record; Marino, Italy—Peasants join in colorful celebration as season's harvest of wine grapes is consecrated; Texas—Educational leaders of nation attend ceremonies marking 50th birthday of A. & M. College; Philadelphia—Georgia Day observed at Sesquicentennial; Keokuk, Ia.—Scene of natural beauty as 30 spillways are opened for Mississippi flood; Los Angeles, Cal.—Trial of Mrs. Aimee Semple McPherson attracts nation's attention; Mobile, Ala.—Carpenters set record of 7 hours in building house; At Sea—War games show how Navy guards America's merchant marine.

Ralph A. Morrow Goes to P. D. C. Dallas Branch

Ralph A. Morrow, a member of the sales department of Producers Distributing Corporation, who has been in New York on special work during the past several months, has returned to Dallas as manager of that division. In addition, he will be in charge of the branches at Oklahoma City and New Orleans. Frank Stuart, who has been district manager at Dallas, is transferred to Indianapolis.

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Opinions on Current Productions

"The Honeymoon Hospital"
(Perils of Being a Hypochondriac Groom)

(Reviewed by Paul Thompson)

IT was partly the fault of Ernie Shields himself for permitting his aunts, Ruth Handforth and Nora Cecil, to coddle him and dose him with pills, and partly the fault of the two virgins. If he took his imaginary ailments so seriously he had no business marrying Barbara Luddy. From the marriage altar Shields was kidnapped by his too-solicitous relatives and put to bed with a veritable army of specialists called in to treat the bridegroom. These included every type of practitioner from homeopaths to chiropractors. The introduction of the latter is more or less obvious, for their treatment of the supposed sick man resulted in several Graeco-Roman wrestling matches. I do not remember seeing a slap-stick comedy in which the casualties were as great as in "The Honeymoon Hospital." At some time or other every member of the cast was hors de combat. The bride naturally was frantic at thus being separated from her husband at this early stage in their married life and added to the confusion by whitening the face of her negro maid to facilitate an escape from the mad-house of boy-friend husband and herself. The discovery of the black pigment on the face of the girl wearing bridal clothes when she had been doused with water to revive her from a faint may be imagined by the spectator who has not yet seen the farce.

I recommend most heartily "The Honeymoon Hospital" for laughing purposes. The cast includes Ernie Shields, Barbara Luddy, Frederick O'Farrell, Edward Wills, Stella Adam, Frank Coleman, Ruth Handforth and Nora Cecil.

Zion Myers and Gene Forde directed under George E. Marshall's supervision. Henry Johnson and Hewitt Benjamin wrote story and scenario.

Released October 17, 1926.

"The Diver"
(Bray Nature Special—One Reel)

THOUGH this reel is titled "The Diver," the subject matter incorporated leads me to think it should have been called "The Fish," which wouldn't have proved so misleading. I can see where the entertainment and educational value of a reel of this type could have been considerably raised if there had been more scenes dealing with the mechanics of diving. As the reel stands, it may prove helpful to housewives in deciding the *piece de resistance* for the Friday dinner. Don Carlos Ellis titles are the best thing about the reel. Undersea photography has been perfected in a much greater degree than that shown in this effort. —HAROLD FLAVIN.

"A Harem Knight"
(Pathe—Mack Sennett-Turpin—Two Reels)

(Reviewed by Paul Thompson)

HE of the crossed eyes, none other than Ben Turpin, gets the worst of it; that might be expected. He ends finding himself married to the overweight consort of the Sultan after having established a record as a Don Juan. Pathetic fate. But before this happens he has dipped into romance or had it forced upon him. It all happened because Madeline Hurlock is rescued from a harem by Danny O'Shea, a naval lieutenant aviator or something of that sort. In fleeing from the guards, the girl takes refuge in the rooms of the famous or notorious philanderer, Ben Turpin, who prides himself on his feminine conquests. Ah, another for the record book. Alright until the heroic Danny O'Shea appears and in true Celtic fashion disillusions him and also bests the Sultan and his hordes. The latter do a ground and lofty diving act into a conveniently placed swimming pool. Ben, as said before, is left married to the fat lady of the harem. She has been sufficiently wily to put a love potion in his drink with this disastrous denouement.

Turpin in the costume of the favorite of the harem. Use your own imagination.

It is quite amusing throughout.

The cast in addition to he of the roving eyes includes Madeline Hurlock, Danny O'Shea, Marvin Lobach and Louise Carver under the direction of Gil Pratt.

"Look Out Below"
(Bray Fistical Culture Comedy—Two Reels)

(Reviewed by Harold Flavin)

THE fist fight staged in this number of the series is as good as anything this reviewer has seen in either feature or short length subjects. If some of the alleged comedy were eliminated and the picture edited to conform to the straight action type of film I believe it would prove much more entertaining, as the hokum contributed by the comic relief artist is neither spontaneous or new. Situations such as tripping over a loose floorboard and the skunk episode have been done to death.

An athletic young westerner is employed in a lumber mill the owner of which is engaged in open warfare with the proprietor of the adjoining property. The young athlete falls in love with his employer's daughter which doesn't help matters as the foreman of the rival outfit, a "hard-boiled bad egg," has also been smitten with her charms.

Matters come to a crisis when the "bad egg" tries to dynamite the girl's father's property, in which he is defeated through the efforts of the young athlete. A fight results between the two; property owners agree that the result of the fight will also decide their long-standing argument. Needless to say, the athlete emerges victorious with "the spoils to the victor and a funreal to the vanquished."

THE CAST

Lewis Sargent, Wanda Wiley, Henry Roquemore. Directed by Albert Herman. Adapted and titled by Joseph Basil.

Summary—Good entertainment with the comedy scenes eliminated.

"Pete's Party"
(Bray "Hot Dog" Cartoon—One Reel)

WALTER LANTZ, cartoonist of this series, throws a pen-and-ink party to celebrate the birthday of Pete the Pup, his comical creation, in this issue. For Pete's guests, Lantz chooses a number of animal pictures in a child's story-book and, having cut them out of the pages, infuses them with "life" and places them in Pete's dog house.

Pete arrives home and the party proceeds on its merry way with the help of a punch treated with T. N. T. During the progress of a "spin the bottle" game, Alonzo, the cat gains entrance to the house and, having slaked his thirst from the punch bowl, tries, owing to the effects of the punch, to dominate the party, which starts a fight. The party is broken up when Lantz herds the crowd into the police patrol with the exception of Pete and his doggy girl friend.

Both old and young should find much cause for laughter in this reel, especially the children.—HAROLD FLAVIN.

Don't Kid Me, Monk"
(Bray-Sunkist Comedy—Two Reels)

(Reviewed by Harold Flavin)

THE opening sequences in this comedy should prove laugh-getters. It is out-and-out slapstick, but is put on in a way that will amuse. Buddy awakes, and owing to a little horseplay on the part of "Mr. X," the monkey, his toe is caught in a mousetrap from which he extricates the toe after much agony to himself and amusement to the audience. Then occurs the best thing in the picture. Buddy orders the monkey to prepare breakfast. Mr. X injects popcorn into the pancake batter which Buddy commences to cook. Owing to the jumping propensities of the secreted ingredient, Buddy has considerable trouble trying to belay them but finally succeeds; one of the most amusing things I've ever witnessed in a comedy takes place in this comedy, the scene showing the death rattle of a pancake.

The dream situation is utilized in the second reel. Buddy sets out on a treasure hunt and almost succeeds but for the interference of a pirate and his feminine crew, made up of the Sunkist Beauties, who, after subjecting him to considerable abuse, finally forcing him to walk the plank—he wakes up.

It is a fairly amusing effort with most of the fun in the first reel.

THE CAST

Buddy Messinger, Edna Marion, "Mr. X" and the Sunkist Beauties. Directed by Al Nathan.

Summary—Taken as a whole it is a fairly entertaining two-reeler.

"Thru Thick and Thin"
(Pathe—Aesop's Fables—One Reel)

SHOWING what friendship which is worthy of the name will do and in the showing providing an unusual number of laughs; that is the latest Aesop's Fable, Al Jr. (This is the first that I knew Farmer Al was married) is a great pal with Nigger. He is always succoring his little playmate and drying his tears. But the cat gets in bad by falling into a milk pail and is banished by hard-hearted Al. But when Al, Jr., is kidnapped, who goes to his rescue? Of course our little feline friend. Over hill and dale, down a river filled with floating cakes of ice until the rescue is effected and the gypsy kidnapper gets his just deserts. Then the triumphant return with the child and naturally all is forgiven. With the fade-out Farmer Al has two children, his blood son and the foster child, the cat.

The moral "Good friends like good glue stick" is doubtless correct, but they must be "good" otherwise the state of your finances is rather apt to be the determining factor.—PAUL THOMPSON.

"The Great Lakes"
(Fox Variety—900 Feet)

FOR one who has actually traveled the Great Lakes and also for those who have not been so fortunate in seeing the great inland waterways that lie between this country and Canada (that leaves no one out) I recommend this Fox Variety. From the Western point of Lake Superior the traveler accompanies the cameraman on his journey, thus seeing the lakes themselves, the shipping, the principal cities and the industries for which they are famous, to end by disembarking at Buffalo. I know of no more effective way to familiarize yourself with a most picturesque part of this country. It is more educational and more lasting in its effects than a score of textbooks with statistics and other dry data about populations of the cities, cubic capacity of the lakes, etc., etc.—PAUL THOMPSON.

The Magician

Fantastic Picture by Ingram Has Its Moments

(Reviewed by Laurence Reid)

THIS is even a different picture for Rex Ingram, a director always in search of new ideas. It is weird, fantastic, adequately suspensive and shivery—and no matter how it is accepted (there isn't so much of the box-office ring about it, after all), no one is going to dismiss it as something that doesn't belong. Ingram is one director who doesn't acomplish things by half measures.

If you remember “Mare Nostrum” you will recall how he symbolized the central character with the aid of an octopus. Here in the new opus the symbol of the title role is a coiling cobra. The magician, as mad or madder than a mad hatter, is determined a la Svengali to get a beautiful girl in his clutches in order to solve his problem of human life. If he can squeeze her heart's blood into his formula he will solve his age-old riddle. It is in circumventing Mr. Magician that the film shows its suspense. The climax boasts a hectic fight, the death of the villain in a fiery furnace—and other colorful tidbits of fantastic melodrama. The film is splendidly atmospheric, contains some unique settings and is very well acted by a cast of international flavor—a cast featuring Alice Terry as the American entry.

The Cast: Alice Terry, Paul Wegener, Ivan Petrovich, Firmin Gemier, Gladys Hamer. Director, Rex Ingram.

THEME: Melodrama of fantastic design showing mad ambition of magician to create human life from an ancient alchemist's formula.

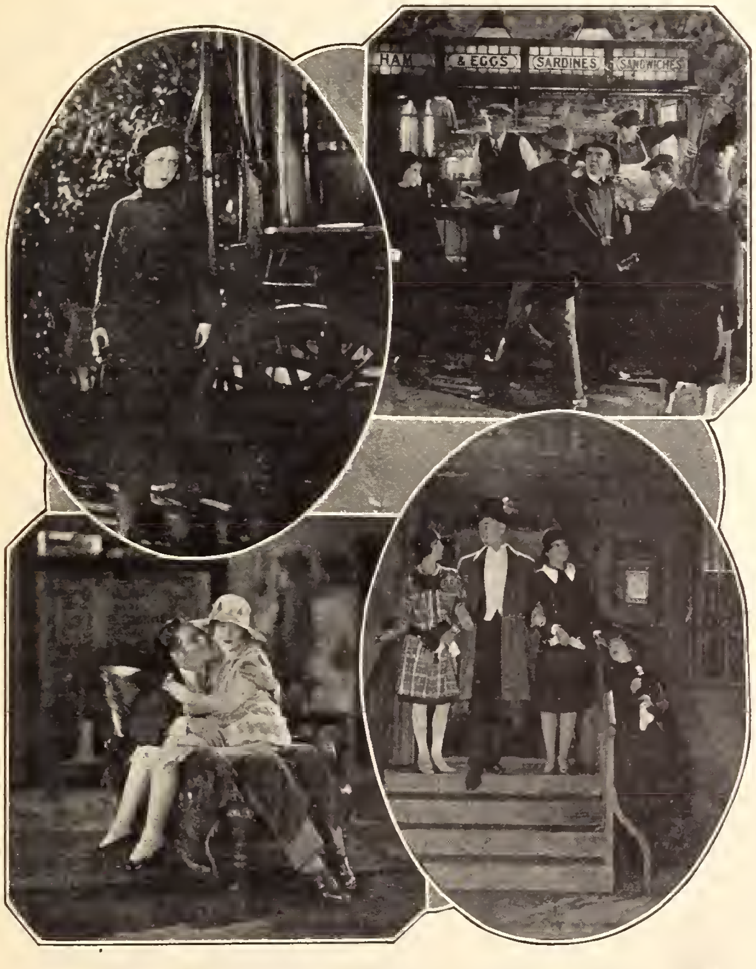
PRODUCTION HIGHLIGHTS: The suspense from the start. The mad impulse of magician. The scene in laboratory where heroine is secreted. The climax. The locations in and around Monte Carlo. The fine acting by foreign cast. The lighting and settings.

EXPLOITATION ANGLES: Play up Ingram as always fashioning something out of ordinary. Tease the title. Play up Alice Terry and foreign actors. Bill as off the beaten path of productions, etc.

DRAWING POWER: Suspense should interest average fan while plot should interest high class clientele. Ingram has following. For better houses.

Produced by Rex Ingram. Distributed by Metro-Goldwyn. Length, seven reels. Released October, 1926.

"A Man of Quality" has his share of adventure as these stills will indicate. Excellent Pictures production



Backgrounds of the Limehouse district of "London," the British National picture distributed by Paramount

Spangles

Nellie Revell's Circus Story Screened

(Reviewed by Paul Thompson)

EVERYBODY—or most everybody, anyway—loves the circus. With that premise you are predisposed to like this picturization of Nellie Revell's story, for it is about and of the sawdust rings. Leah Baird has been quite successful, I feel, in transferring the story to the screen and with the aid of Director Frank O'Connor in plunging you into the midst of Bowman's Four Ringed Circus and this segment from the lives of the owner, his star performer, other headliners and the intruder trying to escape the law. It is not any epic-making picture but there is no question of its appeal to the vast majority of theatregoers. Atmosphere it has galore. The simple story does hold your interest even if you can from the first few feet forecast the end.

If you do not remember or know the story it follows: Hobart Bosworth, owner of the circus bearing his movie name, loves the star bareback rider, Marian Nixon. She is loved also by Jay Emmett, a hippodrome driver. His aunt, Gladys Brockwell, a lion tamer is Bosworth's discarded mistress. Enter the scene and plot. Pat O'Malley fleeing justice, being unjustly accused of murder. Marian hides him when the posse goes through the circus train. They fall in love. Bosworth is murdered by an elephant he has offended but O'Malley, being suspected, is nearly lynched by the circus employes until the elephant routs the mob and O'Malley's innocence is proved.

It is atmospheric circus melodrama that will have a wide appeal.

The Cast: Marian Nixon and Pat O'Malley (starred), Hobart Bosworth, Gladys Brockwell, Jay Emmett, James Conly, Grace Gordon, Paul Howard, Tiny Ward, Charles Becker, Nelle B. Lane, Clarence Wertz, Harry Schultz and Herbert Skelly. Director, Frank O'Connor. Story by Nellie Revell. Scenario by Leah Baird.

THEME: Circus life with love motif.

PRODUCTION HIGHLIGHTS: Vivid sawdust arena and back curtain scenes.

EXPLOITATION ANGLES: Play up Nellie Revell's own national reputation. The fact story is realistic, convincing circus stuff.

DRAWING POWER: Good.

Produced and distributed by Universal (Jewel) Pictures Corp. Length, 5,633 feet. Released November 7, 1926.

A Man of Quality

George Walsh Mixes up With Smugglers

(Reviewed by Paul Thompson)

NO longer saving the honor and prestige of his college on the football field, yet doing equally valiant work for the Secret Service this time, George Walsh, that all-around athlete, again comes into his own. He thwarts the villain who smuggles silk, and, because of this, has his headquarters in a Chinese opium house. He wins promotion at the hands of Uncle Sam and the hand of the more than passing fair heroine, in this instance Ruth Dwyer. More power to him for his next cinematic struggle and a bet down that he triumphs again. An H. H. Van Loan story, produced and directed by Wesley Ruggles and distributed by Excellent Pictures: these facts tell part of the story.

Thrilling, yes, to the nth degree and bound to hold its audiences. It illustrates how a simple story properly told will always be effective. Walsh trying to catch silk smugglers is a motor cop on Long Island, where they land their material. In this manner he meets Ruth Dwyer and falls for her and falls hard. The villain, Brian Dunlevy, also wants Ruth. He doesn't get her and Walsh does, but only after she is kidnapped and held in the opium joint and Walsh and Dunlevy indulge in one of those life-and-death struggles. In the meantime, through Walsh and Laura Di Cardi's work (she is also a Secret Service agent) the smugglers have been rounded up and arrested.

Lurid, improbable, dime-novelish; yes I will grant you all these things, but, more important, good entertainment, well acted, directed and photographed.

The Cast: George Walsh (starred), Ruth Dwyer, Brian Dunlevy, Lucian Prival and Laura Di Cardi. Director and producer, Wesley Ruggles, from H. H. Van Loan's story.

THEME: Secret Service fighting silk smugglers.

PRODUCTION HIGHLIGHTS: Motor cop bits. Chinatown dive setting. Walsh's acting.

EXPLOITATION ANGLES: As a melodrama pure and simple and Walsh's popularity.

DRAWING POWER: Should be good.

Produced and distributed by Excellent Pictures, Samuel Zierler, Pres.
Length, 5,640 feet. Released October 15, 1926.

Production stills on "Spangles," a Universal picture of circus life

A weird and lurid theme is woven in "The Magician," a Metro-Goldwyn release produced by Rex Ingram

London

It's All Dorothy Gish—And Some Atmosphere"

(Reviewed by Laurence Reid)

THE second of Dorothy Gish's British made pictures is just so-so as film entertainment. As in "Nell Gwyn," the star dominates the entire action and gives it a definite appeal, though the piece hasn't the character possibilities as the story of the Drury Lane vixen. Certainly no great fuss can be made over the plot—adapted from a Limehouse yarn by Thomas Burke whose "Chink and the Child" was made famous by Griffith in "Broken Blossoms."

The tale has as its theme the barrier of social extremes—with a good little girl retaining her purity against a wily Chinaman and a no-account idler while a young artist brings sunshine into her life for the inevitable happy ending. While the action stays in Limehouse the scenes are truly atmosphere and suggest much suspense. But when the scene shifts over Mayfair way it fails to carry on its appeal, dramatically or pictorially. It resolves itself into a sort of Cook's tour of London. It never rings true.

As mentioned above, Dorothy Gish is the whole picture, though some credit must be given the director for his lighting effects.

Directed by Herbert Wilcox.

THEME: Melodrama of London's Limehouse with girl of slums rising above her lowly station after various hectic experiences.

PRODUCTION HIGHLIGHTS: The Limehouse scenes and atmosphere. The views of London showing the Houses of Parliament, the Thames, Soho, etc. The spirited acting by star who also flashes some genuine pathos.

EXPLOITATION ANGLES: The title is appealing. Play it up. Describe as story by Thomas Burke, author of "Broken Blossoms," which depicts life in Limehouse. Play up star, who is making a big hit in British made pictures.

DRAWING POWER: For average houses. Author and star's popularity might draw them.

Produced by British National Pictures, Ltd. Distributed by Famous Players.
Length, seven reels. Released October, 1926.

"Napoleon, Jr."
(Fox-Animal Comedy—Two Reels)

(Reviewed by Paul Thompson)

UNLESS they are hopelessly precocious children are almost invariably appealing in moving pictures. I mean when they create the feeling of being real children and not puppets on a series of strings manipulated by a director. Of course the director or a parent is on the set just out of the camera's range but, even knowing that, if they act naturally they have an unquestioned appeal. To me at least. So with this Fox animal comedy the "affair" between Jerry the Giant and his leading woman, Flora Mae Moore, is genuinely entertaining. Then, too, there are any number of amusing situations devised. Their elopement in his auto with Pal, the dog, providing the motive power. Putting a puppy biscuit through a meat chopper which is on the hood of the car and is supposed to be the crank starter, this descending to a pan placed just before Pal's nose. Then pouring water down to slake the dog's thirst when smoke is coming out and the youthful chauffeur stops at a service station to graft water and air.

These are but characteristic bits that precede equally good fooling on the transatlantic liner when a whole menagerie is let loose to terrify the passengers and ultimately be rounded up by the diminutive animal-trainer. Incidentally there is also the thread of a story running through the comedy in which the separated parents of the little girl are reunited. More power to William Fox, for having Edward Moran and Edward Marshall write such a story and scenario. And to Messrs. Mark Sandrich, Leslie Selander and George E. Marshall for their direction and supervision.

Dora Dean, Gordon Elliott and Frank Coleman are the other three humans who are important apart from Jerry and Flora mentioned above. It will be released November 14, a good date for exhibitors to mark down.

"Dodging Trouble"
(Educational-Christie Comedy—Two Reels)

(Reviewed by Paul Thompson)

HEAVEN deliver us from subpoena servers under any and every circumstance, but especially from the type in this Christie comedy. While a dumb-bell, he is so persistent in trying to serve "The Papers" that he is carried out to sea on the transatlantic liner after having upset the entire ship by chasing his victim. You see, it all happened when the Browns were starting on a delayed honeymoon abroad. Hardly the time to accept a summons to appear in court. So Brown thought as did his wife and the family pup. Then too the insistance of the dog on accompanying the somewhat newly-weds on their honeymoon complicated things fearfully. The pup did win out in the end and had to be taken abroad. It was coming to him whether he enjoyed London and Paris or not. Did he not even climb up a ladder alongside of the ship after an officer had cast him into the waters of the lower bay?

While the dog was busy dodging the irate ship's officer Brown was having his own troubles trying to evade the officer of the law. He did in some miraculous fashion and was not caught until three miles out, when the papers had no legal value.

Harold Beaudine directed, Gus Peterson and Frank Sullivan did the crank turning, and Al Martin titled.

"Better Luck"
(Universal-Gump Comedy—Two Reels)

(Reviewed by Paul Thompson)

THIS is the best of the recent releases in this series. It has more plot and more action and more amusing scenes than any two or three put together. Whether the cartoonist, incredibly popular Sidny Smith, is responsible or Francis Corby, the director, I know not nor care. The start is one of those charmingly domestic scenes where Andy, ordered to wash and dry a mountain of dishes which could be accumulated only in a movie home, brings in the garden hose to do the work. Then the dishes are hung to the clothes line or scattered on the grass to dry. The neighbor's boy uses the dishes much as a shooting gallery marksman would clay rabbits. His aim is good. When Andy spanks him he arouses the ire of the boy's father. Here is the beginning of the conflict which extends to a mountain-climbing contest. Forced into the latter against his wishes, Andy finds his principal rival for the honors and the money prize the same father of the boy. How, through no fault of his own, he outwits him and wins the peak first is the story told. It partakes of those thrilling cliffside situations where the characters are about to or do fall great spaces to emerge from the experience unscathed.

The trinity of players as usual is made up of Joe Murphy, Fay Tincher and Jackie Morgan. The rival mountain climber is entitled to program mention, considering what he goes through.

"Pound Foolish"
(Educational-Cameo Comedy—Two Reels)

(Reviewed by Paul Thompson)

THIS shows the fallacy of ever letting your insurance policy lapse, for if you do then things begin to happen. That was the experience of George Davis. His awakening from the pleasant dolce far niente dreams of the honeymoon comes when an army of C. O. D. packages for his wife, Lucille Hutton, arrives at the house. With the assistance of the maid he gets rid of these pests but in leaving the house falls over an insurance agent trying to persuade him to renew his accident policy. He doesn't. A few moments later an automobile accident lands him on top of a telegraph pole. Then comes the inevitable fire because his fire insurance policy has lapsed. From bed into a net which breaks leaps this modern Job. His oil stock left in the burning house has suddenly become valuable and back into the conflagration dashes the poor insuranceless George. There is a God in heaven, however, because he does succeed in rescuing these papers.

William Bailey is the third programmed player. Nate Watt directed.

Enough incidents and catastrophies are photographed to suffice for two comedies. Unquestionably will send male spectators scurrying home after seeing the picture to look up their insurance policies and see if they are paid up.

"The King of the Kitchen"
(Fox-Imperial Comedy—Two Reels)

(Reviewed by Paul Thompson)

NO, this title does not refer to Brillat Savarin or Escoffier or the man who discovered the potentialities of pate de fois gras, but to Lige Conley playing the unwilling role of the king of the galley on a freighter bound from Baltimore to Seattle. Whether the boat ever reached its destination we do not know, nor does it matter. We do know that it has a cargo of fun that might offend the high-brows but will satisfy and amuse us others.

Most of the trouble came about because Lige was shanghaied by a lot of rough sailors. Then Della Patterson stowed aboard the same ship to get back to her Pacific Coast home. Even her disguise as a cabin boy didn't avail her, for this was penetrated and her troubles and those of Lige began—and continued.

Commendable for many things is the Fox comedy, story and scenario of which is credited to the same team—J. Walter Rubens-Sidney Lanfield. Conley setting fire to the stevedore's clothes with a sun glass that his attention being distracted the comedy hero may get the much sought for piece of pie; his increasing his height and shoulder width to fill the physical requirements of the boss longshoreman; the sailors mistaking the sex of the girl in boy's clothes and mincing their walk and gestures in imitation of her; these are some of the things for which credit is due Director Alfred Austin.

Lawrence Fisher and Milton A. Dickinson are the other two important players in the piece which is released October 31.

Mabel Normand's Return
(Comedienne Coruscates in Roach Comedy)

(Reviewed by Paul Thompson)

ONE of the happiest of recent Pathe releases for the week of November 7th, signals the reappearance in pictures of Mabel Normand. Too long through various circumstances has she been absent. Hal Roach's "Raggedy Rose" is the vehicle. It is filled with slap-stick, but there is a sentimental story involved that serves. "Raggedy Rose" is employed by a rag-picker. It is while collecting miscellaneous articles thrown at two artificial cats placed on a fence top that she meets the hero. Later in the ragshop she dreams of the fairy prince. She adopts the idea advanced by a former fellow-worker and gets run over, or pretends to—with the same result—and is carried into the hero's house instead of a hospital. Object food. She gets food, but, more important, meets Prince Charming, who is won away from the haughty society girl by the Normand eyes and mannerisms. Exeunt daughter and other feet projecting from the top of a taxicab into which they have fallen from hero's bedroom. Here the convalescent "Raggedy Rose" has staged a pillow fight in [illegible]nce of herself.

Trite and banal but amusing. The star has not lost the knack, art or what you see fit to call it.

Carl Miller, Max Davidson, Jimmy Finlayson, Anita Garvin and Laura LaVarnie are in the supporting company.

Produced under the direction of Richard Wallace in collaboration with Stan Laurel. Credit F. Richard Jones with an assist on the play. No errors.

"Business Worries"
(Universal-Bluebird—One Reel)

THIS should have been titled "The Fall Guy." Arthur Lake is extremely keen about the boss's secretary, Elsie Tarron; so is her boss, William Franey. With you and me voting the same way that makes it unanimous. The only trouble was that Franey in the picture has a shrewish wife, Elfie Fay, who, like most wives in or out of pictures, does not approve of any philandering by the head of the house. Her wifely insistence on friend husband taking her out to luncheon makes it necessary to pass the buck to Arthur. He is not averse. Unfortunately, the roll of expense money slips through a hole in his pocket and when he is confronted with the check he is extremely unhappy, even as you and I would be in similar circumstances. Getting rid of his wife, the flirtatious husband returns to the restaurant to display his Charleston prowess. His wife returns also to catch him at it. Result, black eyes the next day in the office by boss, secretary and the boy friend. I presume that it marks the philandering reformation of the husband and the marriage of Arthur and Elsie when the former's salary is raised.

It certainly carries a moral for married men and will unquestionably result in a decrease in the luncheon receipts at all restaurants where employers play host to their brown-eyed—or blue—secretaries. That presumably is the real intent of Director George Summervile, Star Arthur Lake and Carl Laemmle, the producer.

"Maryland, My Maryland"
(Fox Variety—750 Feet)

MANY miles south of the Great Lakes is the subject of the second Fox Variety, the State of Maryland, rich in historical interest. One of the original thirteen states, it logically played, by virtue of its geographical position, an important role in the Civil War. Just to mention one, Barbara Frietchie's home in Fredericksburg, there being many legends of this Stonewall Jackson story. Did he shift his route because it was not properly paved or out of chivalry? Who will ever really know? Maryland's mountains, fields, orchards, with Baltimore, the great shipping port, and Annapolis, the cradle of our naval training; all these are on the camera man's list and the bits which he has taken blend into a very effective whole.—PAUL THOMPSON.

Regional News from Correspondents

Seattle

Douglas McLean, Famous Players-Lasky film star, poses with Manager George P. Endert of the Seattle Paramount offices on a recent trip to the Pacific-Northwest.

R. A. McNEILL, George Emmick and George Mann, theatre men of San Francisco, were visitors in this city recently, and stayed over long enough to be the guests of Ben Rosenberg, Fox's special representative, at a dinner and theatre party in their honor. The group attended the opening performance of the Fifth Avenue Theatre, bringing the greetings of San Francisco's exhibitors to Managing Director Hal Horne and his capable staff.

Mel Winstock, one of the most popular of the salesmen on Seattle's Film Row, and an orator of no mean ability, last week was honored by the Seattle lodge of B.P.O.E., by being asked to deliver the Elks' Memorial Day address in this city next month.

Announcements come to Film Row to the effect that Will Starkey has taken over the ownership of the Hippodrome Theatre on behalf of the Will Starkey Amusement Company. Roy Boomer, formerly associated with the Universal exchange and the Clemmer Theatre in Spokane has been named as house manager. Reports several weeks ago had Ray Grombacher dickering for the Hip, but present reports indicate that he is now planning to take over the American Theatre, at present closed.

After spending several days in this city in conference with his chief, Manager J. A. Gage of the local Educational exchange, Salesman B. Wallace Rucker has again departed for Oregon and Montana, where he expects to spend several weeks with the exhibitors of those territories.

Reports made public last week indicate that John Rantz, former manager of the Strand Theatre in this city, has been transferred to the management of the Rialto Theatre in Bremerton by the Pacific Northwest Theatres, Inc., operating these houses. He will be succeeded at the Strand by Mr. Edwards, former manager of the Neptune Theatre in the University District of this city. C. P. Skates, relieved at Bremerton by Mr. Rantz, will shortly assume the management of the American Theatre in Butte, another one of the Pacific Northwest houses.

C. E. Farrell of Ellensberg and Bill Armour of Montesano were recent vistors on Film Row. Mr. Armour's new Montesano Theatre in his city is rapidly nearing completion, and is expected to open the latter part of October.

Floyd Maxwell, director of public relations for the North American and Pacific Northwest Theatres, Inc., spent a few days in Portland, last week, conferring with Manager James Clemmer of the new Broadway Theatre in that city. Mr. Maxwell now makes his headquarters in the Fifth Avenue Theatre, where elaborate offices have recently been opened.

Seattle film and theatre men were pleased to learn during the last two weeks of the new positions received by two former Seattle men. Lester Sturm, at one time a manager for Fox in Seattle, has recently rejoined the Fox organization as manager in Detroit, and Fred G. Sliter, until a few months ago associated with First National as local manager, has assumed the management of the Fox office in Milwaukee.

Jack Rosenberg, brother of Al Rosenberg of the De Luxe Feature Film Exchange, and now associated with West Coast enterprises in Los Angeles, spent a few days in this city last week. Just to maintain the golfing reputation of the Rosenberg family, Jack copped off a leading prize in the Southern California tournament a few weeks ago, in behalf of Loew's State Theatre in Los Angeles.

Dave Ogden, former shipper at the local Universal exchange, was promoted last week by Manager James Reilly to the position of assistant booker. His position as shipper has been filled by Chris Dale, recently connected with Producers' Distributing Corporation as poster clerk.

Jack Partington, one of the leading lights in the Publix Theatre group of San Francisco, spent a few days here recently en route to Vancouver, B.C., on a brief vacation trip. He was accompanied by Mrs. Partington, and during his stay here renewed acquaintanceships with several of his former friends from California points.

George L. Cloward last week joined the sales staff of Manager A. H. Huot's local Film Booking Offices Exchange. Mr. Cloward was former manager for Metro-Goldwyn-Mayer in Salt Lake City.

W. D. Gross, former owner of the Rainbow Theatre in Seattle, last week opened his new Grand Theatre, just at the city limits on the Pacific Highway. The Grand is a small house, but is said to be as modern as any theatre of its size in the Pacific Northwest.

W. K. Beckwith, until recently associated with Warner Brothers as manager of their exchange in Portland, arrived here last week to join H. A. Black on the sales staff of the Theatre Display Machine Company. Mr. Beckwith was formerly connected with Mr. Black as assistant manager of the old Vitagraph office here.

Joe Bradt, owner of the Roycroft and Gala Theatres in this city, received a visit last week from Steve Parker, former Portland theatre man and old time companion of Mr. Bradt's. Mr. Parker entertained Mr. Bradt and several other guests with stories of his recent stay in Europe and his return voyage on the Majestic with Doug Fairbanks, Mary Pickford and Connie Talmadge.

Robert W. Bender, manager of the Columbia Theatre, returned recently from Portland, where he spent a few days with R. M. Wood, new manager of the Columbia Theatre in the Oregon city. Mr. Wood, former managing director of the Broadway Strand Theatre in Detroit, succeeded E. Marshall Taylor, recently promoted by Universal for his fine services in Portland. Mr. Bender, in connection with Mr. Wood, plans some new stage offerings for Northwest audiences during the coming months.

F. C. Weskil of Colfax, Washington, and Sand Point, Idaho, was in this city last week looking over some of the newer theatres in preparation for the construction of a new house of his own in Sand Point. Work was expected to begin on it about October 15, Mr. Weskil reported, and he is desirous of making it the most complete structure of its size in his territory.

Kansas City

MORRIS G. EPSTEIN, owner, and Herman S. Gould, manager of the Lincoln Theatre, Kansas City, was held up and robbed of $425, the night's receipts of the theatre, Saturday night. A resident, living in a house in front of which the holdup occurred, rushed to the front porch and was shot, probably fatally. The theatre has been robbed three times.

Plans for a new 1,400-seat theatre for Lawrence, Kans., to be constructed by the Midland Theatre & Realty Company of Kansas City, have been completed, according to M. B. Shanberg, general manager of the company. The new house, which will be built to handle large stage attractions in conjunction with first-run pictures, will be located at Ninth and Massachusetts Streets.

Miss M. M. McCollough, secretary of the Kansas City Film Board of Trade, who resigned, has been succeeded by Miss A. L. Menagh, who assumed her new duties this week.

Among the out-of-town exhibitors in the Kansas City market last week were: G. L. Rugg, Troy, Kans.; Mr. and Mrs. A. S. Raboun, Lyric, Almena, Kans.; Robert Shelton, Warrensburg, Mo.; C. A. Spainhour, Twilight Theatre, Greensburg, Kans.; Jack Shortly, Strand, Independence, Mo.; John Yous, Mound City, Mo.; O. P. Harvey, Martin Theatre, Oregon, Mo.; H. Hartman, Cozy, Burr Oak, Kans.; Marty Williams, Marza, Pittsburg, Kans.; H. Gabriel, Garden City, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.

A. H. Cole, new Paramount branch manager at Kansas City, who succeeded Ben Blotcky, who was promoted to district manager, assumed his new duties this week.

At the Metro-Goldwyn branch the force has designated November as "Gregory Month" in honor of E. C. Gregory, branch manager. R. S. Ballentyne, district Pathe manager, was in Kansas City long enough to assert that business never was better.

Leo Brooks, southern division sales manager for Pathe, also was a business visitor.

Albany

AN elaborate souvenir program is to be issued in connection with the third annual dance of the Associated Film Clubs of Albany, which will be held on the night of November 19, at the Knickerbocker Inn, located between Albany and Schenectady. Exhibitors from northern and central New York, as well as New York City, are expected to attend.

Harry Seed, local manager for Warner Bros., spent a portion of the week, calling on exhibitors in Binghamton and New Paltz, and not forgetting Father O'Reilly in Rosendale, who runs a theatre there.

Motion picture theatres have recently opened in Madrid and Dexter, two small villages in northern New York.

C. R. Halligan, office manager for Universal here, was out on the road for a portion of last week, accompanying Ray Smith to Hoosick Falls, where they met Lew Fischer, who has several theatres along the eastern border of the state. Mr. Smith wears a Carl Laemmle button for having been a star salesman for two weeks, and if he wins a button for two more weeks, he will be given a solid gold affair.

The Griswold in Troy is observing its anniversary this week with a number of special attractions.

Richard Tweedy is the new organist at the Troy Theatre, succeeding Harold Harper, who is scheduled to go to Proctor's Fourth Street house, as soon as the new organ is installed.

Harry Hellman, owner of the Royal Theatre in Albany, has greatly beautified the interior of his house, by using marble which he brought several months ago when one of the local banks was being dismantled. Using this marble, Mr. Hellman has constructed a handsome marble rail in the rear of the house, and immediately back of the aisles.

Charles Smakwitz, formerly connected with the Strand in Syracuse, has been named as assistant to Uly S. Hill, managing director of the Strand group of houses in Albany and Troy.

William Smalley purchased the site for a new theatre in Stamford, last week, and will start on the foundation within the next two weeks. It will be a 900-seat house and becomes the first of ten new theatres which Mr. Smalley will erect during the coming months.

Walter Roberts, manager of the Troy Theatre, has substituted bowling in place of attending prize fights, each Tuesday night, which is his night off from the theatre.

C. H. Buckley is talking of installing a screening room on the top floor of his building adoining the Leland Theatre in Albany, and watching pictures there instead of visiting the various exchanges.

J. H. MacIntyre, former manager of the Paramount exchange here, is now on the sales force the Metro-Goldwyn exchange in Detroit.

John Garry is planning to reseat the Clinton Square Theatre in Albany, and likewise redecorate the interior of the house. The theatre has a seating capacity of about 900.

Alex Sayles has owned an automobile since the fore part of September, but admits that he hasn't accomplished the knack of driving up to the present time. In other words, Mrs. Sayles presides at the wheel and it looks as though she would continue.

Tom Martell, of the United States Army Motion Picture Service, dropped into Albany last week, and booked a number of pictures for the soldier boys of Plattsburg and Sacketts Harbor.

Middleville is to have motion pictures this fall and winter, a Mr. Olds, who formerly operated the Star at Newport, having opened the theatre in the former village.

G. W. Atwood, with theatres at Burke and Brainardsville, has closed the former house in order that it may be overhauled and another exit added.

Jake Golden, manager of the Griswold, in Troy, is a former newspaperman, and simply cannot help keeping touch with the editorial rooms. For years, Mr. Golden has handled the election night bulletins for one of the Albany papers, and this year will find him doing the same.

Edward McAvoy has been added to the sales force of the local F.B.O. exchange, and has already been dubbed "the Speed King." He spent last week working over the southern tier.

H. C. Bissell, local manager for Universal, was in New York City last week, conferring with Arthur Whyte, who does the buying for the Peerless Booking Agency.

In order that employees at the First National exchange may better know the product they are selling, John Bulwinkle, the new manager, will screen pictures each Monday morning at 11 o'clock for the salesmen, and each Wednesday afternoon for office employees.

Herman Vineberg, who resigned as manager of the Albany Theatre in this city, to accept the management of a Schine house in Gloversville, has resigned. His future plans are undecided.

Moe Streamer, of New York City, manager for United Artists, was in town during the week, meeting Julius Berinstein, and then continuing on to Gloversville, where he met the Schine brothers.

Denver

C. T. PERRIN, Publix manager for the Rialto Theatre of Pueblo, Colo., was painfully injured last Monday while returning to Pueblo from Denver, when his car turned over on the Colorado Springs road.

Frank Culp has added the Alcott Theatre to his string of Denver suburban houses. Mr. Culp purchased the theatre from Mrs. Ollie Hefferman last week. Mrs. Hefferman has operated the theatre for the past three years.

Mel Wilson, local Fox branch manager, spent part of the week in Colorado Springs and vicinity visiting exhibitors. Charles Gilmour, Warner Bros. manager, went to Ft. Collins and intervening points on a sales trip lasting several days, this week. A. G. Edwards, local manager for Producers, went to the Black Hills of S.D., returning Saturday.

The Kincaid Collins Amusement Enterprises, formerly of Kenosha, Wisconsin, has made its appearance in the Denver district. As a starter this concern last week purchased the Rialto Theatre in Florence, Colo., from A.F. Allen, taking immediate possession.

J. T. Sheffield, owner of the Columbia exchanges of Denver and Salt Lake City, went to Salt Lake City last week for a two weeks' visit with his branch office there.

C. A. Mulock, former manager of the Iris Theatre, Thermopolis, Wyo., has accepted a position as assistant manager of the Huffman theatres in Denver.

Steve Colleton, auditor for M.-G.-M., is in the city visiting the local branch office of his company.

B. W. Ritchie of Billings, Montana, has been appointed by N. D. Curtis as the active manager of the Iris Theatre of Thermopolis, Wyo. Mr. Curtis last week bought the Whiting Theatre property.

W. A. Roderick, Santa Fe, N.M., exhibitor, came to Colorado during the recent deer season and bagged a 350-pound buck. He did his hunting over near Meeker, Colo.

Ned Marin, General Sales Manager, L. O. Lukan, District Manager, First National representatives, also Emil Jansen, representing Joseph Schenck, arrived in Denver, Sunday, for a sales conference with local exchange representatives of First National. Harry Nolan, well-known Denver exhibitor and First National franchise holder, also arrived with the party.

A new house for Cortez, Colo., opposition for the Amusu Theatre there. Dick Wilson, a citizen of this western slope town, will build a 450-seat stone theatre, strictly fireproof and modern in every respect.

H. W. Braly, Paramount manager in Denver, accompanied by Mac McGinley, Paramount manager from Salt Lake City, left Denver for French Lick Springs, last Monday, to attend the convention of Paramount managers.

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New England

MILTON HILL, special exploitation director for the New England exchanges for Metro-Goldwyn-Mayer, who recently underwent an operation for appendicitis in Boston, has sufficiently recovered to be removed to the beautiful estate of President Hiram Abrams of that organization at Poland Spring, Me., where he will remain during convalescence. He expects to be back at the Boston office inside a fortnight.

Jack Schielman, assistant to the sales manager of the Fox organization, was a visitor to Boston during the week, spending two days at the Boston offices.

"Chick" Varney, who recently joined the Fox sales force at Boston, coming from Producers Distributing Corp., has been advanced to city salesman of the Fox exchange.

John Daley, who was formerly with the Fox forces at New Haven has been transferred to the Fox territory covered from the Boston exchange and has been assigned to Maine, where he is working in cooperation with H. I. Alexander.

Al Locatelli, who operates a chain of suburban Boston theatres, has appeared in a new Cadillac sedan to the envy of all exhibitors.

Joseph McConville, president of Independent Films, Inc., Boston, with Mrs. McConville, is spending the week on a real vacation motor trip through Maine and eastern Canada.

Sam Moscow, sales manager for Independent Films, Inc., who underwent an operation at the Bay State hospital recently, is back on the job directing the sales force of that company.

A complete new projection unit has been installed at the Strand Theatre, Providence, of which Edward Reed is manager. The equipment was supplied by the new National Theatre Supply Co., Boston branch.

E. S. Calvi has sold his interests in the Strand and Empress Theatres at Windsor, Vt., to Louis Bianchi, who was at one time a former owner of those two theatres. Mr. Bianchi will operate the houses.

Max Stahl, (left) special sales representative for Educational Film Exchanges., Inc., visits the Salt Lake City branch of which C. H. Messenger, (right) is manager. Three of the exchange staff in centre

Negotiations are pending and the deal is expected to be completed within a few days transferring the Opera House at Woodland, Me., to new owners. F. D. Johnson is the present owner.

Friends of William DeWolf, manager of the Allhambra Theatre at Quincy, Mass., and one of the veteran theatrical men of New England, were pained to learn that he had suffered a shock on Wednesday. He is one of the oldest moving picture men in the business, starting as a pioneer in the film exhibiting line. He had previously been in vaudeville and in stock. He has long been associated with Fred Murphy in theatrical enterprises and later became manager of the Alhambra at Quincy, the largest of the Murphy houses in that city. Friends hope for a speedy recovery and return to duty.

Miss Julia Coffey, formerly of Independent Films, Inc., and one of the most popular young women in Film Row, was married Sunday at the Church of the Blessed Sacrament, Jamaica Plain district of Boston, to Jules Van Schelt. A reception followed the ceremony at the Normack Bungalow, Roslindale, with a collation and dancing. The wedding trip was by automobile to New York and Washington. They are to reside in Jamaica Plain.

William H. Gardner, salesman in the New Hampshire territory for Metro-Goldwyn-Mayer, has resigned.

Raymond Robbins, who has been managing the Pastime Theatre at Northeast Harbor, Me., during the summer season, has returned to Dexter, Me. During the winter George H. Fennelly will act as manager. Instead of the daily programs, pictures will be shown on Monday, Wednesday and Saturday nights until early summer.

The University Theatre, Harvard Square, Cambridge, is scheduled to open Saturday, Oct. 23. This is one of Stanley Sumner's theatres and was originally scheduled to open Oct. 1. It becomes one of the more important first run houses in suburban Boston.

Charles Beede, who operates theatres in Enfield and Canaan, N.H., was in Boston arranging his fall bookings during the week.

Manager Edward Garrity of the Columbia Theatre, Boston, was removed to the hospital during the week suffering from an attack of pneumonia. During his absence from the Columbia, Sam Messing, formerly of the Regent, Norfolk Downs, is looking after affairs at that theatre.

At a surprise dinner tendered James Curran, assistant manager of the Pathe Exchange, Boston, on the eve of his marriage, associates of the Pathe Exchange presented him and his bride with a chest of silver. The dinner was tendered at Hotel Westminster, Boston, with Phil O'Brien, Maine State salesman, as master of ceremonies. During the evening five acts of vaudeville were presented.

Charles "Chick" Varney, formerly of Associated Exhibitors, has joined the sales force of the Fox Exchange, Boston.

The Palace Theatre at St. Johnsbury, Vt., will formally open next Wednesday evening. Mr. Teague, the owner, will assume the active management of the house.

Lee Gorman will shortly open a theatre in Deering, Me. He operates a circuit in Maine and plans to present films exclusively.

Mrs. Marion M. Corbett, booker at Warner Brothers Exchange in Boston, spent the week end at Bethlehem, N.H.

L. C. Hacking, division manager for Producers Distributing Corporation in New England, Albany and Buffalo, spent several days at the home office in New York last week.

J. J. McConville and Abe Montague of Independent Films, Inc., Boston, spent several days in Maine on a business trip, making their headquarters at Brunswick.

Salt Lake City

L. C. WINGHAM, local manager for Metro-Goldwyn-Mayer, is spending some time in the Idaho territory this week. Salesman C. C. McDermond is working in the Southern Utah section; F. H. McGraw is making Idaho, and "Buck" Wade is still in his Montana territory. Russell Egner, who has been working in the capacity of sales representative for Metro-Goldwyn-Mayer, has just been appointed National Special Sales Representative for this corporation and has left for California as his first assignment, according to report.

L. A. Davis, District Manager for Associated Exhibitors, will leave the local exchange this week for a ten day's trip.

Clyde H. Messinger is back to his managerial desk at the Educational office from the Idaho branch.

Hy Olsen, exibitor of this city, made 18 holes in 60 shots at the golf links here recently, it is announced by film friends.

Matthew Aparton, who has been ranch manager here for Universal for some time, has just been transferred to the Seattle office, and his place is to be filled at the local exchange by W. J. Heineman, former branch manager of the Butte office for Universal.

J. A. Epperson, mangaer of the Pathe exchange of this city, is making a short trip into the Southern Utah section.

Louis Marcus, District Manager of the Intermountain territory and L. J. McGinley, local branch manager, are attending the fall convention of Famous Players-Lasky at French Lick Springs, Indiana.

Doctor Bricker, who formerly operated the Gem Theatre at Green River, Utah, was a Film Row visitor this week.

Vick Millward of the Harris Theatre, Bancroft, Idaho, spent several days in this city recently.

J. T. Sheffield, owner of the Columbia Exchanges, is visiting the local office. Branch manager James R. Keitz, of the exchange here, returned a few days ago from a short trip into Southern Utah.

L. F. Brown and C. Ward of the Isis Theatre at Preston, Idaho, are among exhibitor visitors here this week.

Al O'Keefe, manager of the local office for Producers Distributing Corporation, has left for Boise.

Thomas Berta, of the Rialto Theatre, at Rock Springs, Wyo., is lining up new business at the Local Exchange Mart this week.

The Peery Brothers are visiting this city in the interest of their theatres in Ogden.

Harry Lustig, Western Division Manager, who has been very seriously ill with pneumonia in Los Angeles, is now able to be up again according to word received by Manager Farquhar here.

Mell Stringham, operating the Colonial Theatre at Ogden, Utah, is conferring with local branch managers in this city.

Bishop Thatcher of the Capitol Theatre at Logan, Utah, is attending to his fall booking this week along Film Row.

New York and New Jersey

EVERY once in a while, in this so-called "hard-boiled film business," there comes along a little act of human kidness that goes a long way to prove that those in our trade are not such "hard shells" as some are led to believe.

Not so long ago, there was a widespread movement among the trade in behalf of a local film man who was forced to seek recuperation among Saranac's balsam. Needless to say, everyone responded generously.

Last week, without the slightest evidence of self-ballyhoo, there came to light another generous act of the local film men and their associates. This time, the one in need was not even directly connected with the industry. But anyway, help was needed; so, the boys went quietly about raising the necessary funds and by this time, a certain family, sorely in want of assistance, is breathing a lot easier.

It is reported that Walter Reade, head of the Walter Reade Theatre Circuit of New Jersey, has abandoned his plan to rebuild the Reade Theatre at Asbury, which was destroyed by fire several weeks ago. According to report, Mr. Reade has placed the property on the market.

Conflicting reports of a deal between the Fabian-Stanley organization in New Jersey and the Cocalis-owned theatres in Elizabeth, have been flying around for the past two or three weeks. To the best of our knowledge, the deal has not been consumated; at least not up to the present writing. It was reported that Fabian-Stanley had acquired a fifty per cent. interest in the Cocalis holdings.

With the announcement that Associated Exhibitors had completed their merger with the Pathe organization, comes a further report that the several salesmen with the local organization have received word that the sales work will go forward as a separate unit under the supervision of E. A. Eschmann, Pathe feature sales manager.

In addition to Phil Meyer, who will continue as manager of the New York City territory for Associated product, the present force consists of Manuel Meyer and Herman Axelrod, the latter being a recent recruit.

Eddie Carroll will continue to handle the New Jersey territory where he has been closely associated with all exhibitors for the past ten years. William Shields, who comes to Associated from the First National organization, will assist Carroll in the Jersey territory.

After a long siege of illness, George Kaufman, well known for the past fifteen years in New York and Brooklyn territory as a competent theatre manager, is again on his feet and will no doubt soon be connected with one of New York City's motion picture theatres. George is one of those who has grown up in the industry and there isn't much along the lines of managing neighborhood houses that he doesn't know about. Kaufman can be located at his home address, 131 Avenue A, New York City.

The Small-Strausberg Circuit, operating a chain of theatres throughout Brooklyn and Long Island, announces the personnel of newly created divisions and subdivisions. Lew Preston has been appointed General Manager with the Brooklyn division under his jurisdiction, while Harry Furst will serve in a like capacity for the Long Island divisions. The Messrs. Sigmund Solomon, Jack Neumark, M. Berman, D. Friedson and A. G. Crowl have been appointed District Managers. Sidney Larschan will look after publicity and exploitation.

According to information received, plans and specifications have been filed for an 1,800-seat motion picture theatre to be erected in Roselle Park, N.J. The enterprise is fostered by local business men and on its completion, it is said that the house will be taken over by one of the larger New Jersey circuits.

Harry Lyons, well known in the motion picture industry among exchange circles and at one time connected with Pathe as a branch manager, is back in town after one and one-half years in Florida, where he survived the effects of the real estate boom and hurricane. Mr. Lyons expects to locate with one of the New York City exchanges in the near future.

The moral of the following is to somehow or other acquire a theatre circuit; for among all the shiny new Packard Straight Eights to be seen along the New York film curb, Dave Rosenzweig's is the shiniest. Mr. Rosenzweig is a partner in the Rosenzweig and Katz Theatre Circuit, prominent Brooklyn exhibitors.

Fred Hubner and Gene Pulch will open their handsome new Dyker Theatre, 86th Street and 5th avenue, Brooklyn, one week from this Thursday according to report. Eva Tanguay is booked for the opening which will be attended by many notables of the local trade. First class feature pictures and vaudeville with two changes per week will make up the program. The Dyker seats approximately 2,500.

After the necessary time away from business in order to recover from a recent operation, Walter Hoffman, managing director of Roth Brothers' Enterprises of Morristown, Maplewood and Summit, N.J., is again back on the job.

Charles Steiner is another exhibitor who is making a record in the theatre building and operating field in New York.

The new list includes the Mecca, 2,050 seats, at 14th Street and Avenue A; the Bijou, 1,000 seats, at 12th Street and Avenue B; the Ruby, 1,000 seats on Rivington Street; the Palestine, 1,600 seats, at at Clinton and Houston streets and the Apollo, a 2,000-seat house, at Clinton and Delancey streets. This house also has a roof garden with a capacity of 1,200.

Incidentally, all of the aforementioned theatres are now open to the public and the operation is fostered by the Delancey and Clinton Realty Corp.

In addition to his East Side holdings, Mr. Steiner is also interested in a circuit of fourteen theatres in the Harlem section of the city. He will announce shortly the location of properties he has acquired on the West Side scheduled for early theatre construction.

Southwest

BARRY BURKE, who, for the past year has been manager of the Palace Theatre, Dallas, a Publix operated enterprise, will leave immediately for Ft. Worth to assume new duties for that organization as city manager. He will not only have active charge of Publix's three theatres there, but will supervise the building of the mammoth 18-story hotel-theatre now under construction there.

Before coming to Dallas, Burke was managing the Hippodrome Theatre in Ft. Worth, but was transferred to Dallas when John Fredel was made district manager for this region, following Earle Crabb's removal to Boston, where he assumed active management for Publix enterprises there.

R. J. Ingram, long-time manager for Progress Pictures, Inc., of the Dallas district, before the consolidation of the Home State Film Company and Progress, has been appointed manager of the Enterprises Film Distributing Corporation, with Southwestern headquarters in Dallas.

Jack Underwood, who has been associated with the company as manager for five years, has resigned to accept a position with a national distributing firm, it is said.

Curtis Logan, who has been assistant shipper at the Paramount exchange, Oklahoma City, has been made assistant booker to fill the position of M. M. Hite, who is now managing the Griffith theatres in Cromwell.

D. A. White of Henryetta has purchased the two theatres in Sulphur, Okla. The Log Cabin was formerly owned by J. D. Ramsey, and the Rainbow by J. F. Leibman. Mr. White has been out of the theatre business since selling his house at Checotah last year.

A. R. Kayser, who has been managing the Jackson Theatre at Pawhuska, has resigned to start out with a road show. Kayser is now preparing his lobby and truck and will get started next week.

Griffith Brothers opened a second theatre in Borger, Texas, on Oct. 17th. The Rex, as the new theatre is called, is built on the site of the theatre that burned last June the day after its completion.

W. Wozencraft and J. O. Templeton are planning a new theatre for Seminole, Okla., to be called the Wozy. This will make the second theatre for them, and the fourth theatre in Seminole. They now have the Liberty there. The Wozy will be opened about January 1st.

W. H. Jensen purchased the Victory Theatre at Purcell, Okla., from the estate of his brother, J. G. Jensen, who died last June. W. H. Jensen was manager of his brother's three theatres at Purcell, Pauls Valley and Clemscot, during his brother's life.

Roy Heffner, manager of the Paramount exchange, Oklahoma City, was in San Antonio recently watching them shoot outdoor scenes of two of the big pictures now being made by his company. Mr. Heffner left Saturday to attend the annual Fall Convention to be held at French Lick, Ind., next week. He was accompanied by Tom H. Bailey, Paramount excange manager at San Francisco, who has been in Oklahoma City this week visiting friends. Mr. Bailey, previous to his appointment on the Coast, was Paramount manager here.

W. H. Wood, who recently sold his Wood Theatre at El Reno, Okla., has gone to Sapulpa to take charge of the Iris Theatre there. Mr. Wood will act as manager and exploitation man for Mr. Isley.

It is reported that Roy Creason of Eufaula, Okla., has sold his Palace Theatre to George Kilgour of Muskogee.

It is reported that the Pastime Theatre at Mooreland, Okla., has been purchased by Robert Valentine. B. O. Sharp was the former owner of the Pastime.

The Gem Theatre at Grainola, formerly owned by H. C. Pettigrew, has been sold to H. C. Arnold.

J. W. Cotter has sold the Dreamland Theatre at Tulsa to Charles Deal, according to reports this week.

It is reported that the C. of C. Theatre at Kiowa, Okla., operated by J. R. Sprague, has been closed.

The Clayton Theatre at Clayton, Okla., was reported to have been sold to T. N. Halberg last week. Allen Oldon was the former owner.

South East

THE New Lyric Theatre, of Sumter, S.C., opened its doors to the public Saturday, October 23d. This house has been remodelled and will seat about 400. The admission price is 10c and 20c. It is owned by the Carolina Theatres, Inc., whose home office is in Asheville, N.C. E. D. Turner is president of the company. Mr. Chastaine will manage the new theatre in Sumter.

Reynolds Wilkes, Paramount manager, has left for French Lick, where he will attend the convention.

Tom Little, manager of the Atlanta branch of Producers and Distributors Corporations is spending several days in Charlotte visiting his mother.

George Lenehan, district manager of Producers and Distributors is holding a sales conference in the Charlotte office.

Ed. Turner, president of the Carolina Theatres, Inc., states his new house in Elizabeth City, N.C., is almost complete and will open its doors to the public on or about the first of February, 1927.

Rufus Davis, manager of the Charlotte branch of the Liberty Film Distributing Corporation, has resigned his position with that company and has made connections with the National Theatre Supply Company. Mr. Davis will travel out of Charlotte.

It is reported that the Piedmont Theatres, Inc., of Greensboro, N.C., who also control theatres in Fayetteville, Durham and Raleigh, have taken over the new theatre which was being erected by W. E. Garrett, and is situated at 331 S. Elm Street, Greensbro, N.C. This theatre wil lbe completed and opened up as a B house. This places this company in control of all white theatres in Greensboro.

The Universal Club, which is composed of the members of the Universal Film Exchange, Inc., Charlotte, were guests of E. D. Dardine, manager, and wife, at a Hallowe'en Masquerade dance, at their beautiful country estate, Darvilla. The club members voted this one of the most enjoyable evenings they had spent. Dancing and other forms of entertainment were enjoyed throughout the evening, and a beautiful buffet luncheon was served.

The exchanges in Charlotte have been notified that the Southern Amusement Company, of which J. E. Reynolds was president, has been taken over by Mrs. L. D. Eaves, of Union, S.C. These theatres were formerly owned by D. M. Eaves, of the Piedmont Theatres, Inc. Mrs. L. D. Eaves, the wife of D. M. Eaves, assumed control of these theatres on Monday, October 18th. The chain consists of theatres in Chester, Gaffney, Rock Hill, Union, Laurens and Newberry, S.C. We understand Mr. Reynolds will remain as booker and buyer for these theatres.

R. B. Craver, has returned from French Lick, where he attended a conference of First National directorate.

Burtus Bishop, former salesman for Progress Pictures, has transferred his activities to the Metro-Goldwyn force, where he will in the future have his headquarters.

James Estridge, owner of the Gastonian Theatre, Gastonia, N.C., is erecting a beautiful marque and electric sign on the front of his theatre.

The little daughter of W. E. Stewart of the Pastime Theatre, Concord, N.C., was injured the past week, being run down by an automobile which was recklessly driven.

Charles Picquet, president of the M.P.T.O. of North Carolina, and Nat L. Royster, Secretary, were Charlotte visitors the past week. They state they have increased the membership of the organization 40 to 50% in the past 60 days, and they are looking for a very strong organization at the next meeting which will be in Charlotte the latter part of November or the early part of December.

Mrs. Arthur Dickerson, and daughter, left for New York, to join Mr. Dickerson, who is manager of Associated Exhibitors in Charlotte, until the merging of that company with Pathe.

Jimmie Meacham, booker, with Producers & Distributors, is spending a vacation in Atlanta. During his absence, L. F. Ribnitsky, district representative, is looking after the office.

Messrs. A. F. Sams, Jr., and Sr., of Winston-Salem, and R. D. Craver, of Charlotte, have departed for Blulick to attend their first annual meeting.

L. L. Drake, of the Ansonia Theatre, Wadesboro, N. C., was a visitor along Film Row the past week.

E. D. Turner, president of the Carolina Theatres, Asheville, N. C., spent Saturday and Sunday in Charlotte.

Reynolds Wilbanks, formerly with Famous Players in Atlanta, has been transferred to Charlotte as manager of the office at this point.

Ben Stiles, former manager of the Charlotte office, has been transferred to Florida.

S. L. McBee, who owns the Broadway, at Greenville, S.C., and had same leased to Jack Marcus during the summer, has taken back the theatre and will retain Mr. Marcus as manager.

V. E. Brown announces he has purchased the Community Theatre, at Richlands, N.C., from Mr. R. D. Thompson.

Managers of the Carolina Theatres, Inc., who recently attended a conference in the Charlotte Hotel, with E. D. Turner, president of this company, are as follows: B. W. Whalen, of the Columbia Theatre, Columbia, S.C.; D. K. Chastaine, of the theatre in Sumter, S.C.; Frank Powers, of the Lincolnton, N.C., theatre; Jack Turner, of the West Asheville Theatre; R. L. Erkheimer and Lon Stellings, of Concord, N.C.; E. R. Medd, of Hickory, N.C.

Mr. Turner also advised that his new theatre in Statesville will open Christmas day.

Dr. E. O. Underwood, of the Jewel Theatre, Roseboro, N.C., who had the misfortune the past week of having his theatre destroyed by fire, is now ready for business again, having purchased two more new Powers machines and other new equipment.

St. Louis

LOUIS DE YONG has been appointed director of motion picture publicity for the Southwestern Bell Telephone Company. De Yong joined the advertising staff of the Bell Company in 1924. Prior to that he operated a motion picture theatre in Waterloo, Ill.

Former Mayor Henry W. Kiel has been elected president of the St. Louis Municipal Theatre Association, which conducts the municipal opera season in the Forest Park open-air theatre each summer. Kiel was head of the association from 1918 to 1924.

Patients at Robert Koch Hospital, the St. Louis tuberculosis sanitorium at Koch, Mo., and of United States Veterans Hospital No. 92 at Jefferson Barracks, were shown a feature picture on October 22, through the courtesy of the Ambassador Theatre and the St. Louis *Times*. On October 23, the inmates of the city sanitarium and the city infirmary were shown the picture.

The Columbia Theatre, Inc., Baton Rouge, La., has leased property at Dufrocq and Main streets, Baton Rouge, and plans the erection of a motion picture house to cost upwards of $60,000.

T. Y. Henry, district manager for United Artists, was a visitor to St. Louis the past week.

A number of St. Louis film men plan to motor to Champaign, Ill., October 30 to witness the football game between Illinois and Pennsylvania Universities. Among those who will witness the big fray are Jack Osserman, manager for Associated Exhibitors; Tom McKean, manager for F.B.O.; William Barron, manager for United Artists, and Tommy Tobin, popular film salesman.

J. Megibbons, owner-manager of the Capitol Theatre, Newport, Ark., was a visitor of the week.

Paul Haynes, who formerly was a salesman for First National and other leading companies in this territory, but who is now a patient in a hospital at Denver, Colo., was reminded a few days ago that the boys back in St. Louis don't forget a chap when he's on the flat of his back. Paul was sent a nice remembrance from the boys and girls along Picture Row and others of his St. Louis friends.

Baltimore

THROUGH the courtesy of Fred C. Schanberger, Jr., manager of the Maryland Theatre, here, the second annual theatre benefit for St. Vincent's Male Orphan Asylum, will be held at that playhouse on November 8, 9, 10, under the auspices of the St. Vincent De Paul Society.

Guy L. Wonders, manager of the Rivoli Theatre, here, was the guest of A. Julian Brylawski, at his Potomac River summer home recently. Other guests in the party included Harry M. Crandell and John J. Payette, of the Stanley-Crandell Company, Washington, D.C.

Advertising and exploitation in this territory for Universal is being handled now by R. C. Wood, who formerly worked in the New England territory for that company.

The Belmar Theatre, Baltimore, Md., managed by Frank A. Scheerer, was damaged slightly by fire recently when a short circuit occurred in the basement.

William Walsh, manager of the Majestic Theatre, Paterson, N.J., for many years, died recently at a hospital in Baltimore.

An amendment to the theatre zoning ordinance to permit a playhouse being built 150 feet from a church is now before the Board of Aldermen of Richmond, Va., to be finally passed. It has gone through tht Common Council under the presentation of Thomas B. McDowell, sub-chairman of the ordinance committee. One stipulation of the amendment is that the building of the theatre within the distance designated must be approved by the church people.

An innovation in the Capitol Theatre, which will be opened shortly in Richmond, Va., will be a room with glass partitions where children can be taken.

Cleveland

THE first Ohio State Film Golf tournament was held at the Ridgewood Country Club of Cleveland on Friday, October 15th. Seventy-five members of the industry from all parts of Ohio were present. Douglas Pratt, Pathe salesman, had the low net score and is the temporary possessor of a beautiful silver loving cup. The winner in three successive tournaments will keep the cup as his own. The low gross was won by Christy Deibel, Liberty Theatre, Youngstown. William James, president of the M. P. T. O. of Ohio, who was present at the meet, suggested that three tournaments a year be staged, one in Cleveland, one in Cincinnati and the final one in Columbus. This was immediately approved. The committee on arrangements for future tournaments consists of Gradwell Sears, First National exchange manager, chairman; W. N. Skirboll, Columbia and Gold Seal productions; Percy Essick of the Scoville, Essick and Reiff circuit of Cleveland theatres, and Charles L. Casanave, general manager of Associated Theatres of Ohio. While all those present were unanimously agreed that the affair was a great success, they also felt that it had an invaluable effect in bringing exhibitors and distributors together on a social footing. Many exchange managers know the exhibitors only in a business way. If their business relations have been strained, their personal relations are also strained. These golf tournaments bring the branches together in a common interest outside of business, and establish a friendly relationship which is otherwise impossible. This opinion was freely expressed in all parts of the Film building after the tournament. Jack Flanigan, local cameraman for Pathe, took about 300 feet of film of the tournament, which was released in the Pathe news strip the last half of the week.

A side game of rubber horse shoes was staged at the Golf Tournament. L. F. Weinsz, First National office manager, and John Kalafat of the Ohio Amusement Company, played Herb Ochs, First National city salesman, and Harry Nolan. Weinsz and Kalafat walked off with the honors of the field.

Milton Korach has been appointed general manager of the Majestic and Opera House in Mansfield. These houses belong to the Silverman brothers, who own and operate a string of picture houses in Ohio and Pennsylvania under the name of the Ohio Theatres Company. These houses in Mansfield were formerly owned and operated by Bill Partella. After selling them to Silverman Bros., he continued to manage them for a while. He has now retired from business.

Dr. I. Brody, general manager of the U-B Circuit in Cleveland, went to New York last week to consult with the Universal theatre heads. The U-B Circuit is the new name of the Brody Circuit since Universal brought a half interest.

Oh yes! And Gradwell Sears took two prizes home with him from the Golf Touranment. One was a cocktail shaker (for which he has no use at all) presented to him for making the low gross score. He also won the long distance driving prize, which event was commemorated by a bronze desk clock.

Jesse Fishman, general manager of the Standard Film Service Company, spent most of last week in Pittsburgh, where a branch exchange is maintained.

Did you hear about Harry Skirboll, manager of Ohio Educational exchange, and Mex Shenker, of the Family Theatre, Cleveland? Tied for booby prize in the tournament. They haven't yet settled who is the film industry's worst golfer.

Columbia, Ohio Educational and Standard Film exchanges were the Santa Clauses of the golf tournament. They donated all the prizes —about twenty-five of 'em.

J. S. Josey of Progress Pictures has returned after a two-weeks' stay in New York. Some of that two weeks was spent driving to and fro.

W. J. Banks, business manager of the Cleveland Motion Picture Exhibitors Association, has sufficiently recovered from a three-weeks' illness to be on duty at least a part of each day. Banks has been suffering from some internal disorders which necessitated hospital treatment.

Presentation of the golf prizes was made following dinner at Miller's Broadview Inn. Speeches by the winners were made and a vote of thanks to Bill Skirboll and Gradwell Sears who put the tournament over.

Florida

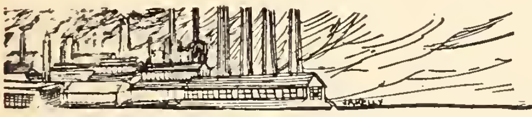
THE biggest event in Tampa the past week was the brilliant opening of the beautiful new million dollar Tampa Theatre, Friday evening. The entire house was reserved for the opening performances and every seat was sold inside of two hours after the opening of the sale. Several of Tampa's leading citizens, including Mayor Wall, addressed the audience and Mayor Alsop of Jacksonville also appeared. The feature attraction was the latest Adolphe Menjou picture, with other pictures, organ novelties, singers and the exceptionally fine orchestra as added attractions.

Most of the credit for this wonderful opening is due to John B. Carroll, General Manager of the Consolidated Amusements, who own the house, and James M. Weist, manager of the theatre. These two men have worked for months getting the house completed and ready for the opening and they put it over, with every thing complete and ready on schedule.

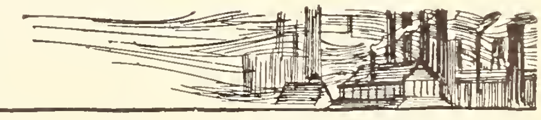
The Centro Espanol, leading Latin Club of Tampa, have had several offers to lease their two theatres, one in West Tampa and the other in Ybor City. These offers were considered at a directors' meeting this week and turned down. The directors agreed that Anthony Juran, who has managed the houses for them for several years and made them a success, should be continued. Mr. Juran was given a new contract and made supreme dictator of the policy of the houses.

F. H. Young, representing the S-B-T-Properties, who control a string of nine theatres in this State, left Tampa this week for Jacksonville to superintend the opening of their new house, the Gem, in that city.

Two St. Petersburg managers were visitors in Tampa this week. H. G. Griffin of the Phile and B. H. Trumbull, of the Liberty and Palace. Both managers reported business as satisfactory this summer and they say prospects look fine for an immense winter business.



Central Penn



THE Royal Theatre, Third and Hevr streets, Harrisburg, one of the chain of three theatres owned in that city by Isaac Marcus, is undergoing improvements, including the re-painting of the exterior.

The Comerford Amusement Company of Scranton, is having plans drawn for a new theatre to be built at Northhampton and Livingston streets, Wilkes-Barre, Pa. The architects are L. Lampert & Son., of Rochester, N. Y. The same company is making improvements, that will cost $50,000, to the Strand Theatre, Sunbury, which it owns.

Mrs. C. Floyd Hopkins, wife of the general representative of the dozen theatres maintained in Harrisburg and Reading by the Wilmer & Vincent Theatre Company, of New York, has returned to her home in Harrisburg after a motor trip to Ohio. She was accompanied by Mrs. Charles H. Morison, of Harrisburg.

Plans call for the completion on January 1 of the new $200,000 picture theatre that is being erected in Chambersburg by the Chambersburg Amusement Company, in which the leading spirit is J. Luke Gring, at present manager of the Hippodrome, Pottstown. It is understood that Mr. Gring will soon sever his managerial connection with the Pottstown enterprise to devote his whole time to the Chambersburg undertaking. He is vice-president of the Chambersburg company and will personally manage the new theatre there.

The management of the Colonial and Capitol theatres, Lebanon, has been taken over from the Penn Steitz Amusement Company, of that city, by H. J. Lichtenthaler, who formerly operated the Family Theatre, Lebanon, and the Mt. Gretna, a summer resort near Lebanon. The two houses were formerly operated for the Penn Steitz interests by Carr & Schad, Inc., of Reading, which recently relinquished control of a chain of theatres in Reading and Lebanon.

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DEVELOPING AND PRINTING MOTION PICTURE FILM

Minneapolis

H. C. GOULD, Warner salesman in the North Dakota territory, is laid up in a hospital at Bismarck on his first trip out of Minneapolis for the company, as the result of a recent mishap.

Morris Abrams of the Metro-Goldwyn-Mayer exploitation forces has gone to Milwaukee for a stay of a week or more

L. E. Dawson of the Gem Theatre, Shakopee, Minn., was a visitor in Minneapolis during the week.

H. L. Conway, former First National salesman in this territory, has gone to Omaha for Warner Brothers.

A. E. Cummings, manager of the statistical department of Metro-Goldwyn-Mayer, is winding up some work in the Minneapolis office.

J. B. Clinton of the Clinto-Meyers theatres in Duluth and vicinity, paid a visit to the film exchanges of Minneapolis last week.

Sandon Brothers, who operate theatres in Blue Earth, Lakefield, and Jackson, and Porter Ashley, manager of the Lakefield house, were in Minneapolis, Friday.

D. L. Sullivan, Warners' traveling auditor, has been checking up in the Minneapolis exchange.

Abe Fischer, Warner district manager, has returned from St. Louis, where he participated in opening the Vitaphone first production in the Capitol Theatre.

Fox's new Des Moines exchange was opened Wednesday (Oct. 27) under management of B. B. Reingold.

The building housing Saxe's Majestic at Oshkosh, Wis., has been purchased by the company.

Northwest Theatres, Inc., have reopened the Winona Theatre at Winona, Minn., after using it for stock this summer. A new organ has been installed.

Frankle and Redding have reopened the Graham at Washington, Ia., after remodeling.

Excavation has been completed for the new theatre at Burt, Ia., being built by N. I. Mornes.

H. E. Coffee, general sales manager, Goodwill Pictures, was in Minneapolis last week.

Burt Parsons of Springfield, Minn., opened his New Grand Theatre last Monday night with a celebration.

Herman Schwan is tearing down theatres at Eau Claire. Not content with having dismantled the Eau Claire Opera House some time ago, he has now razed the Unique Theatre. But he opened some time ago a big new house to take their places.

Martin Knutson has bought the Grenora, N.D., Orpheum from Johnson and Marshall.

Wilbur Kempen has discontinued the Rex at Berlin, Wis.

L. J. Blumberg, Warner exchange manager, made a flying trip to Duluth during the week.

H. B. Smoots of the Lowell Theatre, Little Falls, was in town Thursday.

M. J. Frisch, F.B.O. manager in Minneapolis, and Max Weisfeldt, division manager, are back from trips through their territories.

Mrs. Irene Cahill of the Janesville, Minn., Theatre, booked in Minneapolis last week for her new house at St. Clair, Minn.

Sid Louis, Minneapolis theatre supply man, came back from the Chicago convention of the Motion Picture Theatre Equipment Dealers as vice-president of the organization.

Fischer-Paramount theatres announce that a house will be built at Monroe, Wis.

M. J. Weisfeldt, division manager of F.B.O., visited the Milwaukee exchange this week.

H. J. Fitzgerald, general manager of Saxe Amusement Enterprises, attended the First National franchise holders' convention at French Lick.

Fred Martin, manager of Peoples Theatre at Laurium, Mich., stopped in at Milwaukee film offices for a few hours on his way to Chicago to witness the Vitaphone exhibition.

O. V. Kelly of the Badger Theatre, Reedsburg, spent Monday and Tuesday in Milwaukee arranging his bookings.

Carl Ebert has joined the Fox sales force and is traveling north central Wisconsin territory. Mr. Ebert was formerly associated with First National.

Otto Bell of the Bell Theatre, Sparta, was among out of town exhibitors in the city this week.

Chester Goetz of the Rex at Beloit and the Beverly at Janesville, was a recent Milwaukee visitor.

"Dad" Walcott came up from Racine where he manages the Majestic, for a short visit.

Plans for the new Fox exchange have been completed and construction will begin immediately. The new location of the exchange is the northwest corner of 9th and Clybourn Streets. Plans indicate roomy, bright and conveniently arranged offices. It is expected the building will be completed about the first of the year.

August Bergholz, who manages the Mermac at West Bend, was a recent Milwaukee visitor.

Fred Willett, it is rumored, is planning to open a theatre in northern Wisconsin, either at Hurley or at Three Lakes. Mr. Willette is well known to exhibitors, for he was associated with First National as a salesman for five years, prior to which he was with Celebrated for five years.

Out of town exhibitors who visited local exchanges this week, included Neil Duffy of the Elite at Appleton, Frank Cook of the New Strand at Platteville, Ed. Michaelson of Madison and A. C. Accola of the Bonham Theatre at Prairie du Sac.

Harvey Hanson of the Palace Theatre at Antigo, was in Milwaukee, en route to Chicago to meet the "Missus," who is enjoying a a shopping expedition in the Windy City.

Dan Kelliher, of the Princess at Elkhorn and the Majestic at Lake Geneva, is out after more. Danny is one of the most progressive exhibitors in the state and his success with his two houses prompts his ambition to add a few more. He has several important deals pending.

R. C. Eckstein of the Garden Theatre, Cassville, is selling automobiles as a side-line.

Frank Trottman of the Gem, Milwaukee, is back after a two weeks' fishing trip. He landed three "muskies."

E. W. Emmons, of the Eagle Theatre, Eagle River, was a visitor to Film Row during the week. Mr. Emmons reports snow and ducks are flying plentifully in his part of the country. He left in three inches of snow.

Des Moines

THE Strand Theatre at Fort Dodge changed hands recently when S. S. Harsh of Mapletown, Ia., bought the house from H. H. Prine. Mr. Harsh sold his house at Mapleton recently. He took possession of the Strand in October.

O. H. Garland, salesman for Pathe, has been a bit under the weather. He has one of those things that tried the patience of Job—a boil on the end of his nose.

Jack Mitchell, salesman for the Denver office of F.B.O. for six years, is now travelling out of the Des Moines office. He will, temporarily, take the whole state as his territory, following up some special lines.

The Open House at the Fox Film Exchange was postponed until a week later. October 27 and 28 are the dates on the invitations sent out to the exhibitors over the state. The exchange staff, headed by Ben Reingold, branch manager, will be hosts at a buffet luncheon between twelve and one on Wednesday.

Ludi Bosten, owner of the Amuzu Theatre at Muscatine, suffered a loss last week when his brother, who was associated with him in his theatre interests, succumbed to sudden heart failure.

J. C. Flynn, district manager, and E. M. Saunders, general sales manager, have been visiting the Des Moines office of Metro-Goldwyn-Mayer.

William Flynn, who comes from Kansas City, is now travelling for the Des Moines office of Metro-Goldwyn-Mayer. He is replacing Carl Reese who went to Universal.

A number of new theatres are opening up in Iowa, under the direction of Jack Field. He is opening up a theatre at Oakland, one at Bentley, another at McClelland, a new house at Avoca, one at Underwood and another at Traynor, Ia.

On October 6, the Shea Theatre at Blenco, Ia., had its opening

Byers and Ollinger have bought the Opera House at Primghar from J. A. Klink.

J. W. Zike has bought the Lewis Theatre at Lewis. He purchased the theatre from Mr. Hurdenburg.

G. T. McKee sold the LeClaire Theatre at LeClaire recently. The house was bought by Henry A. Hogge.

The Opera House at Elgin, Ia., was sold by C. O. Christ to W. M. Miller.

Fred Wenzel sold his interests in his theatre at Alvord, Ia. The theatre, which is called the Opera House, was bought by M. Rippley.

The Opera House at Radcliffe changed hands when it was bought by O. S. Iverson from N. L. Lamb.

C. C. Becker has bought the Strand Theatre at Pomeroy.

H. E. Jacobs has purchased the Opera House at Milo. The house was previously owned by George Manners.

E. P. Smith, head of the M.P. T.O.A. of Iowa, has sent out notices for a convention of the exhibitors of the state on October 26 and October 27. The meeting will be one of the largest in some time, is the expectation of Mr. Smith, as some important business is to be transacted. Mr. Smith is owner of the Strand Theatre at Newton.

N. C. Rice, manager of the Des Moines branch of F.B.O., has been travelling in the southern part of the state.

At this time of the year big orders in theatre supplies have practically all been taken care of, while the demand for small stuff, theatre supplies in the line of tickets and carbons, shows an increase, say the executives of the office of the National Theatre Supply Company. During the last month the company at the Des Moines office saw one of its biggest months but it was all in little orders.

Visitors in Movie Row were Mr. Holbin of the Olympic Theatre at Lenox, Jake Cohen of the Strand at Ottumwa, E. Ridgeway of the Lyric at Coon Rapids, C. C. Logan of Dexter and W. F. Curtis of Redfield.

Fox Films' new Des Moines exchange at 1022 High Street officially opened for business last week. All details for the opening were completed by Home Office Representative, Max Milder, District Manager, Ira Cohen and Branch Manager Benny Reingold. Salesman Dickson, Gottleib and McClintic were on the job bright and early Monday and following a final conference with Rr. Reingold went into their respective territories. Another salesman will be selected. Ray O'Brien, formerly assisant manager at Omaha, is booker in Des Moines.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

New Equipment Boomed Army Receipts

Directors' Recognition of Value of Technical Side of House Operation Quickly Reflected at Box Offices of Service Cinemas

By R. B. Murray
Director U.S. Army Motion Picture Service

(Editor's Note—This is the second and concluding installment of an article written for MOTION PICTURE NEWS and describing the U.S. Army Motion Picture Service, which operates 105 theatres at posts and reservations in the United States and Panama Canal Zone. The first installment appeared in last week's issue of this publication).

At the commencement of the U.S. Army Motion Picture Service in January, 1921, the big weakness in the scheme and the one most likely to cause it to fail, was the fact that the job of getting the pictures on the screens had, of necessity, to be entrusted to untrained enlisted men. It would not be a difficult matter, of course, to train 105 soldiers as projectionists, but there was no assurance that they would still be on the job a month after they were trained or that before they were relieved they would have the opportunity to pass their knowledge on to their successors. The only possible solution, therefore, was to use projection apparatus that would be as nearly foolproof as possible. After months of patient experiments the theatre equipment engineer, Mr. Roger M. Hill, was successful in developing mazda equipment with which really excellent results can be secured by men of but little experience. With this special equipment it is possible to project a brilliant sixteen or eighteen-foot picture at distances up to 170 feet.

Staff of Projection Engineers

Operating on the theory that it is better to lock the barn before the horse is stolen, the Service has a staff of projection engineers. These men are charged with the installation, maintenance, and repair of all machines in their respective territories and are constantly on the road, going from theatre to theatre, engaged in this work. As a result of this insurance and of the special equipment in use, approximately 300 enlisted men, many of them with no previous experience, projected approximately 141,000,000 feet of film through 210 projectors last year and damaged but 222 feet. A contributing cause to this record is the fact that each projector is equipped with a constant speed drive which makes over-speeding of the machine impossible.

The theatres of the Service provide seating capacity for 40,000 people. Today it has 22,000 opera chairs as against 5,000 four years ago, and it intends to add to that number as rapidly as funds become available, until all uncomfortable seats have been replaced.

Of the 105 theatres operated by the U. S. Army Motion Picture Service, 35 operate at a profit as against but 20 four years ago. To the posts which maintain profit-making theatres, 20 per cent. of their profit is returned to be devoted to other activities. Many post schools for the children of officers and enlisted men are supported in whole or in part by these dividend checks. The balance of the profit received from the larger and more advantageously situated playhouses is used for the support of the 70 theatres which are operated at a loss. Any balance remaining is used to make improvements in the theatres and to provide increased facilities where it appears that by so doing a losing post can be brought into the profit class.

Ads of First Run Houses An Aid

The theatres are not run in competition with any civilian theatres. Civilian patronage is not solicited, no advertising being posted off the reservations. On the other hand, the Service has made "movie fans" of many people who were not formerly in the habit of patronizing the movies. As the vast majority of the army theatres are only open two or three nights a week, these people patronize the nearest civilian theatres on some of the other nights. The Service has often found, to its chagrin, that there is a very considerable number of people who cannot be enticed into foregoing the opportunity of seeing a picture first-run by telling them to wait a couple of weeks and see it at their own army theatre. On the other hand, the advertising done by the first-run houses reacts to the benefit of the Service in a considerable measure.

Broaden Scope of Appeal

A house organ, called the "Theatre News" and edited by Mr. Fred Bund, Jr., the Kansas City Manager, is published each month. By this method the Service is enabled to keep in constant close touch with the men who are really putting the service over in the field: the enlisted theatre personnel. By means of this magazine, the Service has put over many desirable plans, stirred up competition for geater receipts and larger sales of coupon books, promoted a feeling of pride in a well-projected picture, persuaded operators to lessen the chance of an interruption in the show by inspecting the film before projecting it, and increased and improved the local advertising media. The interest displayed in this magazine by the men in the field is intense.

At the outset of the service, the universal cry from every post was for Western pictures and still more Western pictures. Acting in the belief that it would be fatal to play to a particular section of the audiences, the Service did not furnish this type of picture as often as it was requested. The attendance at pictures of a type other than the Western style was pitifully small; and the thought of the moment, therefore, dictated the showing of whatever type of picture drew the best attendance. A thought to the future, however, indicated the dangerous condition that would ensue from a constant showing of one type of picture. Inevitably, it would result in satiating the audiences' taste for this class of film without having developed a taste for any other class. It took nerve to sacrifice immediate profits, but the results as the months passed proved the wisdom of this move. As time went on and the attendance on other types of film increased, requests came in for fewer of the Western type in order to make room for the other kinds. Today, while the best attendances are still secured with the Westerns, they are but a fraction better than the attendances secured with various other types. The soldiers have been educated to the point where their preferences are practically catholic.

Unique Features of Service

It is believed that the U. S. Army Motion Picture Service is unique in that:

1. It is the only motion picture theatre exhibiting in its theatres the product of all the distributors, both National and State Right.

2. It is the only motion picture theatre circuit using incandescent projection equipment in each and every one of its theatres from the fifty-foot throw and eight-foot picture to the one hundred seventy-foot throw and eighteen-foot picture.

3. It is one of the few theatre circuits that has accorded real recognition to the technical side of the business. It is administered by the theatre equipment engineer, Mr. Roger M. Hill, whose position is analogous to that of one of the vice presidents of a chain theatre corporation, devoting his entire attention to projection.

This recognition, which has been accorded since the very inception of the Service, is in no small measure responsible for its financial success. The fitting out of each theatre with a carefully designed projection plant has been reflected in every instance in the box office. Maintenance of first-class screen results is regarded as essential to profitable operation.

N.Y. Capitol Celebrates 7th Anniversary

Brilliant Music and Ballets on Program With "The Magician"

THE Capitol Theatre in New York this week is celebrating its seventh anniversary with a specially prepared program arranged by Major Edward Bowes, managing director. The Capitol's leading attraction is "The Magician," the new Rex Ingram production based on Somerset Maugham's story of the same title. Included in the supplementary films is "A Lion Roundup," another of the series of Ufa short subjects being presented by the Capitol.

The musical program is typical of the high ideals and standards which this popular Broadway institution has maintained during the seven years of its existence. An elaborate ballet and several distinguished soloists are features of the program for the week.

Three well-known artists comprise the group of soloists. Carlo Ferretti, baritone, will sing the aria "Vision Fugitive" from Massenet's opera, "Herodiade." Pietro Capodiferro, first trumpeter of the Capitol Orchestra will play the "Inflammatus" from Rossini's "Stabat Mater." Clarabel Nordholm, soparno, will sing Friml's delightful composition, "L'amour, Toujours l'amour."

The ballet, arranged by Chester Hale, ballet master, is called "The Enchanted Forest." Joyce Coles and John Triesault dance the principal roles. The characters of the forest, gnomes, bacchantes, and chauve souris, are portrayed by the Capitol Ballet Corps and the specially trained group of Chester Hale Girls. The overture for the week is "Tannhauser," played by the Capitol Grand Orchestra.

Missouri's Stage Program Headed by Volga Singers

The stage program offered last week at the Missouri Theatre, St. Louis, was headed by the Volga Singers, an aggregation of eight male singers and had a dance act featuring the Missouri Dancers in a presentation of the "Black Bottom." Adolphe Menjou in "The Ace of Cads" was the photoplay attraction.

"The Black Pirate," with the Publix stage show, "Phantom Melodies," were the features offered on screen and stage at the Ambassador.

Standard
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LEAGUE'S PRESENTATION
Prologues and presentations are an important feature of the programs offered at the Rialto Theatre, Denver. These stage numbers are produced by Walter League, manager of the house. Photo above shows setting used recently for an act called "Styles and Steps," in which vocal and instrumental music and dances were featured.

Second Week for Program At Mark-Strand

"The Prince of Tempters" and the entire surrounding program arranged by Managing Director Joseph Plunkett for the premiere of this feature, is being repeated this week at the Mark Strand, New York. The week will be celebrated as a "star week" at the Strand, stars of the photoplay appearing on different nights through the week.

The surrounding program is headed by a new Strand Frolic starring Edward Albano, tenor; Mlle. Klemova and M. Daks, dancers; Pauline Miller, soprano and the Mark Strand Male ensemble. A prologue introducing Ketelby's "In a Monastery Garden" precedes presentations of the feature picture at de luxe performances.

Oscard Producer of Rivoli Stage Presentation

A singing and dancing novelty act called "Barnyard Follies" and produced by Paul Oscard, is the Publix unit show offered this week at the Rivoli, New York, as the stage feature of a bill headed by "London," a Dorothy Gish starring vehicle produced in England. The Rivoli Orchestra, under Irvin Talbot's direction is commemorating the 101st birthday anniversary of Johann Strauss with an overture of the "waltz king's" famous melodies. A special short film showing Emil Jannings, who arrived in New York last week, in scenes from his leading screen plays, is being presented on the Rivoli's program for the week.

Banjo Team Stages Feature At Des Moines Rialto

Frank and Chic Evans, "the collegiate banjoists" were the stage feature of the bill offered last week at the Rialto Theatre, Des Moines, which presented "The Quarterback" as the screen attraction.

The Capitol's bill was headed by the Reginald Denny screen comedy, "Take It From Me," and had the publix Unit show, "Milady's Shawl," produced by John Murray Anderson, as the leading stage offering. Jacques Beaucaire and the Capitol Orchestra presented "A Day With the Gypsies," in which music from Herbert's, "The Fortune Teller," was played. With the latter presentation a short screen story of gypsy life and a dancer and singer were included.

Happiness Boys Head Bill at Branford, Newark

The Happiness Boys, Ernest Hare and Billy Jones of radio fame, were the leading attraction offered last week at the Branford Theatre, Newark. The stage portion of the program included a dance act featuring Mallinoff and Gray, assisted by the Andrini Bros. "Prisoners of the Storm" was the photoplay feature, with a De Forest Phonofilm as an added feature of the screen bill.

The Mosque presented a new "Mosque Frolic" featuring the eight Leonora Steppers, Galdys St. John, soprano, and Fabiano," mandolin artist, as the stage entertainment offered with "The Strong Man," the photoplay attraction.

Collegiate Revue Offered at Minneapolis State

A lively revue with an atmosphere as collegiate as its title, "Rah, Rah, Rah," was the stage feature which headed the bill surrounding the presentation of "One Minute to Play" at the State Theatre, Minneapolis, last week. The stage show presented Burns and Foran as the leading specialists, and included Lalie Lelacheur, Ray Covert, Lester Backer and George Barton, Jr.

Trudy Ederle popular Star at State in Boston

Gertrude Ederle of channel swimming fame, with Aileen Riggin, champion Olympic diver and Helen Wainwright, another Olympic swimming star, were big drawing cards at Loew's State Theatre, Boston, the past week, staging special swimming and diving stunts in a huge glass tank with special illumination.

Hotel Dance Orchestra Now Feature at Seattle House

Jackie Souders and his Venetian Gardens Orchestra, an exclusive Columbia recording orchestra, now playing at the Olympic Hotel in Seattle, is featured each week on the program of the Fifth Avenue Theatre in that city in a revue of popular dance numbers. Arrangements to this effect have been made by Hal Horne, managing director of the Fifth Avenue, and Frank W. Hull, managing director of the Olympic Hotel for the United Hotels Company.

In addition to his offering of several dance selections, Souders and his orchestra also furnish the musical accompaniment for the stage presentation that is a weekly feature at the Fifth Avenue.

Boller Takes Smalley Post Resigned by Bothner

Edward Boller, formerly associated with the Keith interests, has succeeded Al Bothner on the Smalley Circuit. The latter recently resigned from Smalley to join the Schine company. Boller will devote the major portion of his time to booking amateur acts for presentation at eleven of the sixteen houses operated by Smalley in upper New York.

The demand for amateur acts in that section is so great that an employment agency in Troy recently announced the opening of a department to furnish local talent to theatres.

Returns Admissions Because Show Lacks Short Subject

Charles Sesonske, an old-time exhibitor in Central New York, would rather have the good will of his community than a few dollars. This was aptly illustrated recently when Mr. Sesonske reopened his recently acquired theatre in Lowville, N.Y.

Through a delayed shipment, Mr. Sesonske did not receive his short subject for the opening night. The remainder of the show, however, had arrived, but Sesonske decided that in view of the fact that his advertised short subject was not included, he would return the ticket of admission to everyone present. This he did.

Fort Plain Theatre Stages Old Time Husking Bee

With fried cakes and cider free to everyone, the William Smalley Theatre at Fort Plain, N.Y., last week staged an old-fashioned husking bee which proved a popular community attraction. But one picture was shown during the evening. Then followed the husking bee, after which there was an old-fashioned dance, with Bill Ludwig, calling off. The stage had been transformed into a barn for the time being and on this the dance was held. The whole evening's entertainment was given for thirty cents, the usual price of admission to the theatre.

Song Team Added Stars at Shea's

The program offered last week at Shea's Buffalo Theatre, Buffalo, was headed by the Richard Dix vehicle, "The Quarterback," and had the Publix show "The Giant Piano" as the stage feature, with Yates and Lawley, songsters, as an added attraction.

The MANAGER'S OFFICE

GEORGE HUPEPENBECKER has been appointed general manager of the theatre department of Standard Film Service Co., of Cleveland. Standard now operates ten houses in various parts of Ohio. They are the Strand and Priscilla, Toledo; Majestic, Sidney; Southern and Hippodrome, Bucyrus; Windsor, Canton; Webber, Dover; Rivoli, Defiance; Ruble, Logan, and Rivoli, Zanesville.

ARTHUR SWANKE, for the past four years advertising and exploitation director for L. B. Clarke at El Dorado, Ark., is now house manager of the Century, Jackson, Miss. Swanke also manages the Istrione and is advertising and exploitation director for the Majestic. All are Saenger Amusement Co. houses.

STAN BROWN has been appointed manager of the Tower, Milwaukee, to succeed Henry Stickelmeier, who has returned to Peoria where he expects to manage his own theatre. Mr. Brown also supervises the management of the Strand, Miller and Mojeska.

SAM GERTZ has been appointed manager of the Vic Theatre, Chicago, which is changing its policy from vaudeville and pictures, charging an admission of thirty-five and forty cents, to a straight picture show at ten cents admission.

GEORGE CHRISTOFFERS, former Seattle showman, was last week announced as the new manager of the Highway and Hollywood theatres in Portland. These are two of the newest suburban houses in the Oregon city, presenting elaborate film and stage programs.

Entries Heavy in Boston Met. Baby Contest

Hundreds of entries are pouring in the Metropolitan Theatre, Boston, tie-up with the "Boston Evening American" in a perfect baby contest, in which all babies born in Boston since the Metropolitan Theatre opened, Oct. 17, 1925, are eligible. Of the hundreds of entries, one hundred will be chosen by judges for a thorough physical examination and from this group, pictures of the winners will be shown at the Metropolitan Theatre. Cash prizes ranging from $150 down will be awarded the winners.

Gus Edwards Revue Playing Loew Presentation Houses

Gus Edwards and his latest proteges, including Nitza Vernille, Leota and Lola Lane, Dorothea James, Reynold Sisters, Virginia Martin and Ray Bolger have been given a route on the Loew Circuit, starting at Loew's State, Buffalo, November 1st. The revue is known as "Ritz Carlton Nights," and will mark Edwards' farewell tour on the stage prior to the establishment of his school for the stage.

Albany Mark Strand Starts Stage Presentations

Presentation acts were given at the Mark Strand in Albany this week for the first time. In connection with the feature picture, there was a number given by Harry Breuer, of the New York Strand, a Xylophone artist, and also a number given by Stuart Ross, concert pianist.

Allen Abroad to Book Acts For Fox Circuit

Edgar Allen, associated with Jack Loeb as chief vaudeville booker of the William Fox Circuit of theatres, sailed on the Leviathan, last Saturday for an extensive tour of Europe in search of novelties and stage attractions for the presentation in conjunction with the photoplay programs at Fox houses.

It is the intention of William Fox and his vaudeville organization to establish a department under the personal supervision of Jack Loeb and Edgar Allen for the discovery and encouragement of professionals as well as those who are ambitious enough to seek fame and fortune behind the footlights.

"Ben-Hur" Closes Cleveland Run October 30th

"Ben-Hur" will close its eight weeks' Cleveland run at the Ohio Theatre on October 30. A. D. Head, manager of publicity for the show, states that the picture will have played to approximately 160,000 in that time.

The Cleveland engagement covers the greater portion of Northern Ohio. It's only other Northern Ohio presentation at this time will take place in Toledo, where it opens for a one-week engagement, starting October 31st.

Hallowe'en Carnivals Event At Crandall Theatres

Hallowe'en Carnivals, at which prizes will be awarded juveniles appearing in the prettiest and funniest costumes, are to be featured as a Saturday matinee event at the Stanley-Crandall houses in Washington, D. C., on October 30. The carnivals will be held at the Tivoli, Colony, Home, Apollo, York, Avenue Grand and Ambassador theatres.

Bigger Presentations New Policy at Roger Sherman

The Roger Sherman Theatre in New Haven, Conn., last week inaugurated a series of presentations of larger scope than those previously offered with feature pictures. The bill for last week was headed by "Paris," a revue featuring Mlle. Andree with Stephen Constatine and his orchestra in support. Sigurd Nilssen, for some time a star soloist at the Capitol in New York, also appeared on the stage bill. The screen feature was "Bachelor Brides."

Dance and Comedy Teams in Omaha Presentations

"The Dancing Dorans," offering a dancing act, were the stars of last week's stage presentation at the Strand Theatre, Omaha, which offered "The Amateur Gentleman" as the screen attraction. The Rialto had Taylor and Hawks, specialists in comedy and song, as a stage attraction at the head of a bill featuring the Richard Dix screen vehicle, "The Quarterback."

Karmino's Ballet Plays Olympic

Karmino's Ballet with Norbert Kouba and seven assisting artists, was the stage feature of last week's program at the Olympic Theatre, Pittsburgh.

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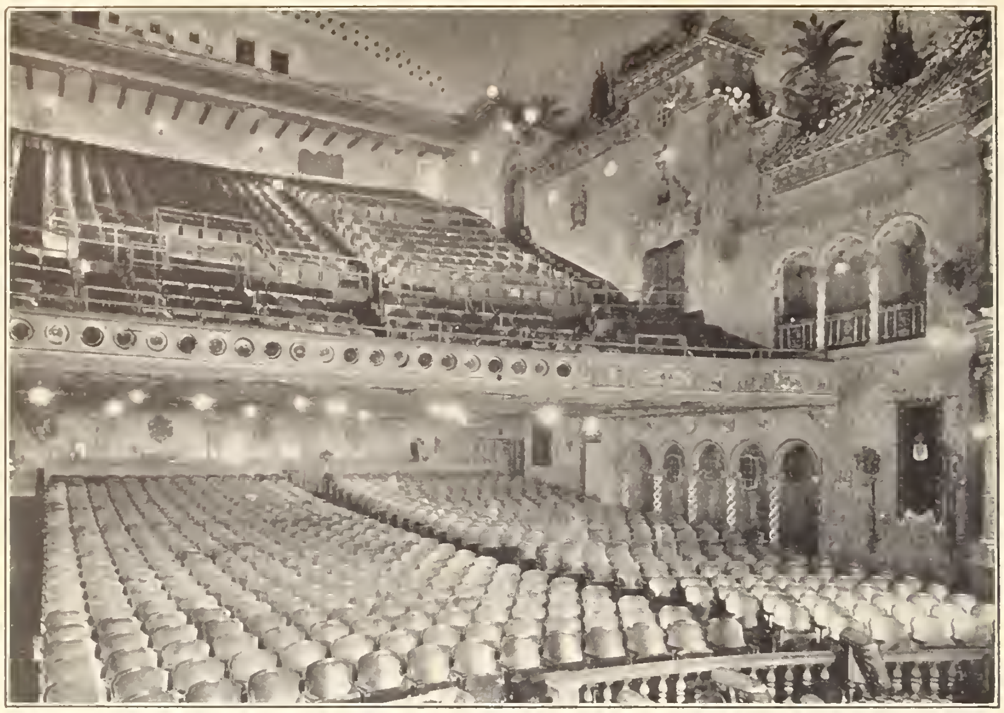

Interior view of the new Tampa Theatre, Tampa, Fla., recently opened to the public and considered one of the finest examples of the "atmospheric" type house. John Eberson, of Chicago, drew the plans

"Cost a Million? Worth More," Says Patron

Tampa's New Atmospheric Theatre Acclaimed as One of Southland's Finest

THE opening of the new Tampa Theatre, at Tampa, Florida, gives to that city the distinction of having the most magnificent theatre in the State, if not in the entire South. The house cost a million dollars, and what is more, it looks it, in fact this writer heard a remark at the grand opening.

"They say it cost a million," said one patron.

"Well, they got it cheap. It's worth double that," was the reply of his friend.

The house was built and is owned by Consolidated Amusements, Inc., who also operate five other theatres in Tampa. Stockholders of the corporation are local people and the Publix Company. The house is operated under the directions of the Publix with John B. Carroll, General Manager of the Tampa theatres and Supervisor of the Publix theatres in St. Petersburg, and James M. Wiest, managing director of the Tampa.

True "Atmospheric" Effect

Words are inadequate to really describe this beautiful house. From the lobby, which is a brilliant mass of lights, one enters a grand lobby built to represent a patio, through the foyer with its wonderful decorations and furnishings into the main auditorium. "Atmospheric" is the proper name for this portion of the house, for the illusion is that of being outdoors. The walls are built to represent old world palaces, with balconies, towers, gardens and pillars. Parrots are resting here and there and an immense peacock is perched upon a wall. The dome gives the illusion of being under the starry heavens with fleecy clouds and twinkling stars. John Eberson, noted Chicago architect, who has of late specialized on the "atmospheric" effects in theatres, designed the Tampa.

Every comfort is furnished the patrons of this house. The 2,500 seats are big and roomy and heavily cushioned. The aisles are broad and the carpets soft. There are handsome rest rooms, smoking rooms and lounges. The heating and cooling arrangements are so elaborate and perfect that the entire house is kept at an even temperature no matter whether the house is empty or filled. It seems that nothing has been overlooked. The Carrier Engineering Corporation of Newark, N.J., are the cooling system people who are responsible for the modern and efficient atmospheric conditioning plant installed.

One could fill a book if they attempted to fully describe the busts and statues, the lighting effects and decorations, the wonderful organ and the delightful orchestra, the pictures and the perfect projection, the artists and the added attractions. They are all superb and Tampa is delighted with this wonder house.

The Tampa opened Friday evening, October the 15th. Manager Wiest had every detail worked out in advance and the great task was put over according to schedule and without the slightest hitch. One of the features of the opening was an elaborate Souvenir Program conceived by Mr. Wiest and one of the finest things of the kind ever prepared.

Princess Theatre, Lebanon, Attractive New House

The Princess Theatre, Lebanon, Ill., erected by the Crescent Amusement Company at the reported cost of $50,000, held its opening night during the first week of October.

It is claimed by the management that the Princess is one of the most attractive and completely equipped in any town in the state the size of Lebanon. The theatre is provided with upholstered seats and special interior lighting effects and cooling system.

John Hatcher, for the past two years manager of the Howard Theatre, Lebanon, will be in active charge of the new Princess.

Jefferson Amus. Plans New Texas Enterprise

Plans for a new $600,000 theatre for Beaumont, Texas, on which construction will be started here early in November, have been announced by the Jefferson Amusement Company, operators of four theatres in Beaumont and others in Port Arthur and Orange. The structure will be of Spanish design, with an elaborate entrance following the Spanish note and comfortable lounges on both ground and balcony floors will be featured. An expensive pipe organ will be installed. The theatre will be devoted exclusively to motion pictures and vaudeville.

Final Plans Complete On Carolina Theatre

Final plans are said to have been completed for the erection of a new theatre building for Durham, N.C., and it is further stated that a lease has already been signed with one of the largest theatre operating corporations in the South, having interests in North Carolina, Georgia and Alabama.

The site selected is known as the Ellis property and is situated on both Main and Chapel Hill streets. The proposed theatre will seat from 1,200 to 1,500 and will offer strictly first-class picture attractions as its program.

Theatre and Lodge Under Way at Topeka

Bids will be taken early in November on a new theatre and lodge building to be erected at Ninth and Vermont streets, Lawrence, Kas. The local Odd Fellows Lodge is owner of the project. The building will be two and four stories high with basement and cover a site 100 by 117 feet. It will cost about $125,000. Ralph E. Scamell, 509 National Reserve Building Topeka, Kas., is the architect.

McGrory to Build House at Weymouth, Mass.

Arthur L. McGrory, 15 Central Avenue, Weymouth, Mass., is having plans drawn by Architect John E. Kelly, of Boston, for a motion picture theatre on Commercial Street, Weymouth, construction on which is expected to start about December 15th.

Plan New Hartford Playhouse

State Amusement Company is having plans drawn for a new theatre and business building at 64-90 Village Street, Hartford, Conn.

Noticeably Superior

There is a definite difference on the screen with pictures printed from Eastman Panchromatic Negative — the results are noticeably superior.

Eastman Panchromatic Negative is *completely* color sensitive — renders all tones of blue, red, yellow and green in their correct relationship in black and white. Where regular film is ordinarily satisfactory, "Pan" is extraordinarily successful.

And Eastman Positive Film carries all the quality of the negative through to the screen.

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Projection

Optics, Electricity, Practical Ideas & advice

Inquiries and Comments

A PROJECTIONIST from Utica, N.Y., sends us an unsigned letter in which he asks for a simple definition of power factor, and for information concerning a new type of arc control which is entirely automatic in operation. That is, the arc control feeds up until the carbons are struck, whereupon it reverses and feeds back until the desired arc length is established.

In his general haste to get the letter off, our friend not only neglected to sign it but also forgot to include a diagram to which he refers in his questions.

He writes as follows:

"Dear Sir:

"I have been having a little argument with my pardner in this theatre which I think you can settle for us. While talking over the proper way to determine the current consumed by a piece of electrical machinery—the motor driving the projector in this case—he claimed that on A.C. it is not correct to just divide the horse power rating of the motor by the product of the voltage and the efficiency in order to find the current necessary to drive the motor.

"According to him, another thing called power factor, must be considered and the effect of this is to still further increase the current required to operate the motor. In order to prove this is so, he drew a diagram of the change in current and voltage for every period in a complete cycle which he claims shows that power is actually delivered to the motor without being used. I am sending the diagram with this letter. It is not very well made but I think you will be able to understand what it means.

"Is he right, and if so, why? For my part, I cannot see how the thing he claims can be so but I am willing to take your word in this matter.

"There is one more question I would like to ask you. My pardner also tells me that there is a new arc control out which automatically strikes the arc and then backs up until the arc burns at the proper voltage.

"Can you give me any information concerning this?"

The Reversible Control

As for the last question asked, Friend Utica, we can answer that immediately by saying "Yes, there is such a control, although we do not know yet if it is available." We have seen one such arc control in operation and have heard reports concerning the existence of still another for which the same claims are advanced. For the present, that is all we can say concerning this matter, but we believe it will not be long before more detailed information on this device will be available.

Power in A. C. Circuit

We believe your friend to be right in his statements on the effect of power factor in determining the current required to operate an A.C. motor. A simple explanation of why this is so cannot be given in a few words, since it is first necessary to describe the relation between the fundamental electrical quantities.

Electrical power is the result of the combined effect of current and voltage "at any particular instant." Where neither the current nor voltage are changing, the power which depends upon these two quantities, is also constant.

In an alternating current circuit containing nothing but "resistance," the voltage—hence current—is periodically changing, so that the power must also be periodically changing. Now, in a pure resistance circuit, the voltage and current are in phase—that is, a change in the first produces a like change in the second—and the power, being a result of these two quantities, must also be in phase. The word phase is not commonly used when speaking of power, but it can be used here to point out the relation.

When multiplying the current by the voltage to obtain the power, we find that during one half of the cycle both the current and voltage are "positive," while during the next half of the cycle, they are both "negative." This simply means that no change in the sign (plus or minus) of the resulting power wave will occur. That is, the power, while always changing in amount will always be positive.

In the case of a circuit containing only reactance, the current "lags" the voltage by 90 degrees so that when the voltage is at its maximum value the current is zero and vice versa. The power, at these two instants, being a product of the two quantities, is also zero. At 45 degrees, the voltage is plus, while the current is minus, so that their product will be minus. If the power wave is thus traced for a complete cycle we will find that it is first minus, then plus, then minus again, etc. Now what does "minus" power mean? It simply means that during that part of the cycle power is being pumped back into the line, while the next instant when it is plus, the same amount is being drawn out of the line again. The net result is that no power is being supplied, yet voltage is applied and current is flowing.

In other words, we have all the necessary machinery and do all the work of driving the generator, yet receive no power in return. Hence, in a purely inductive circuit, the power is zero.

Suppose resistance and reactance are placed in series in the same circuit. The current will again lag the voltage by a certain angle and if the amount of reactance, compared with the resistance is small, the angle of lag will also be small.

Now, we have just seen that the power in a resistance circuit is positive and hence "all useful," whereas the power in a circuit containing nothing but reactance is alternately plus and minus, so that the average is zero. In a circuit containing large resistance and little reactance, therefore, we would expect only a small power loss due to the bad effects of reactance. The more reactance in the circuit, as compared with resistance, the greater will be the amount of "non-useful power."

Power Factor

The amount of this non-useful power can be determined by what is known as the "power factor" of the circuit. It is the "actual power" divided by the "apparent power," or, to express it as an equation:

$$\text{Power factor} = \frac{\text{actual power}}{\text{apparent power}}$$

Thus, if 100 volts were driving 20 amperes through a circuit the apparent power would be 100x20=2000 Watts. If we took a Watt meter and "measured" the power, however, we might measure only 1600 Watts. The power factor would then be:

$$\frac{1600}{2000} = 0.8 \text{ or } 80\%$$

The power factor can never be greater than one (1.0). The simple power equation, taking into account power factor, is as follows:

$$P = E \times I \times P.F.$$

Thus, a 110-volt, 1 kilowatt motor (single phase) having a power factor of 0.7 would require $\frac{1.0}{0.7} = 1.43$ kw to drive it. (This assumes 100% efficiency.) The line current for this motor would accordingly be

$$\frac{1430}{110} \text{ Watts} = 12.9 \text{ amperes}$$

If the efficiency of this particular motor was 80% the power necessary to drive it would be

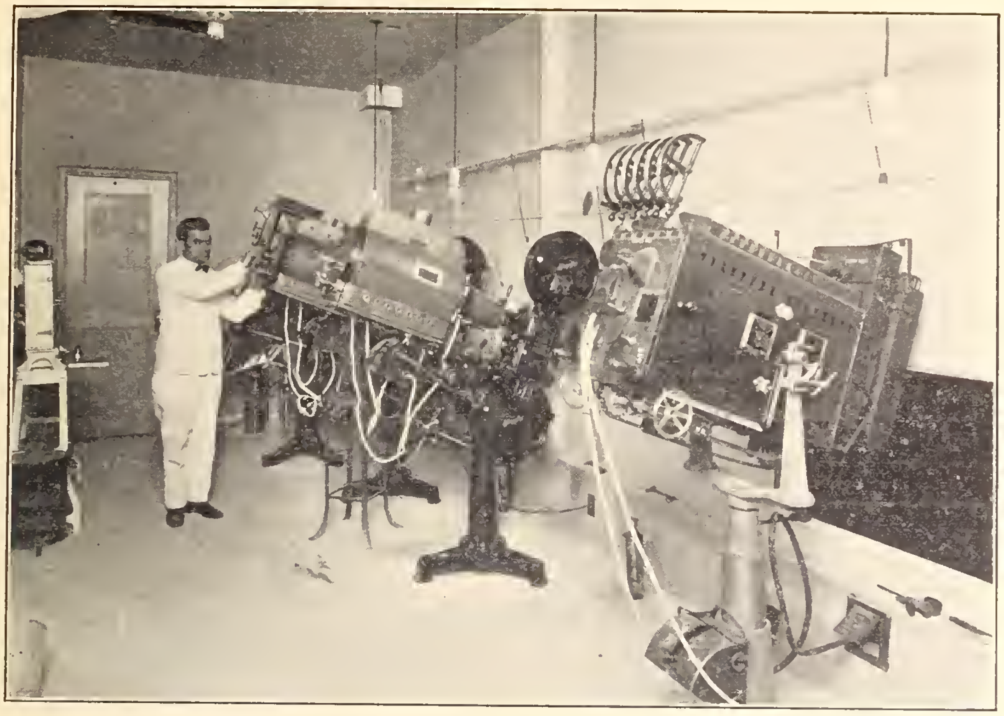
$$\frac{1.43}{0.8} \text{ kw} = 1.9 \text{ kw.}$$

The line current would then be

$$\frac{1800}{110} \text{ Watts} = 16.4 \text{ amperes}$$

In order to correct the ill effects of low power factor, industrial companies and power companies use synchronous condensers which draw a leading current and so counteract, to a certain extent, the lagging current due to reactance loads connected to the lines. A synchronous condenser is simply a synchronous motor which may either float idly on the line or may

(Continued on next page)



View of the spacious projection room of the Capitol Theatre, Portchester, N. Y., opened a short time ago by Jack Ungerfeld and associates. Joe Hornstein, of the National Theatre Supply Company made the installation which consists of two Simplex, Peerless arc equipped projectors, one Brenkert spot and one Henry Mestrum spot

National Theatre Supply Co. Effect Final Details of Merger

FINAL details of the consolidation of a group of leading supply houses into the National Theatre Supply Company have been effected, and the new, national organization is now in actual operation throughout the country. Thirty-one branch offices are now serving the requirements of the trade in the various key centers.

"The National Theatre Supply Company which is now functioning throughout the country is the result of a long-apparent necessity to establish in the equipment field an organization of sufficient strength and scope so as to be able to effect needed economies and improve service to the theatre owner," said H. A. R. Dutton, President of the company.

"The new company and its plan of organization are distinctly in line with the trend of modern business. Although the individual supply companies have in the past rendered a valuable service to the field and have been a factor in the industry's development, the time has come when only a nationally operating organization, well-financed and thoroughly equipped, can meet the exactions of the field in an economic and service way.

"The advantages given to us in this nation-wide organization permit us to effect a large number of major economies in the operation of our supply houses and in the purchase of products. The exhibitor, in his dealings with this organization, naturally will find the benefits of these economies reflected in his transactions with us.

"Under our existing plan and scope of organization we are enabled to render the type and kind of service that the theatre field requires.

"Exhibitors will find this company and its various branch houses keenly alive to their requirements and thoroughly prepared to meet them in the most economic and satisfactory way possible."

Inquiries and Comments

(*Continued from preceding page*)

be connected to a load (in industrial plants) in order to make it do double duty.

Many power companies try to limit the use of low power factor loads by attaching a penalty to the service requiring such motors and, indeed, some even say that the projection room shall not use equipment having a power factor below 80%.

Low power factor simply means that all the necessary equipment must be used and all the work be done to obtain a certain amount of power much in excess of the actual power delivered by the equipment. In other words, it represents a grossly inefficient condition for which the power company must largely pay.

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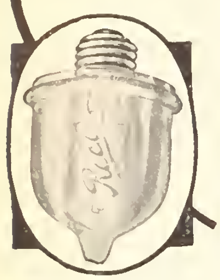

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Must Build Theatre or City Won't Sell Lot

A STIPULATION in a city warrant dealing with the erection of a motion picture theatre was recently the cause of much discussion among certain citizens of Mansfield, R. I.

The property in question was a so-called fire station lot on North Main Street. After many amendments had been proposed and rejected; it was voted to sell the property to P. A. McDonnell, of Boston. The sale will be made subject to a clause stating that a theatre be erected on the lot within a year, at a cost not less than $50,000. A bond of $5,000 will be required of the purchaser.

George Kilgen Organ Co. to Make Stock Issue

George Kilgen & Sons, Inc., St. Louis manufacturers of pipe organs, will shortly sell through the banking house of Lewis W. Thompson & Company, Inc., $200,000 of [illegible] per cent preferred and 2,000 shares of no par value common stock. It will be sold in units of one share of preferred and one shore of common for $101. A balance of $300,000 preferred stock and 20,500 shares common will give present stockholders for their stock in the company.

The Kilgen family has been building pipe organs since 1640, when Sebastian Kilgen built his first organ at Durlach, Germany. The company's plant is at 4016 North Union Boulevard, St. Louis, Mo.

Work Started On Temple at Kearney, Neb.

Work has started on the new Masonic Temple and Motion Picture Theatre at 24th and Central Avenue, Kearney, Nebr. The World Realty Company, of Omaha, has the lease on the theatre. The building will be four-story, 75 by 130 feet and cost upwards of $150,000. Walter Knutzen & Sons are the general contractors. The Kearney Lodge of A.F.&A.M. are building the structure.

Jacksonville House Opens After Remodeling

After a reconstruction and enlargement program involving the expenditure of several thousands of dollars, Luttrell's Majestic Theatre, Jacksonville, a popular motion picture theatre of that city, has reopened to the public. The house has practically been rebuilt from end to end and a new heating and ventilating system installed. An Arctic Nu-Air cooling system is included among the new equipment.

Increase Indiana House Seating Capacity

An addition that will raise the seating capacity of the Irving Theatre, Indianapolis, Ind., from about 480 to 800 is under construction. The theatre will be complete in every way. A new stage, fourteen feet in length, is being constructed in the addition. Manager Walker stated that he hoped to have the new addition ready for use some time in November, or the first of December.

Big Indianapolis Theatre Project Under Way

A $300,000 business building and community center containing a motion picture and vaudeville theatre, a dance hall, office rooms for doctors and dentists and ten storerooms, will be built in Fountain Square at Shelby and Prospect streets, Indianapolis, Ind., according to a recent statement by Ben Sagalowsky, President of the Peerless Realty Company, a holding company and subsidiary of the Columbia Securities Company, which he also heads.

Razing of the block will be begun the first of the year and the new business block will be completed in the fall. The name tentatively selected for it is the Fountain Square Theatre Building.

The theatre, to be operated by a leasor whose name has not been made public but who is negotiating a lessee, will occupy the center of the building. In the front of the three-story building will be the offices for the doctors and others, while on the third floor will be a dance hall. The construction will be fireproof of brick and stone.

The entrance to the theatre, which will have a seating capacity of approximately 2,000, will be in Shelby Street. Plans for the interior decorations have not been completed. The theatre will have a balcony.

Two other motion picture houses are situated in Fountain Square. It is understood erection of another, on Virginia Avenue, also is contemplated.

Apply for Theatre Permit at Rochester, N.Y.

Application has been made for a permit to erect a motion picture theatre at Driving Park Avenue and Brozel Street, Rochester, N.Y., at an estimated cost of $100,000.

J. G. Shultz is the applicant, acting for the Exhibition Theatre Corporation. The building will be 50 by 102 feet and constructed of brick and tile, trimmed with cast stone.

May Lease City Auditorium at Burlington, Vt.

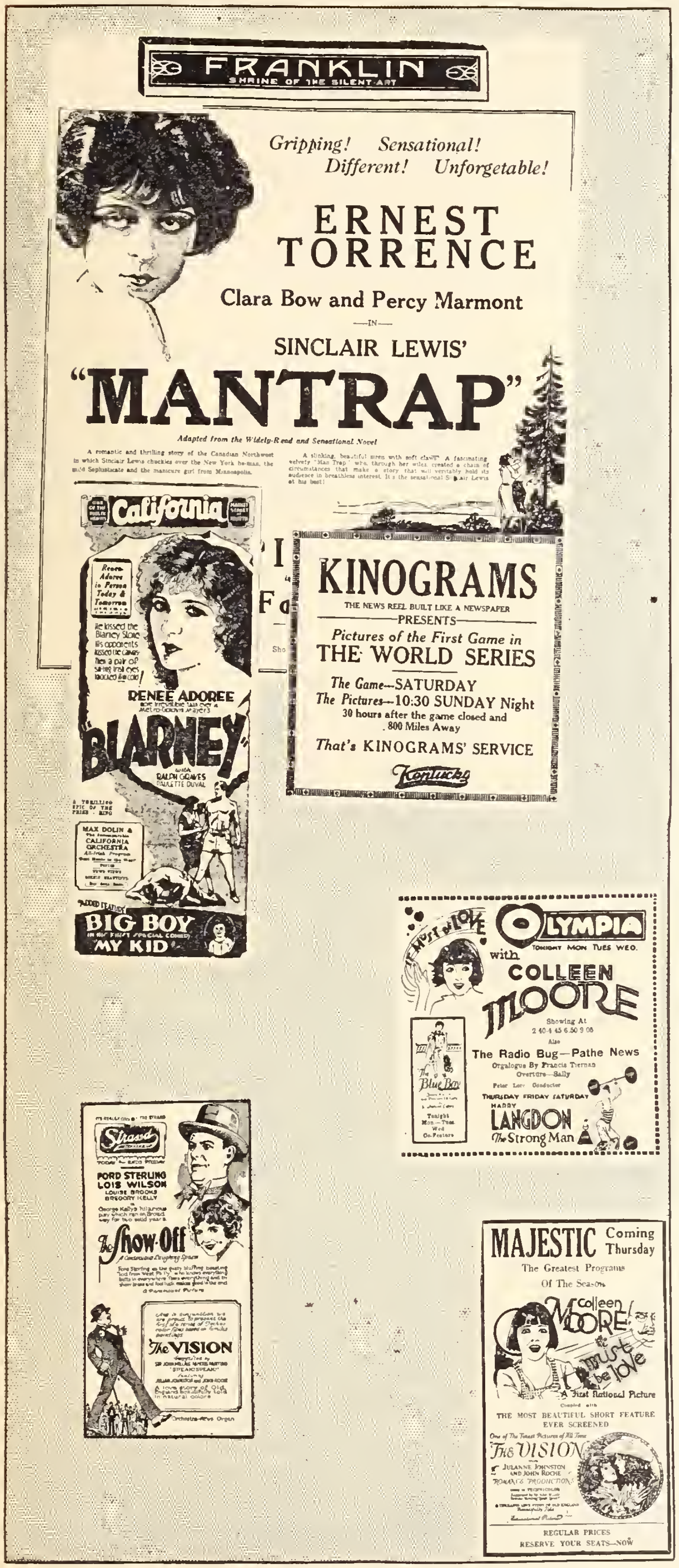
The city of Burlington, Vt., is to erect a municipal auditorium at a cost of about $175,000, which it will equip with projection booth and motion picture equipment. While the auditorium will be largely used for municipal functions and large social gatherings, it is understood that it will be leased when not otherwise in use for motion picture entertainment.

Announces New 1,800 Seat Vancouver Theatre

John P. Kiggins, theatre owner of Vancouver, Wash., has announced that he will soon start construction on a new 1800-seat theatre which will take the place of the present Liberty Theatre. The Liberty, according to report, will be rebuilt and converted into store buildings.

Permit Issued for Keith Memorial, Boston

The Building Commissioner of Boston has this week issued a permit to the Keith-Albee interests for the new B. F. Keith Memorial Theatre, 539 Washington Street. The general contract for the construction, exclusive of all fittings and furnishings, will exceed $1,000,000.



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The group above includes ads of first run houses which do not "find" but "make" a place in the displays for their short offerings. Educational's releases, including Kinograms, news reels, comedies and novelty reels are given good displays in these ads of the Kentucky Theatre, Lexington; Olympia, New Haven; Strand, Omaha; Majestic, Halifax; California, San Francisco, and Franklin, Saginaw, Mich.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

VIOLINIST & PIANIST (man and wife)—Thoroughly experienced in pictures and vaudeville. Desire permanent location. Extensive library. Expert cueing. Union Excellent references. Address Musical Director, 4008 Wellington Ave., Apt. 2, Chicago, Ill.

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AT LIBERTY — Theatre manager with fifteen years experience. Can stage all kinds of novelty acts. Neighborhood houses my specialty. Prefer New York City territory. Box 30, Motion Picture News, New York City.

Equipment For Sale

FOR SALE—One 88-note Wurlitzer electric piano; one Mills violano electric piano violin attachment. In good condition. Will sell cheap. Harry P. Snyder, High Bridge, Box 111, New Jersey

FOR SALE — Lacking warehouse space compels sacrifice guaranteed factory rebuilt Wurlitzers, Seeburgs, Reproducos and Fotoplayer organs. No reasonable offer refused. Write immediately for full particulars. A. R., Motion Picture News, 845 S. Wabash Ave., Chicago, Ill.

FOR SALE: 300 opera chairs, two Powers machines, screen, wall fans, ticket machines, ticket chopper, etc. Will sell cheap. Address Box 830, Motion Picture News, New York City.

FOR SALE: Bell & Howell Eyemo Camera, 3.5 lens color filter, case, six 100-foot reels, daylight negative, cost over $400.00. Price $275.00. Came, Box 15, Motion Picture News, New York City.

POWERS 6B complete motor-driven with arc lamp, adjustable rehostat and lenses, $250. Mail only. Brinkman, 607 West 137th Street, New York.

SPOT-LIGHTS — Mazda 1,000-watt hoods with condenser lenses, $12 each. Mail only. Brinkman, 607 West 137th Street, New York.

FOR SALE — Approximately two hundred opera chairs. Good condition. Glen W. Dickinson Enterprises, Lawrence, Kans.

Equipment Wanted

WANTED—New and second-hand subjects for Indian territories. Write Box 25, MOTION PICTURE NEWS, New York City.

WE offer highest cash prices for second-hand machines, opera chairs, compensarcs, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.

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WE DEAL EXCLUSIVELY in used opera chairs, rebuilt machines, motor generators and theatre equipment. Get our prices first. Big savings guaranteed. Illinois Theatre Equipment Company, 12-14 E. Ninth Street, Chicago.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6600 feet	
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M		
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6400 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 1
Devil's Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6 reels	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forlorn River	Jack Holt	Paramount		
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	6 reels	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Ladies First	Douglas MacLean	Paramount		
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	Bushman-Door	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Michael Strogoff	Ivan Mosekine	Universal	10 reels	
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 3
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	Creighton Hale	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5560 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	7 reels	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	Special Cast	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6 reels	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists		
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	6 reels	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day	M-G-M	5584 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Campus Flirt, The	Bebe Daniels	Paramount	6 reels	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7000 feet	
Confessions of a Bride	M. Harris-V. Varconi	Assoc. Exhib		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount		
Final Extra, The		Lumas		
First Night, The	B. Lytell-D. Devore	Tiffany		
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Forever After	M. Astor-L. Hughes	First National		
Gay Deceiver, The	L. Cody-M.Day	M-G-M		
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Great Gatsby, The	Warner Baxter	Paramount		
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart		
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
King of the Saddle	Bill Cody	Assoc. Exhib		
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry-P. Wegener	M-G-M	8 reels	
Man From the West	Art Acord	Universal	4474 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5800 feet	
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Midnight Lovers	Nilsson-Stone	First National		
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Nervous Wreck, The	Special Cast	Prod. Dist. Corp	6 reels	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7 reels	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	
Quarterback, The	Richard Dix	Paramount	6 reels	Oct. 30
Rambling Galoot, The	Buddy Roosevelt	Assoc. Exhib		
Red Hot Leather	Jack Hoxie	Universal	4555 feet	
Return of Peter Grimm	Alex B. Francis	Fox		
Risky Business	Vera Reynolds	P. D. C		
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior?	E.Roberts-H.Tucker	Famous Attractions		
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount		
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	7 reels	Oct. 23
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures		
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	6 reels	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O		
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander-Carr	Chadwick	7300 feet	
Bardleys the Magnificent	John Gilbert	M-G-M	9 reels	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R.Ince-M.Livingston	F. B. O	5408 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
City, The	J.Gaynor-W.McGrail	Fox		
Dude Cowboy, The	Bob Custer	F. B. O		
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 21
His New York Wife	E. Clayton-A. Day	Famous Attractions		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Ladies at Play	Hughes-Kenyon	First National		
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Lightning		Tiffany	6500 feet	
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Obey the Law	Bert Lytell	Columbia Pictures		
On the Wings of the Storm	R. Howes-V. Faire	Fox		
Outlaw Express, The	Leo Maloney	Pathe	6 reels	
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Redheads Preferred		Tiffany		
Rough Rider, The	Frank Hopper	Paramount		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	
Stepping Along	Johnny Hines	First National		
Story of Mother Machree	Belle Bennett	Fox		
Syncopating Sue	Corinne Griffith	First National		
There You Are	Nagel-Roberts	M-G-M		
Thirty Below Zero	Buck Jones	Fox		
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures		
Unknown Cavalier, The	Ken Maynard	First National		
Wearing of the Green	Betty Bronson	Paramount		
We're in the Navy Now	W. Beery-Hatton	Paramount		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Better Way, The		Columbia Pictures		
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Canadian, The	Thomas Meighan	Paramount		
Duke of Ladies, The	Special Cast	First National		
Faust	Emil Jannings	M-G-M		
Flying High	Wm. Fairbanks	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plante	Universal	7603 feet	Aug. 28

Feature	Star	Distributed by	Length	Reviewed
Just Another Blonde	Mackail-Mulhall	First National		
Let It Rain	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		
Money to Burn	Devore-MacGregor	Lumas		
One Hour of Love	J. Logan-R. Frazer	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Red Mill, The	Marion Davies	M-G-M		
Silent Lover, The	Milton Sills	First National		
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Stolen Pleasures	Helene Chadwick	Columbia Pictures		
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
Twinkletoes	Colleen Moore	First National		
Upstage	Norman Shearer	M-G-M		
White Black Sheep, The	Richard Barthelmess	First National		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Be Yourself	Raymond Griffirh	Paramount		
Blonde Saint, The	Kenyon-Stone	First National		
Enchanted Island		Tiffany		
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M		
Flaming Timber		Tiffany		
Head Waiter, The	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Lady in Ermine, The	Corinne Griffith	First National		
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
Not Herbert	P. Starke-Lyon	First National		
One Chance in a Million	Wm. Fairbanks	Lumas		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Slide, Kelly, Slide	William Haines	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Tin Hats	Windsor-Nagle-Roach	M-G-M		
Wild Man of Borneo, The	W. C. Fields	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
Flame of the Border, The	Ken Maynard	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
Here Y'are, Brother	Stone-Dove-Hughes.	First National		
His Rise to Fame	George Walsh	Excellent Pictures		
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Quarantined Rivals		Lumas		
Ridin' Like Fury	Hoot Gibson	Universal		
Silky Anne	Constance Talmadge	First National		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Heroes of the Night		Lumas		
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct 16
Orchids and Ermine	Colleen Moore	First National		
Song of Steel		Tiffany		
Tillie, the Toiler	Marion Davies	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Tiger, The		Tiffany		
Too Many Women	Norman Kerry	Universal		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Gun Gospel	Ken Maynard	First National		
Poor Nut, The		First National		

Comedy Releases

Title	Star	Distributed by	Length	Reviewed
Ain't We Got Fun	Wise-McKay	Artclass	2 reels	
Alice the Fire Fighter		F. B. O		
All For A Nurse	Sid Smith	Sava Films	2 reels	
All Wet	Snub-Pollard	Artclass	2 reels	
And George Did	Sid Saylor	Universal	2 reels	
Anothet Kick Coming		Red Seal		Sept. 4
Are Golfers Cuckoo?	Fatty Layman	Sava Films	2 reels	
Around the Bases	George Lewis	Universal	2 reels	
Babes in the Jungle	"O Henry"	Fox	2 reels	
Babes in the Sawdust	Charles Puffy	Universal	1 reel	
Back to Mother	"Helen and Warren"	Fox	2 reels	
Bad Breaks	George Davis	Educational	1 reel	
Ball and Chain	Arthur Lake	Universal	1 reel	
Banana King, The	Sid Smith	Sava Films	2 reels	
Barely Reasonable	Holmes-Corbett	Universal	2 reels	
Barnum Was Right	"Life Cartoon"	Educational	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	1 reel	
Benson at Calford	George Lewis	Universal	2 reels	
Better Luck	"The Gumps"	Universal	2 reels	
Be Your Age	Charley Chase	Pathe	2 reels	
Big Business		Fox		
Bill Grim's Progress (Series)	M. Morros-J. Luden	F. B. O	2 reels	
Blisters Under the Skin		F. B. O	2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	2 reels	
Blue Back	Lewis Sargent	Bray Prod	2 reels	
Breaking Records	George Lewis	Universal	2 reels	
Briny Boob, A	Billy Dooley	Educational	2 reels	
Bromo and Juliet	Charley Chase	Pathe	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O	2 reels	
Buck Fever	"Aesop Fables"	Pathe	2 reels	
Buggy Ride, A	"Aesop Fables"	Pathe	1 reel	
Business Worries	Arthur Lake	Universal	1 reel	
Buster Be Good	Trimble-Turner	Universal	2 reels	
Buster Don't Forget	Trimble and Dog	Universal	2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal	2 reels	
Buster's Girl Friend	Trimble and Dog	Universal	2 reels	
Buster's Narrow Escape	Trimble and Dog	Universal	2 reels	
Buster's Picnic	Trimble and Dog	Universal	2 reels	
Buster's Prize Winner	Trimble and Dog	Universal	2 reels	
Buster's Sleigh Ride	Trimble and Dog	Universal	2 reels	
Buster's Watch Tige	Trimble and Dog	Universal	2 reels	
By George	Sam Saylor	Universal	2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox	2 reels	
Camel's Hump		F. B. O	1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch	Red Seal	2 reels	
Cat's Meow, The		Cranfield & Clarke	2 reels	Sept. 18
Caught in the Act	Laymon-Dorety	Tennek Film	2 reels	
Charleston Queen, The	"Aesop Fables"	Pathe	1 reel	
Cinder Path, The	George Lewis	Universal	2 reels	
Collegians, The (Series)	Gulliver-Lewis	Universal	2 reels	
Complete Life, The	"O. Henry"	Fox	2 reels	
Comrades-in-Work	Mabel Normand	Pathe	2 reels	
Cut Price Glory	"Life Cartoon"	Educational	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	2 reels	
Diamond of Kali	"O. Henry"	Fox	2 reels	
Dinky Doodle in Egypt	"Cartoon"	F. B. O	1 reel	May. 22
Dinner Jest, The		Pathe		
Dippy Tar, A	Billy Dooley	Educational	2 reels	Oct. 16
Divorce Dodger, The		Pathe	2 reels	
Dizzy Dancers	Cameron-Lorraine	Fox	2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart	2 reels	
Dodging Trouble	Burns-Marion	Educational	2 reels	
Dog Gone It	"Cartoon"	Bray Prod	1 reel	
Don't Be a Dummy	Arthur Lake	Universal	1 reel	Aug. 21
Don't Kidd Me, Monk	"Mr. X" (Monkey)	Bray Prod	2 reels	
Dough Boy, The	Snub Pollard	Artclass	2 reels	
Easy Payments	"Helen and Warren"	Fox	2 reels	
Egged On	Charles Bowers	F. B. O	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal	2 reels	
Fatty's First Fancy	Fatty Laymon	Sava Films	2 reels	
Fearless Harry	Earl McCarthy	Artclass	2 reels	
Felix the Cat Bursts a Bubble	"Cartoon"	Educational	1 reel	
Felix the Cat Hunts the Hunter	"Cartoon"	Educational	1 reel	
Felix the Cat in Land O' Fancy	"Cartoon"	Educational	1 reel	
Felix the Cat in Reverse English	"Cartoon"	Educational	1 reel	
Felix the Cat Scrambled Yeggs	"Cartoon"	Educational	1 reel	Oct. 23
Felix Shatters the Sheik	"Cartoon"	Educational	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Cartoon"	Educational	1 reel	
Fighting Fool, The		Bray Prod	2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	2 reels	
Fighting Kangaroo, The	Conley-June	Fox	2 reels	
Fighting Spirit	George Lewis	Universal	2 reels	
Fighting to Win	George Lewis	Universal	2 reels	
Fire	Snub Pollard	Artclass	2 reels	
Fistical Culture (Series)	Louis Sargent	F. B. O	2 reels	
Flaming Romance	Al St. John	Educational	1 reel	
Flashing Oars	George Lewis	Universal	2 reels	
Flying Papers	Earl McCarthy	Artclass	2 reels	
For Cryin' Out Loud	Neely Edwards	Universal	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod	2 reels	Sept. 11
Fourth Alarm, The	"Our Gang"	Pathe	2 reels	Sept. 11
George in Love	Sid Saylor	Universal	2 reels	
George's Is in Love	Sid Saylor	Universal	2 reels	
George Runs Wild	Sid Saylor	Universal	2 reels	
George the Winner	Sid Saylor	Universal	2 reels	
Get 'Em Young	Harry Myers	Pathe	2 reels	Oct. 30
Getting Hitched		Bray Prod	2 reels	
Girl	"O. Henry"	Fox	2 reels	
Gold Brush, The	Hank Mann	Sava Films	2 reels	
Golfing Widows, The	Barbara Luddy	Fox	2 reels	
Grabbing Grabbers	Mickey Bennett	Cranfield & Clarke	2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	1 reel	Oct. 30
Gypsing Gypsies	Milburn Marante	Cranfield & Clarke	2 reels	
Gypying the Gyps	Eddie Gordon	Sava Films	2 reels	
Happy Days	Ethlyn Gibson	Artclass	2 reels	
Harem Knight, A	Ben Turpin	Pathe	2 reels	
Hearts for Rent	Arthur Lake	Universal	1 reel	
Hesitating Horses	Alice Day	Pathe	2 reels	
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pictures		
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pictures		
His Off Day	Dunham-Gallagher	Educational	1 reel	
His Taking Ways	Al St. John	Bischoff	2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	1 reel	
Hoboken to Hollywood	Billy Bevan	Pathe	2 reels	Sept. 11
Hold Still	Cornwall-Duffy	Educational	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	1 reel	
Honeymoon Hospital		Fox	2 reels	
Hoot Mon	Bobby Vernon	Educational	2 reels	
Horns and Orange Blossoms	Charles Puffy	Universal		
Humdinger, The	Johnny Arthur	Educational	2 reels	
Hur Ben	Hank Mann	Sava Films	2 reels	
In Vaudeville	"Aesop Fables"	Pathe	1 reel	
Jane's Engagement Party	Wanda Wiley	Universal	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Universal	2 reels	
Jane's Honeymoon	Wanda Wiley	Universal	2 reels	
Jane's Inheritance	Wanda Wiley	Universal	2 reels	
Jane's Predicament	Wanda Wiley	Universal	2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Universal	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educational	2 reels	
Jerry the Giant	"Animal"	Fox	2 reels	July 10
Keeping His Word	Charles King	Universal	2 reels	
Killed By Kindness		Fox	2 reels	
King Bozo	"Van Bibbers"	Fox	2 reels	
King of the Kitchen	Lige Conley	Fox	2 reels	
Miss Me, Kate	Dunham-Gallagher	Educational	1 reel	Oct. 3
Kitty From Killarney	Alice Day	Pathe	2 reels	
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O	2 reels	
Ko-Ko Hot After It	"Cartoon"	Red Seal	1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal	1 reel	Sept. 18

Title	Star	Distributed by	Length	Reviewed
Lafayette Where Are We?	Shields-Arthur	Fox	2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O	2 reels	Aug. 28
Last Lap, The	George Lewis	Universal	2 reels	
Last Word, The	"Helen and Warren"	Fox	2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal	2 reels	
Light Wines and Bearded Ladies		Fox		
Lookout Buster!	Trimble and Dog	Universal	2 reels	
Lot's of Grief	"The Gumps"	Universal	2 reels	Oct. 16
Love's Hurdle	Charles King	Universal	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	2 reels	Oct. 2
Love Your Neighbor	Wise-McKay	Artclass	2 reels	
Lyin' Tamer, The	Shields-Luddy	Fox	2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox	2 reels	
Making Good	George Lewis	Universal	2 reels	
Married Widow, The	Eddie Gordon	Sava Film	2 reels	
Marry Month of May	"O. Henry"	Fox	2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox	2 reels	
McDougal Alley (Series)		Bray Prod	2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay Prod		
Merry Kiddo, The	Alberta Vaughn	F. B. O	2 reels	
Midnight Follies	George Davis	Educational		
Mighty Smithy, The	"Life Cartoon"	Educational	1 reel	
Minute to Go, A	Eddie Fetherstone	Cranfield & Clarke	2 reels	Sept. 25
Missing Links	"Life Cartoon"	Educational	1 reel	Sept. 25
Mixed Brides	Wanda Wiley	Universal	2 reels	
Money Screams		Fox	2 reels	
Monkeys Prefer Blonds		Bray Prod	2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox	2 reels	
Motorboat, The	"Van Bibbers"	Fox	2 reels	
Movieland	Lupino Lane	Educational	2 reels	
Movie Struck	Dorie Eaton	Cranfield & Clarke	2 reels	
My Kid	"Big Boy"	Educational	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox		
Never Again	"The Gumps"	Universal	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series)	Snookums-Clair-Dooley	Universal	2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooly	Universal	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Universal	2 reels	June 19
Nickle Hopper, The	Mabel Normand	Pathe	2 reels	
Nobody Loves Me	Chas. Puffy	Universal	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O		
Non-Stop Bride	Hoyt-Cameron	Fox	2 reels	Sept. 25
North of 6⅞	Sid Smith	Sava Films	2 reels	
Nothing to Live For	Al Joy	Ricardo Films		
Not to Be Trusted	"Helen and Warren"	Fox	2 reels	
Oh! For a Nurse	Sid Smith	Sava Films	2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod	2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	2 reels	
Olga's Boatman	Neely Edwards	Universal	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe	2 reels	
On the Farm		Bray Prod	2 reels	
On the Front Page	Lillian Rich	Pathe	2 reels	
On the Jump	Al Alt	Rayart	2 reels	
On Thin Ice	"Mutt & Jeff"	Short Film Syn	1 reel	Mar. 6
Open Spaces	"Big Boy"	Educational	2 reels	
Orphan, The	Al Joy	Ricardo Films		
Over There	Al Joy	Ricardo Films	2 reels	
Perils of Petersboro, The	Alice Day	Pathe	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod	2 reels	Oct. 23
Phoney Express, The	"Aesop Fables"	Pathe	1 reel	Oct. 16
Pink Elephants	Al St. John	Educational	2 reels	
Please Excuse Me	Charles King	Universal	2 reels	Oct. 23
Plumb Goofy	Dunham-Gallagher	Educational	2 reels	Oct. 30
Pound Foolish	George Davis	Educational	1 reel	
Prince and the Pyra, The	Charles Puffy	Universal		
Prodigal Bridegroom, The	Ben Turpin	Pathe	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox	2 reels	
Punches and Perfume		Bray Prod	2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educational	2 reels	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	1 reel	
Radio Mad	Laymon-Dorety	Tennek Film	2 reels	
Raggedy Rose	Mabel Normand	Pathe	2 reels	
Raging Tide, The	"Life Cartoon"	Educational	1 reel	
Rain and Shines	Al St. John	Bischoff	2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O	2 reels	
Relay, The	George Lewis	Universal	2 reels	
Road House, The	"Aesop Fables"	Pathe	1 reel	Oct. 23
Sailing Along	Al Alt	Rayart	2 reels	
Sawdust Baby	Earl McCarthy	Artclass	2 reels	
School Days	"Aesop Fahles"	Pathe	1 reel	
School Days	"McDougal Alley" Kids	Bray Prod	2 reels	
Second Hand Excuse, A	Charles King	Universal	2 reels	
Shady Rest	"The Gumps"	Universal	2 reels	
She Beast, The	Sid Smith	Sava Films	2 reels	
Shell Socked	Jimmie Adams	Educational	2 reels	Oct. 30
She's My Cousin	Charles King	Universal	2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	2 reels	Oct. 23
Should Hushands Pay?	Jimmy Finlayson	Pathe	2 reels	Sept. 11
Sign Them Papers	Earl McCarthy	Artclass	2 reels	
Skating Instructors	"Mutt & Jeff"	Short Film Syn	1 reel	
Smith's Landlord	Hiatt-McKee	Pathe	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	2 reels	
Smith's Vacation	Hiatt-McKee	Pathe	2 reels	Aug. 28
Smith's Visitor	Hiatt-McKee	Pathe	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Universal	2 reels	June 19
Snookum's Outing	"Newlyweds"	Universal	2 reels	
Snookum's Playmate	"Newlyweds"	Universal	2 reels	
Snookum's First Tooth	"Newlyweds"	Universal	2 reels	June 26
Society Architect, A		Fox		
Some More Excuses	Charles King	Universal	2 reels	
Spooky Money	Al Joy	Ricardo Films		
Stage Shy	Hank Mann	Sava Films	2 reels	
Steeplechaser, The	Lige Conley	Fox	2 reels	Sept. 11
Strictly Kosher	Wise-McKay	Artclass	2 reels	
Teacher, Teacher	Lloyd Hamilton	Educational	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	2 reels	
Tennis Story, The	"Van Bibbers"	Fox	2 reels	
Thanks for the Boat Ride		Universal		
That's My Baby	Charles Puffy	Universal	1 reel	
Through Thick and Thin	"Aesop Fahles"	Pathe	1 reel	
Tiddly Winks	Arthur Lake	Universal	1 reel	Sept. 4
Too Much Sleep	Arthur Lake	Universal	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Universal	1 reel	Sept. 11
Unsquirtable Pickle, The	Charley Bowers	F. B. O		
Uppercuts	Jack Duffy	Educational	2 reels	Sept. 11
Vulgar Boatman, The	Hank Mann	Sava Films	2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O	2 reels	
Wanderers of Wetland	Hank Mann	Sava Films	2 reels	
Wanted a Bride	Arthur Lake	Universal	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	2 reels	
Watered Stock	"Aesop Fables"	Pathe	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox	2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal	2 reels	
What'll You Have?	Charles King	Universal	2 reels	May 22
What's Your Hurry?	Charles King	Universal	2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	1 reel	
Which Is Which?	Charles King	Universal	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	1 reel	Oct. 2
Why George?	Sid Saylor	Universal	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	2 reels	
Wife Shy	Bobby Vernon	Educational	2 reels	Sept. 25
Wild Bill	Charles Puffy	Universal	1 reel	Oct. 30
Wild Roomer, A		F. B. O		
Winnie's Birthday	Ethlyn Gibson	Artclass	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O	2 reels	
Wise Guyes Prefer Brunettes	Helene Chadwick	Pathe	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films	2 reels	
Wives and Women	Charles Puffy	Universal	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	2 reels	
Yokel, The	Snub Pollard	Artclass	2 reels	

Short Subjects

Title	Distributed by	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe	1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	1 reel	
Alpine S. O. S	Cranfield & Clarke	2 reels	
America Today (Variety)	Fox	1 reel	
Animated Hair Cartoons (Series)	Red Seal	1 reel	
Annie Laurie (Song Parody)	Artclass	1 reel	
Aphrodite (Novelty)	Service Film	1 reel	
Around the World in Ten Minutes (Variety)	Fox	1 reel	
At 3.25 (Variety)	Red Seal	3 reels	
Austrian Alps (Variety)	Fox	1 reel	
Beasts of the Veldt	Chesterfield	2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mack Prod	2 reels	
Beautiful Britain	Cranfield & Clarke	1 reel	
Beauty and the Beach	Cranfield & Clarke		
Beechnuts	Cranfield & Clarke	2 reels	
Big and Little	Pathe	1 reel	Sept. 11
Birds in the Treetops	Cranfield & Clarke		
Blood Will Tell	American Cinema		
Blue Boy, The	Educational	2 reels	Sept. 11
Bruce Scenic Novelties, No. 1	Educational		Oct. 2
Bruce Scenic Novelties, No. 2	Educational		Sept. 11
Bruce Scenic Novelties, No. 3	Educational		Oct. 30
Bruce Scenic Novelties, No. 4	Educational		
Bruce Scenic Novelties, No. 5	Educational		
Bruce Scenic Novelties, No. 6	Educational		
Bruce Scenic Novelties, No. 7	Educational		
Bruce Scenic Novelties, No. 8	Educational		
Bruce Scenic Novelties, No. 9	Educational		
Bruce Scenic Novelties, No. 10	Educational		
Bruce Scenic Novelties, No. 11	Educational		
Bruce Scenic Novelties, No. 12	Educational		
Bull's Eye (Sportlight)	Pathe	1 reel	
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal	1 reel	
By the Wholesale (Sportlight)	Pathe	1 reel	
Castle Novelties (Series of 13)	Castle Films	1 reel	
Cathedral of St. Paul's	Cranfield & Clarke	1 reel	Sept. 18
Chronicles of America (Series of 18)	Pathe	3 reels	
Churchyards of America, Issue A	Red Seal	1 reel	Sept. 18
Cliff Dwellers of America (Variety)	Fox	1 reel	
Colorado (Variety)	Fox	1 reel	
Coming Thro' the Rye (Song Car-Tune)	Educational	1 reel	
Constantinople (Variety)	Fox	1 reel	
Curiosities—The Movie Side Show (Series)	Educational	1 reel	
Dangerous Game, A (Mustang)	Universal	2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod	2 reels	
Dog's Way, A	Chesterfield	2 reels	
Durable Souls (Sportlight)	Pathe	1 reel	Oct. 30
Family Album, The (Sketch Book)	Pathe	1 reel	
Fangs of Vengeance	Chesterfield	2 reels	
Fashions in Photographs	Pathe	1 reel	Sept. 4
Fighting Marine, The (Serial)	Pathe	10 episodes	Sept. 11
Fighting With Buffalo Bill (Serial)	Universal	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	1 reel	
Film Facts (Series)	Red Seal	1 reel	
Film Reporter, The (Series of 13)	Red Seal	1 reel	
Film Reporter, The, Issue A	Red Seal	1 reel	
Fire Fighters, The (Serial)	Universal	10 episodes	
Florida Pastel	Cranfield & Clarke		
Frontier Post, A (Variety)	Fox	1 reel	
Fugutive Futurist (Novelty)	Cranfield & Clarke	1 reel	
Game Hunting in Abyssinia			
Gems of the Screen (Series)	Red Seal	1 reel	
Giggles (Novelty Series)	Tennek Film	1 reel	
Glimpses of Switzerland	Cranfield & Clarke		
God's Country	Cranfield & Clarke	2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod	2 reels	
Golden Stallion, The (Serial)	Nat Levine	10 episodes	
Great Lakes, The (Variety)	Fox	1 reel	
Guess Who (Series)	Artclass	1 reel	
Guess Who, No. 1	Artclass	1 reel	
Guess Who, No. 2	Artclass	1 reel	
Guess Who, No. 3	Artclass	1 reel	
Guess Who, No. 4	Artclass	1 reel	
Hair Cartoons, No. 15	Red Seal	1 reel	
Hair Cartoons, No. 16	Red Seal	1 reel	
Hair Cartoons, No. 17	Red Seal	1 reel	
Haunted Homestead, The (Mustang)	Universal	2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod	2 reels	
Heavenly Bodies			
Heavens Above (Novelty)	Service Film	1 reel	
Her First Night in a Beauty Parlor	Arthur J. Lamb	2 reels	
Hero Land (Color Novelty)	Service Film	1 reel	

Title	Distributed by	Length	Reviewed
Heroes of the Sea	Cranfield & Clarke	1 reel	
His Pal (Fearless—Dog)	Chesterfield	2 reels	
Hitting the Bull's-Eye	Pathe	1 reel	Sept. 25
Homeless Husbands' Land (Novelty)	Short Film	1 reel	
Honeymoon Cruises	Tennek Film	1 reel	
Hooks and Holidays (Sportlight)	Pathe	1 reel	
House Without a Key, The (Serial)	Pathe	10 episodes	
Housing Problem, The	Bray Prod	1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	1 reel	
If a Picture Tells a Story	Cranfield & Clarke	1 reel	
Inland Voyage, An (Variety)	Fox	1 reel	
International Detective Stories (Series)	Tennek Film	2 reels	
It Can Happen to You (Scandal of America)	Artclass	1 reel	
Jewels of Venus			
Jim Hood's Ghost (Mustang)	Universal	2 reels	Sept. 11
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	1 reel	
Jungle Heroine, A	Chesterfield	2 reels	
Jungle Mystery	Sava Films	2 reels	
Jungle Round-Up, A	M-G-M		Oct. 9
Jungle Secrets	Sava Films		
Jungle Tragedy, A	Chesterfield	2 reels	
Keeping 'Em Guessing (Series)	Red Seal	1 reel	
Keeping 'Em Guessing, No. 2	Red Seal	1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	1 reel	
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod	2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal	1 reel	
Land of Rivers (Scenic)	Service Film	1 reel	
Last Man, The	Chesterfield	2 reels	
Law of the North (Mustang)	Universal	2 reels	Sept. 18
Lightnin' Flashes (Drama)	Sava Films	2 reels	
Lightnin' Strikes (Drama)	Sava Films	2 reels	
Lightnin' Wins (Drama)	Sava Films	2 reels	
Lightning Hutch (Serial)	Arrow Film		
Literary Digest (Series)	Cranfield & Clarke	1 reel	
Lion's Mate, The	Chesterfield	2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke	1 reel	
Lone Prairie, The (Mustang)	Universal	2 reels	Oct. 30
Lost Arrow, The (Scenic and Narrative)	Castle Films	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal	2 reels	
Making of a King (Prince of Wales)	Cranfield & Clarke	2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	2 reels	Oct. 9
Margie (Song Parody)	Artclass	1 reel	
Maryland, My Maryland (Variety)	Fox	1 reel	
Marvels of Motion, Issue M	Red Seal	1 reel	
Marvels of Motion (Series)	Red Seal	1 reel	
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	1 reel	Oct. 16
Modern Venus, The	Cranfield & Clarke	1 reel	
Mona Lisa, The	Educational	2 reels	
More Ways Than One (Sportlight)	Pathe	1 reel	Oct. 16
Mother O' Mine	Cranfield & Clarke	1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	1 reel	Oct. 23
Movie Struck	Cranfield & Clarke	2 reels	
My Lady's Stockings (Variety)	Fox	1 reel	
Night Prowler, The (Scandal of America)	Artclass	1 reel	
Nurmberg the Toy City (Sketch Book)	Pathe	1 reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal	1 reel	July 10
On Guard (Serial)	Pathe	10 episodes	
On With the Dance	Castle Films	1 reel	
Out of the Inkwell (Series)	Red Seal	1 reel	
Overnight From Paris (Variety)	Fox	1 reel	
Pack up Your Troubles (Song Car-Tune)	Red Seal	1 reel	
Pathe Review, No. 35	Pathe	1 reel	
Pathe Review, No. 36	Pathe	1 reel	
Pathe Review, No. 37	Pathe	1 reel	
Pathe Review, No. 38	Pathe	1 reel	
Pathe Review, No. 39	Pathe	1 reel	
Pathe Review, No. 40	Pathe	1 reel	
Pathe Review, No. 41	Pathe	1 reel	
Pathe Review, No. 42	Pathe	1 reel	
Pathe Review, No. 43	Pathe	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	1 reel	
Pathe Review, No. 45	Pathe	1 reel	
Pathe Review, No. 46	Pathe	1 reel	
Pathe Review, No. 47	Pathe	1 reel	
Pathe Review, No. 48	Pathe	1 reel	
Pathe Review, No. 49	Pathe	1 reel	
Pathe Review, No. 50	Pathe	1 reel	
Pathe Review, No. 51	Pathe	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	1 reel	
Pilgrimages to Palestine (Series)	Universal	1 reel	
Pinnacle Rider, The (Mustang)	Universal	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	2 reels	
Popular Song Parodies (Series)	Artclass	1 reel	
Pup's Tale, A (Sketch Book)	Pathe	1 reel	Oct. 23
Radio Personalities (Series)	Artclass	1 reel	
Radio Personalities, Vol. A	Artclass	1 reel	
Radio Personalities, Vol. B	Artclass	1 reel	
Radio Personalities, Vol. C	Artclass	1 reel	
Radio Personalities, Vol. D	Artclass	1 reel	
Rambling in Old Japan	Cranfield & Clarke		
Reelviews (Series)	Red Seal	1 reel	
Reelviews, Issue I	Red Seal	1 reel	
Restless Race, The (Sportlight)	Pathe	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal	10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod	2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod	2 reels	
Rocky Mountain Gold	Fox	1 reel	Oct. 9
Rose of Monterey	Castle Film	1 reel	
Rushing Waters	Cranfield & Clarke		
Saddle Tramp, The (Mustang)	Universal	2 reels	
Scandal of America (Series)	Artclass	1 reel	
Scotty of the Scouts (Serial)	Rayart		
Screen Star Sports (Series)	Artclass	1 reel	
Screen Star Sports, Vol. A	Artclass	1 reel	
Screen Star Sports, Vol. B	Artclass	1 reel	
Screen Star Sports, Vol. C	Artclass	1 reel	
Screen Star Sports, Vol. D	Artclass	1 reel	
Screen Snapshots (Series)	Columbia	1 reel	
Searchlight (Series)	Red Seal	1 reel	
Searchlights, Issue M	Red Seal	1 reel	
Seas of the World	Red Seal		
Shadowland	Cranfield & Clarke	1 reel	Sept. 18
Shadows of the Tiger	Sava Films	2 reels	
Sheik of Araby, The (Song Parody)	Artclass	1 reel	
Shoot 'Em Up. Kid (Mustang)	Universal	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films	1 reel	
Short Shots, No. 1	Castle Films	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	1 reel	
Short Shots, No. 4	Castle Films	1 reel	
Short Shots, No. 5	Castle Films	1 reel	
Show Cowpuncher, The (Mustang)	Universal	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal	10 episodes	
Sin	Cranfield & Clarke	2 reels	
Sketch Book (Series)	Pathe	1 reel	
Skenographs (Series)	Cranfield & Clarke		
Sky Skidder, The (Serial)	Bischoff	10 episodes	
Snowed In (Serial)	Pathe	10 episodes	June 26
Songs of Yesterday	Cranfield & Clarke	1 reel	
So This Is America (Travelogue)	Castle Films	1 reel	Oct. 16
So This Is Berlin (Travelogue)	Castle Films	1 reel	
So This Is Europe (Travelogue)	Castle Films	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox	1 reel	
Sportsman's Dream	Cranfield & Clarke		
Steele Preferred	American Cinema		
Stick-up Man (Scandal of America)	Artclass	1 reel	
St. Pauls	Cranfield & Clarke	1 reel	
Table Manners	Bray Prod	2 reels	
Teaching Table Manners Via Films	Red Seal	1 reel	Sept. 25
Terrors of the Jungle	Sava Films	2 reels	
Then and Nows (Curiosity)	Educational	1 reel	
Trails of the Gods	Cranfield & Clarke	1 reel	
Trail of the North Wind	Cranfield & Clarke	2 reels	
Transportation (Novelty Magazine)	Bray Prod	1 reel	
Travels in Toyland (Variety)	Fox	1 reel	
Tripping the Rhine (Sketch Book)	Pathe	1 reel	
Tulip Land	Cranfield & Clarke	1 reel	
Under Colorado Skies (Variety)	Fox	1 reel	
Unexpected Visitor (Scandal of America)	Artclass	1 reel	
Valiant Skipper, The	Cranfield & Clarke	2 reels	
Vanishing Millions (Serial)	Sierra Pictures	15 episodes	
Velocity (Novelty)	Bray Prod	2 reels	Oct. 23
Whatnots (Curiosity)	Educational	1 reel	Oct. 9
When Bonita Rode (Mustang)	Universal	2 reels	Sept. 25
When Oscar Went Wild (Mustang)	Universal	2 reels	
Whirlwind Driver, The (Mustang)	Universal	2 reels	Sept. 18
Whirlwinds (Series)	F. B. O		
Wire Tigers, The	Chesterfield	2 reels	
Where the Silver River Gleams	Cranfield & Clarke	1 reel	
Whispering Smith Rides (Serial)	Universal	10 episodes	
Who Is Safe? (Scandal of America)	Artclass	1 reel	
Wonder Book Series	Short Film	1 reel	
Wonders of the Blue Gulf of Mexico			

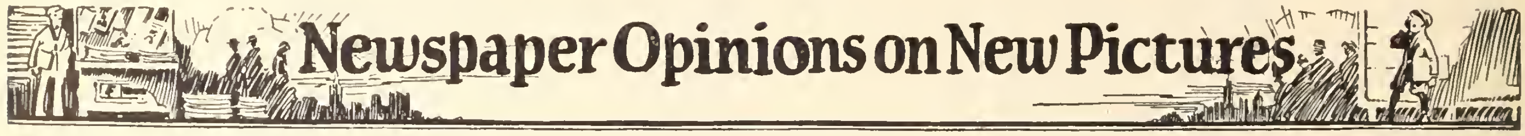
Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to the Lovelorn		Universal		
After All	Norma Shearer	M-G-M		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
Alonzo, the Armless	Lon Chaney	M-G-M		
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
American Tragedy, An		Paramount		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		
Back Slapper, The	John Gilbert	M-G-M		
Bad Little Good Girl		Chadwick		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste	Special Cast	Paramount	10 reels	Sept. 11
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben Burbridge's African Gorilla Hunt	Special Cast		8 reels	June 26
Ben-Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better 'Ole, The	Syd Chaplin	Warner Bros	9 reels	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F B. O		
Big Gun, The	George Lewis	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bill of Sale, The		Arthur J. Lamb		
Bill Smith, M.D		Universal		
Birds of Prey		Columbia Pictures		
Bitter Apples	Monte Blue	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Border Whirlwind, The	Bob Custer	F. B. O		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
California	T. McCoy-A. Pringle	M-G-M		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		
Cancelled Debt, The	Special Cast	Sterling Pict		
Canyon of Light	Tom Mix	Fox		
Captain Salvation		M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Casey at the Bat	W. Beery-R. Hatton	Paramount		
Cat and the Canary, The	Jean Hersholt	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Cheerful Fraud, The	Reginald Denny	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce		Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
College Widows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib.		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Crooks Tours	George O'Hara	F. B. O		
Cruel Truth, The		Sterling Pictures		
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Friends	T. R. Barnes-M. Gay	Sterling Pictures		
Dangerous Virtue	Jane Novak	Lee-Bradford		
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Desert Legion, The	Fred Thomson	F. B. O		
Desert's Toll, The	Frances McDonald	M-G-M		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros	10 reels	Aug. 21
Don Mike	Fred Thomson	F. B. O.		
Don't Tell the Wife	Irene Rich	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas		
Down the Stretch	Agnew-Nixon	Universal		
Driven From Home		Chadwick		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Everybody's Acting	Betty Bronson	Paramount		
Exclusive Rights		Famous Attractions		
Exit Smiling	Beatrice Lillie	M-G-M		
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love, A	Goudal-Varconi	Prod. Dist. Corp		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O.		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flaming Fury	Ranger (Dog)	F. B. O		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod		
For Ladies Only		Columbia Pictures		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God Gave Me Twenty Cents	Special Cast	Paramount		
God's Great Wilderness		American Cinema		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Great Galeoto, The	Novarro-Terry	M-G-M		
Greatest Show on Earth	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Head of the House of Coombe, The		First National		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Held by the Law	M. De La Motte	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His Dog	Rod La Rocque	Prod. Dist. Corp		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Isle of Life, The	Stone-Kenyon	First National		
Ia Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Jocelyn's Wife	Pauline Frederick	Tiffany		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariat	Tom Tyler	F. B. O		
Lightning Express, The		Columbia Pictures		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
London	Dorothy Gish	Paramount		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	Blanche Sweet	Fox		
Love's Greatest Mistake		Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib.		
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Pict		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp		
Manon Lescaut	John Barrymore	Warner Bros		
Man Who Forgot God		Paramount		
Man With a Thousand Faces	Special Cast	M-G-M		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Masquerade Bandit, The	Tom Tyler	F. B. O		
Matinee Ladies	Special Cast	Warner Bros		
McFadden's Flats	Murray-Conklin	First National		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	

Feature	Star	Distributed by	Length	Reviewed
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Millionaires	G. Sidney-L. Fazenda	Warner Bros		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Missing Link, The	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Monkey Talks, The	Bellamy-Lowe-J. Trevor	Fox		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother		F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Music Master, The		Fox		
Mysterious Island	Special Cast	M-G-M		
Mysterious Rider, The		Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Noah's Ark	Special Cast	Warner Bros		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Oh! What a Night		Sterling Pictures		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
One Hour of Love	Jacqueline Logan	Tiffany		
One Increasing Purpose	Lowe-Rubens	Fox		
Open Book	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp		
Paradise for Two	Richard Dix	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Quality Street		M-G-M		
Racing Blood	R.Agnew-A.Cornwall	Lumas Film		
Raging Seas		Tiffany		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Hot Hoofs	Tom Tyler	F..B. O		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Regular Scout, A	Fred Thomson	F. B. O		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	Special Cast	Columbia Pictures		
Resurrection		United Artists		
Return of a Soldier	Special Cast	M-G-M		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Rider of the Plains	Tim McCoy	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
River, The	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of the Bowery		American Cinema		
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Royal Romance	G. O'Brien-McDonald	Fox		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Runaway Enchantress, The	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
See If I Care	Alberta Vaughn	F. B. O		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkruat	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slide, Kelly, Slide	William Haines	M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
Sorrell and Son		Paramount		
Somewhere South of Sonora	Ken Maynard	First National		
Sorrows of Satan, The	Adolphe Menjou	Paramount		Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stark Love	Special Cast	Paramount		
Stepping Along	Johnny Hines	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Summer Bachelors	M. Moore-Bellamy	Fox		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunshine of Paradise Alley		Chadwick		
Surf Man, The		M-G-M		
Sweethearts in Every Port	W. C. Fields	Paramount		
Tale of a Vanishing People		Tiffany	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Third Degree, The	Dolores Costello	Warner Bros		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tongues of Scandal		Sterling Pict		
Top of the World, The		Tiffany		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Turkish Delight		Prod. Dist. Corp		
Twelve Miles Out	John Gilbert	M-G-M		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Unknown Treasures	Agnew-Hulette	Sterling Pict		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Wag Lady, The		M-G-M		
Waiter at the Ritz, The	Raymond Griffith	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War of the Worlds		Paramount		
War Paint	Tim McCoy	M-G-M		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Geese		Tiffany		
Wind, The	Lillian Gish	M-G-M		
Wings	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		

Feature	Star	Distributed by	Length	Reviewed
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
Wolves of the Air		Sterling Pictures		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World's Illusion, The		M-G-M		
World Struggle for Oil, The	Special Cast	Pathe	5 reels	
Worst Woman, The		Famous Attractions		
Wreck, The		Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Jean Hersholt	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yoke, The	Special Cast	Warner Bros		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		



Newspaper Opinions on New Pictures

"The Belle of Broadway"—Columbia, Marks Bros., Granada, Chicago

Evening American: "To the Granada, newest of Chicago's superfine theatres, goes the distinction of showing the best movie of the current week. 'The Belle of Broadway' is the picture referred to, one of the most appealing stories ever screened, in my opinion, and with some of the cleverest photoplay touches introduced in many a day. It has a right-up-to-the-minute theme, too, for it is a story of rejuvenation. Betty Compson hasn't had as popular a role as that of the young girl who masquerades as the rejuvenated actress in a long time, and her admirers should be glad to see her 'come back' in such a big way."

Daily Tribune: "You will find 'The Belle of Broadway' quite a charming offering with a 'different flavor'—the film has undeniable 'atmosphere.'"

"The Better 'Ole" — Warner Bros., Colony, New York City

Evening World: . . . . "Without a Vitaphone accompaniment 'The Better 'Ole' would be good for a long run. It is a comedy classic. It had laughs galore, touches of pathos to emphasize the laughter and ends in more than passable drama. . . . 'The Better 'Ole' is riotously funny."

Post: . . . . "The new program is a more popular one than given across the street at Warners' Theatre. . . . 'The Better 'Ole' is quite consistently funny—much funnier than any of the Syd Chaplin comedies of the past. . . . All in all, an evening at the Colony can hardly fail to entertain even hardened Broadwayites and the final subtitle seems to be 'exit laughing.'"

Morning Telegraph (H. David Strauss): . . . . "Vitaphone is the marvel of the age. Those who had never heard it before sat amazed at its perfect synchronization, its clearness of diction in spoken lines and its perfect harmony and rhythm in music. . . . 'The Better 'Ole' is one of the most delightful comedy offerings we have seen in many months. . . . Its action is fast, its suspense perfect, its humor delightful. . . . There is a suspense that is thrilling, and action that is fast and furious. . . . My hat is off to Warner Brothers for 'The Better 'Ole' and Vitaphone—but this time 'The Better 'Ole' first.

"The Winning of Barbara Worth" —United Artists, Forum, Los Angeles

Evening Herald: "For once the expense of a film has not been widely advertised; but if ever a film merited publicity of the expense attnedant upon its production, it is the scenes of 'Barbara Worth.' Certainly there has been no expense spared. It will appeal in Eastern circles because of the sheer artistry. There are moments during the breaking of the dam and ensuing flood when one loses oneself completely in the film. Henry King has accomplished something that will embellish his already fine reputation as an artistic director.'

Evening Express: "There have been desert stories innumerable on the screen, but none ever caught as Henry King has done the arid immensity, the welter of the heat, the slashing power of the sand storm, the doom of the waterless wastes and withal the awesome beauty of nature's frown as it is manifested in the Cactus Belt. It is a big and honest endeavor to chronicle in pictures an epic adventure of American glory."

Daily News: "When the flood gates burst and the dread spectre of water crept across the wide valley the audience almost stood in the seats."

Times: A photoplay of epochal sweep replete with the drama, humor, pathos and beauty of Western America. Henry King has etched a picture of accomplishment, a victory of terrific odds, an achievement in the face of almost insurmountable obstacles. The desert scenes are filled with a realism and at the same time a beauty that is unique in the history of the cinema. 'Barbara Worth', as produced by Samuel Goldwyn, is a film that stands alone. It discloses a period of history never before attempted on such a scale."

Examiner: "The picture proved a triumph for its producer, Samuel Goldwyn, and merited the storm of plaudits which followed its presentation. The spectators' emotions are fired continually with the magnitude of physical details, but a tender human note is brought in deftly to maintain the romance and sentimental value. The spectator is caught up and carried on in the sweep of events which march with mounting climaxes and swift reality to a final fadeout."

"Gigolo"—Producers Distributing Corporation, Hippodrome, New York City

American—"'Gigolo' is the best picture that has come from the De Mille studios in a long time. Rod La Rocque gives a fine performance."

World—"Rod La Rocque steps out in 'Gigolo' with a very fine sample of character work.

Times—"The acting of Rod La Rocque, Louise Dresser and Cyril Chadwick is praiseworthy."

Herald Tribune — "Rod La Rocque is fine in the titel role. He is an ardent and a whole-souled actor and we marveled at his fervor."

Mirror—"Rod La Rocque is foremost among our sterling screen actors. He gives a splendid performance."

"Bardelys the Magnificent"—Metro-Goldwyn-Mayer, Carthay Circle, Los Angeles

Express: "King Vidor and John Gilbert, who scaled the heights together in 'The Big Parade,' have performed the feat again in this picturization of Rafael Sabatini's novel. Because of the sweep of the production, its sparkling gaiety and superb revivification of ancient France, Director Vidor again shows he is a master director."

Daily Times: "It is King Vidor's second production since 'The Big Parade' and Jack Gilbert's most elaborate starring feature during his career. And if you are desirous of an entertainment that varies from the merry to the occasionally tense, with a charming and alluring love story to absorb your interest besides, you are certain to find it delightful and heart-satisfying. A finish that might be likened to the chariot race from 'Ben-Hur' roused a ringing applause from the audience.

"Jack Gilbert's role is one that everybody will find more than favorable to him, and he plays it easily and cleverly. His love-making, exceptionally well done in this case, will win unusual appreciation. His acting is otherwise very splendid. Eleanor Boardman is virtually a new personality—a surprise in her suitability to the role of the heroine, as romantic as any heroine well could be. Roy D'Arcy is 100 per cent. villain and gives a very finished portrayal—much better than anything since 'The Merry Widow' and practically as good as that."

Herald: "If 'Bardelys the Magnificent' is an achievement for Mr. Gilbert it is no less an artistic achievement for its director, King Vidor. And Rafael Sabatini, from whose novel Dorothy Farnum so adroitly adapted it, earns his paean of praise, too. A wonderful combination—Gilbert, Sabatini and Vidor—truly! It was to be expected that Mr. Vidor would get a good picture (he always does) but following such marvelous and successful productions as 'The Big Parade' and 'La Boheme,' it would have been excusable had he missed on this one. Few directors hit the high spot three times in a row."

Examiner: "Film fans will find a Gilbert even more likable than ever. Students of the professional angles will discover in this handsome star a versatility which they had not expected and a dash and bravura which has been equalled on the screen only by one or two other players.

"Sabatini's novel has been brought to the screen with lavish settings and a brilliant cast."

"Bardelys the Magnificent"—Metro-Goldwyn-Mayer, Madison Theatre, Detroit

Times: "When John H. Kunsky publicly penned an endorsement of 'Bardelys the Magnificent' he urged all Detroiters to see this production. That he was thoroughly correct was proved Sunday in the first unreeling of the piece.

"'Bardelys' is a costume play, but unlike most stories of this type, abounds in action and humor. John Gilbert is a gay and dashing Lothario . . . and presents as sterling a performance as the screen has seen in a long time."

Free Press: "Beauty, romance, pathos, comedy and fighting mix in just the right proportions in 'Bardelys the Magnificent' at the Madison Theatre this week and produce a picture that is, as near as it possibly can be, a complete unit of entertainment."

News: "The rare beauty and acting of Miss Boardman."

"Her Big Night" — Universal, Hippodrome, New York City

American: "'Her Big Night' has all the gayety of a naughty farce and all the complications of an intricate French drama. It bubbles, it sparkles and it amuses. Will H. Hays should mention it in his list of comedies that entertain without being suggestive. There are boudoir scenes but no beds. There are bathroom scenes but no more than a broken bottle of smelling salts. * * * How Laura can troop in comedy! She never misses a trick."

Evening World: (Miss La Plante) "rival of Constance Talmadge."

"3 Bad Men"—Fox Films, Liberty, Oklahoma City

Daily Oklahoman: "'3 Bad Men' at the Liberty, is a picture that astounds by its magnitude. . . . Similar to 'The Covered Wagon' . . . played two crowded houses Sunday."

Oklahoma City Times: "'3 Bad Men' a genuine masterpiece . . . is thrilling the largest audiences that theatre has entertained for a long while. The enormous cast, magnificent scenes and exciting action give this picture extraordinary appeal."

"The Butter and Egg Man"—Educational, Mason Theatre, Los Angeles

"Johnny Arthur as the timorous 'angel' from Chillicothe, induced to back a dubious theatrical production is a scream from the moment he enters the stage until the final curtain. His delineation of the character of the theatrical producer reaches its height in the beginning of the final act where be believes himself an assured success as a theatrical magnate and plans on securing a chain of theatres."

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NEW YORK

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Human nature is pretty much the same the world over. We are all striving to reach certain goals and we always try to help along those who do business with us.

We have always followed an open-door policy of doing business, serving others as well as our own customers—and the reason for our success is a simple story of unselfish service, backed by ideals and a good product.

It is with the idea of helping you that we would like to discuss your theatre problems, particularly those that pertain to projection.

To the discussion we will bring a practical understanding of exhibitors, problems and more specifically a highly technical knowledge of projection—its part in theatre success, its possibilities, and its limitations, as well.

And then we will show you, if you wish, how our years of experience in helping other exhibitors has fitted our organization to work with you in applying better projection to your theatre.

Such a discussion is earnestly invited. There will be no obligation, except ours, which will be to show you that we know how to put projection on a business-like basis—the basis that pays.

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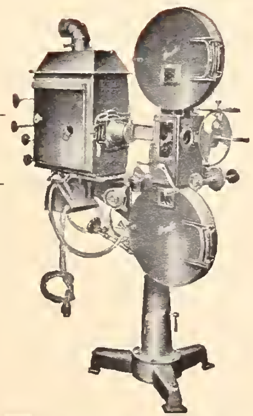
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK CITY



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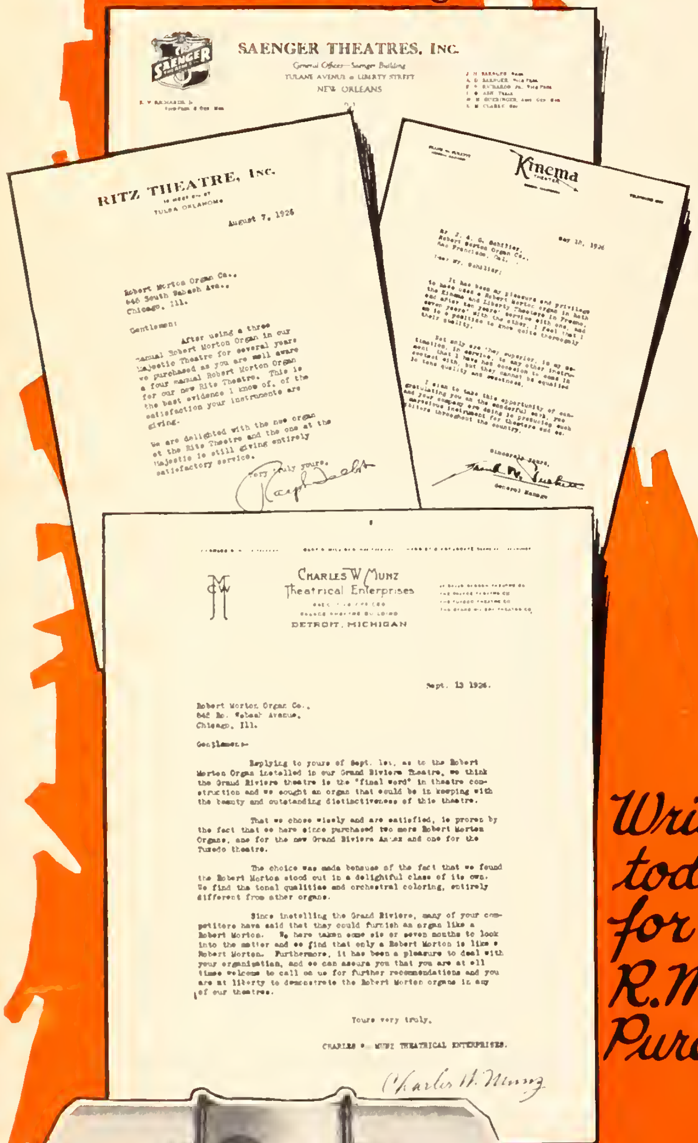
The Robert Morton UNIT ORGAN



SAENGER THEATRES, INC.
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RITZ THEATRE, INC.
TULSA OKLAHOMA

August 7, 1926

Robert Morton Organ Co.,
846 South Wabash Ave.,
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Gentlemen:

After using a three manual Robert Morton Organ in our Majestic Theatre for several years we purchased as you are well aware a four manual Robert Morton Organ for our new Ritz Theatre. This is the best evidence I know of, of the satisfaction your instruments are giving.

We are delighted with the new organ at the Ritz Theatre and the one at the Majestic is still giving entirely satisfactory service.

Very truly yours,
Ralph Talbot

Kinema
THEATER

May 18, 1926

Mr. J. A. G. Schiller,
Robert Morton Organ Co.,
San Francisco, Cal.

Dear Mr. Schiller:

It has been my pleasure and privilege to have used a Robert Morton organ in both the Kinema and Liberty Theatres in Fresno, and after ten years' service with one, and seven years' with the other, I feel that I am in a position to know quite thoroughly their quality.

Not only are they superior, in my estimation, in service, to any other instrument that I have had occasion to come in contact with, but they cannot be equalled in tone quality and sweetness.

I wish to take this opportunity of congratulating you on the wonderful work you and your company are doing in producing such marvelous instrument for theatres and exhibitors throughout the country.

Sincerely yours,

General Manager

CHARLES W MUNZ
Theatrical Enterprises
DETROIT, MICHIGAN

Sept. 13 1926.

Robert Morton Organ Co.,
846 So. Wabash Avenue,
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Gentlemen:-

Replying to yours of Sept. 1st, as to the Robert Morton Organ installed in our Grand Riviera Theatre, we think the Grand Riviera theatre is the "final word" in theatre construction and we sought an organ that could be in keeping with the beauty and outstanding distinctiveness of this theatre.

That we chose wisely and are satisfied, is proven by the fact that we have since purchased two more Robert Morton Organs, one for the new Grand Riviera Annex and one for the Tuxedo theatre.

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November 13, 1926

Motion Picture News

Reg. U. S. Patent Office

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Edward Sedgwick's Production with Conrad Nagel, Claire Windsor, George Cooper, Bert Roach, Tom O'Brien

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y. under act of March 3, 1879

Vol. XXXIV No. 20

Published Weekly—$2.00 a year

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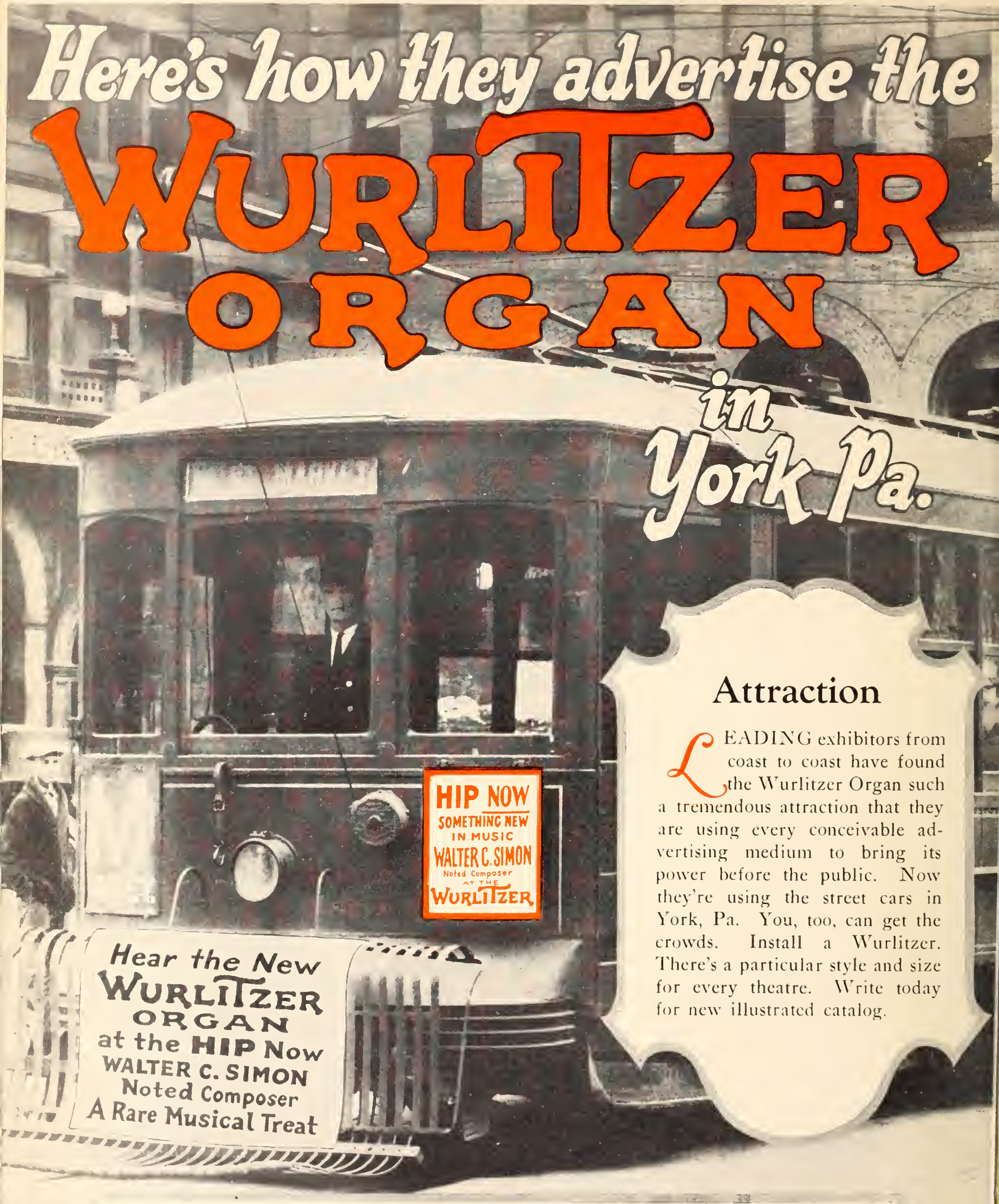

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Charleroi, Penn.

Smashed Sunday record ...... at METROPOLITAN, Boston!

FLORENZ ZIEGFELD'S
"KID BOOTS"
STARRING
EDDIE CANTOR
WITH
CLARA BOW, BILLIE DOVE
LAWRENCE GRAY

A FRANK TUTTLE PRODUCTION
From the play by WILLIAM ANTHONY McGUIRE
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Paramount's 75 15th BIRTHDAY GROUP HIGH TIDE OF HITS!

Why is PARAMOUNT so far ahead of the field this Fall?

CONSISTENTLY FINE PRODUCT is the answer:

"ALOMA," "PADLOCKED," "FINE MANNERS," "SHOW-OFF," "MANTRAP," "TIN GODS," "VARIETY," "YOU NEVER KNOW WOMEN," "HOLD THAT LION," "FORLORN RIVER," "YOU'D BE SURPRISED"

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W. C. FIELDS in "SO'S YOUR OLD MAN" HIT $47,000 at the METROPOLITAN, BOSTON, last week!

AND THE BEST OF PARAMOUNT'S 15th BIRTHDAY GROUP STILL TO COME!

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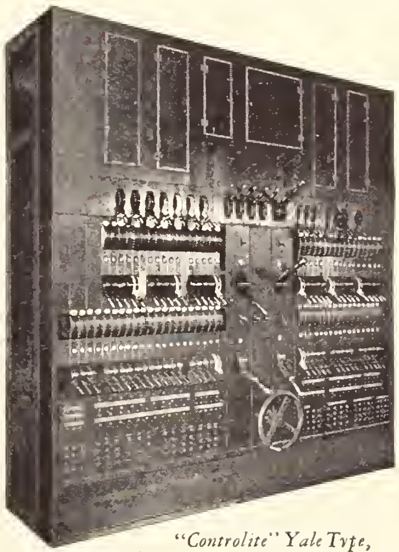
NEEDLESS to say, there is no place where choice of light control is more discriminating. Since we received this order several changes in lighting loads have been made. The flexible unit design of "Controlite" made this possible without delaying construction.



"Controlite" Yale Type, as installed at Yale University.

The Yale faculty member under whose charge this board will be placed writes us this P. S. to a letter:

Sincerely yours,

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Instructor in Lighting.

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P.S.: I am more glad every day in our association with you, that you were selected to do the switchboard for us.

Can we be of similar assistance to you? Trumbull switches and Ward Leonard "Vitrohm" continuous duty dimmers insure complete reliability.

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"Individual Specialization" Makes Them Greater!

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A MILLION BID starring Dolores Costello.

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THE choice of all parties! Swept into box office on a platform of bigger profits for exhibitors. Read why leading exhibitors vote for Warner Winners!

26 WARNE

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WINS! EXHIBITOR LANDSLIDE ELECTS 26
RS BIGGEST MONEY-GETTERS FOR 1926-27!

"ACROSS THE PACIFIC opened new Capitol Theatre last night. This is marvelous picture, real box office bet. Audience simply wild over picture. Glad we have Warner Winners under contract. Thanks to Warner Bros."

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"PRIVATE IZZY MURPHY is best box office production we have had in three years. We broke all records with this picture! Second week opened to bigger business than first week."

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"MY OFFICIAL WIFE one of finest productions released in months. Irene Rich surpasses everything she has ever done. Going over exceptionally well at box office. Big results when shown over our circuit!"

WEST COAST THEATRES, Los Angeles, Calif.

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IZZY MURPHY
booked to fill the
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The biggest and most widely known theatre in America-- a Keith-Albee house! Opening Nov. 8th!

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It takes big theatres to handle the crowds that go with Warner Winners!

It's An Exhibitor Year With

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Viola

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OF AMERICA, INC.

Directed by
Eddie Dillon

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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A Girl! A Boy! A Horse! A Whirl! A Box Office Thoroughbred Breezes Home a Winner! In Her First Greater Feature for Greater F. B. O.!

Comedy Melodrama Turned Out with Distinction and Showmanship! And Proving Conclusively Again that Greater F. B. O. *KNOWS* how to build Box Office Attractions for Exhibitor Profit!

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presents

DANA

in

BRED IN OLD KENTUCKY

Viola Dana ranks with the topmost stars in box-office power and her first for Greater F. B. O. lifts her to still greater heights.

FIVE OTHER SURE SHOTS COMING!

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DURING the past year we have spent a great deal of money in a complete analysis of the motion picture field. Some of this data, or rather the conclusions from it, has been published in our columns. There is no secret about it. It has been compiled for the use of the industry and is ready for you in convenient form. No sales manager or other executive can afford to be without it.

We suggest that you get in touch with our Mr. Dickerson and find out all about it.

"DERRY"
of SUMMER
BACHELORS
is a companion
figure to "PAT" of
FLAMING YOUTH
but more
REBELLIOUS!

GREAT!

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NOVEL
STAR ~ DIRECTOR
and ~ BOX OFFICE TITLE

The MIGHT

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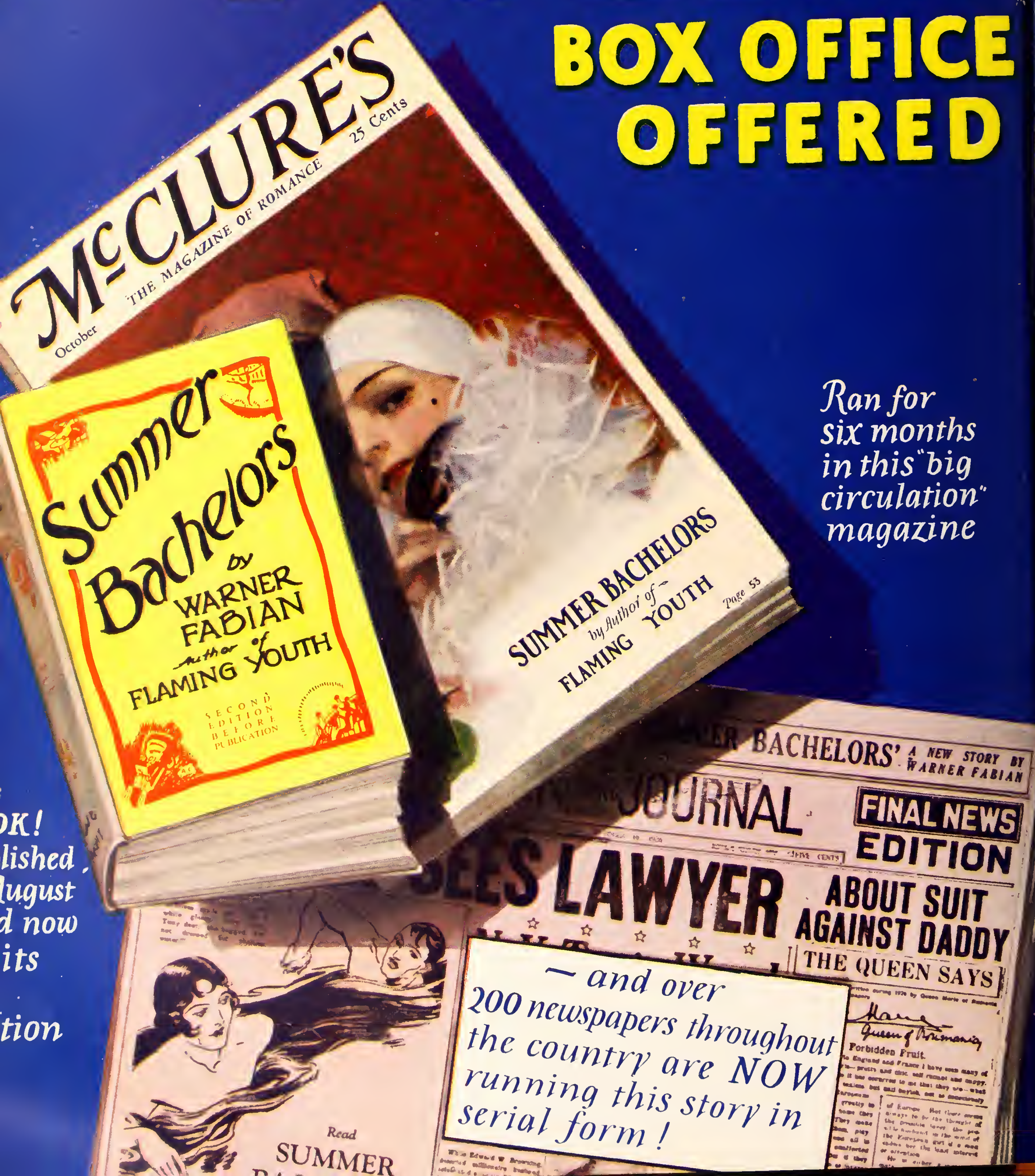

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— and over 200 newspapers throughout the country are NOW running this story in serial form!

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PICTURE EVER
TO YOU

While Wives
are away
Husbands
will play

SUMMER BACHELORS

by WARNER FABIAN

author of FLAMING YOUTH

IADGE
ELLAMY
he box-office girl
is here again in

SUMMER
BACHELORS

with a cast of real
Broadway favorites

MATT MOORE – ALLAN FORREST
HALE HAMILTON – OLIVE TELL
CHARLES WINNINGER
WALTER CATLETT

LIKE STERLING on SILVER the name of Allan Dwan on a production is an assurance of 100 PER CENT VALUE!

for instance—

Douglas Fairbanks in "ROBIN HOOD"—Gloria Swanson in "MANHANDLED" and "ZAZA"—Thomas Meighan in "TIN GODS"—"BIG BROTHER"—"PADLOCKED" and others.

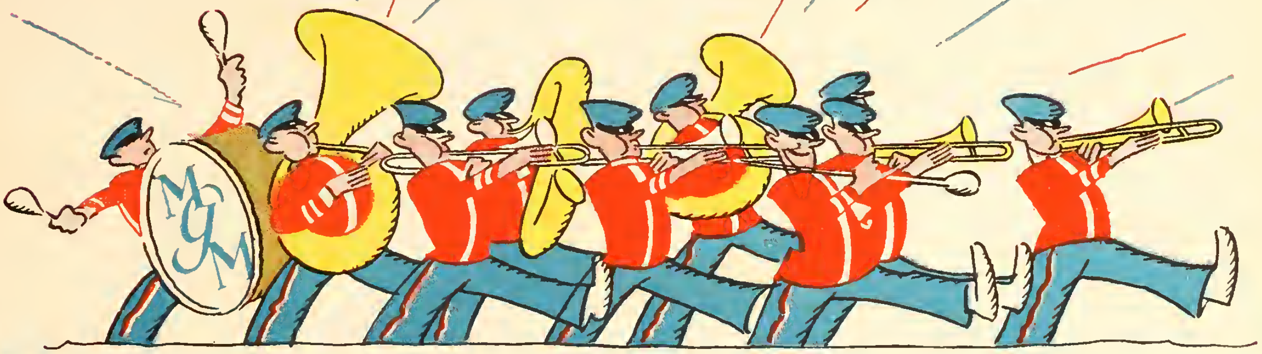
FOX
PROFIT PICTURE

An
ALLAN DWAN *production*

DON'T BE A PICCOLO PLAYER

BE A WHOLE BRASS BAND

and make some noise!



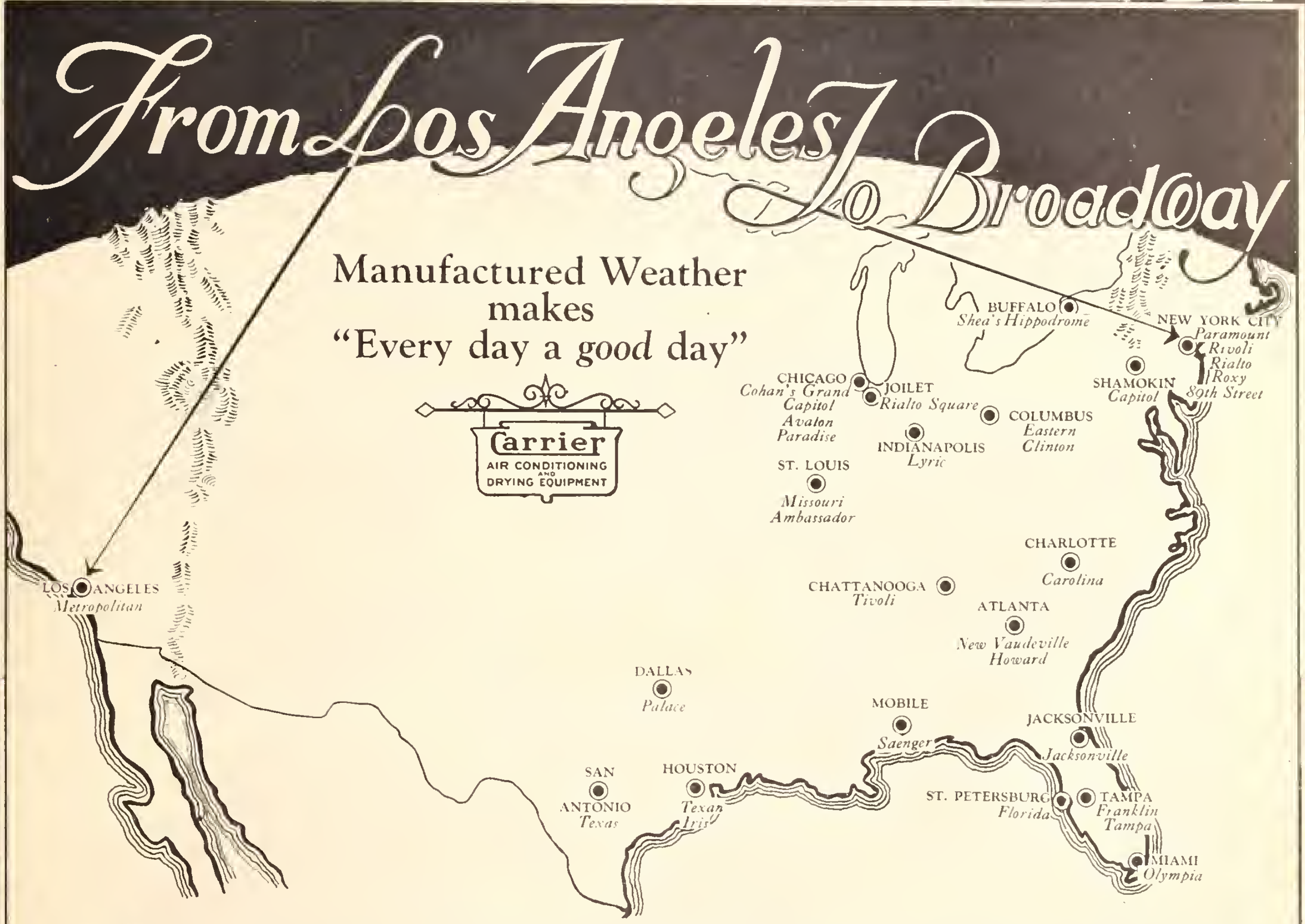
SOFT music, hell!
STEP on it professor . . .
THERE'S billions in ballyhoo
THE successful promoter in any line
TELLS the world . . .
THE successful showman gets attention that gets gelt
MAKE a noise
WRITE an ad
HANG out a banner
SHOW 'em the way to the box-office!

METRO-Goldwyn-Mayer Pictures are

100 per cent exploitable
THAT'S their charm . . .
NAMES that look great in electrics
THEY draw like butterflies to a flame
MARION Davies in "The Red Mill"
JOHN Gilbert in "Bardelys"; Norma Shearer in "Upstage"
SWEET and pretty up there on the marquee . . .
MAE Murray in "Altars of Desire," Buster Keaton in "Battling Butler" . . .
BOY, they stop the passing dollar
AND lure it to your till.
LILLIAN Gish, Ramon Novarro, Lon Chaney
M-G-M sure-fire has the names
THEY make Mr. Edison's bulbs look like diamonds in the sky

THE producers of M-G-M attractions
MAKE marvelous entertainments as you well know, but more than that
BY putting exploitation pep into the attraction . . . angles, ideas . . .
THEY make your promotion of those entertainments a delight
WE'VE got a sensational Forestry tie-up set
THAT'S going to make "The Flaming Forest," Cosmopolitan's mammoth production
ONE of the widest-promoted pictures ever released . . .
"BARDELYS" is being serialized to millions of readers
AND it's just one of M-G-M's
SERIALIZED hits
YOU couldn't buy the space that M-G-M is getting
FOR "The Taxi Dancer" "Altars of Desire" "The Flaming Forest"
AND others running daily in coast-to-coast papers
AND remember that "Tillie the Toiler" starring Marion Davies
IS based on one of the most widely syndicated of all comic strips

WE'RE talking it up . . .
TELLING America in countless ways
PAVING a gold-paved path right to your door
SHOWMANSHIP in the studio and afterwards
THAT'S what makes The Parade of Hits
HIT!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Ask for a visit from one of our Engineers.

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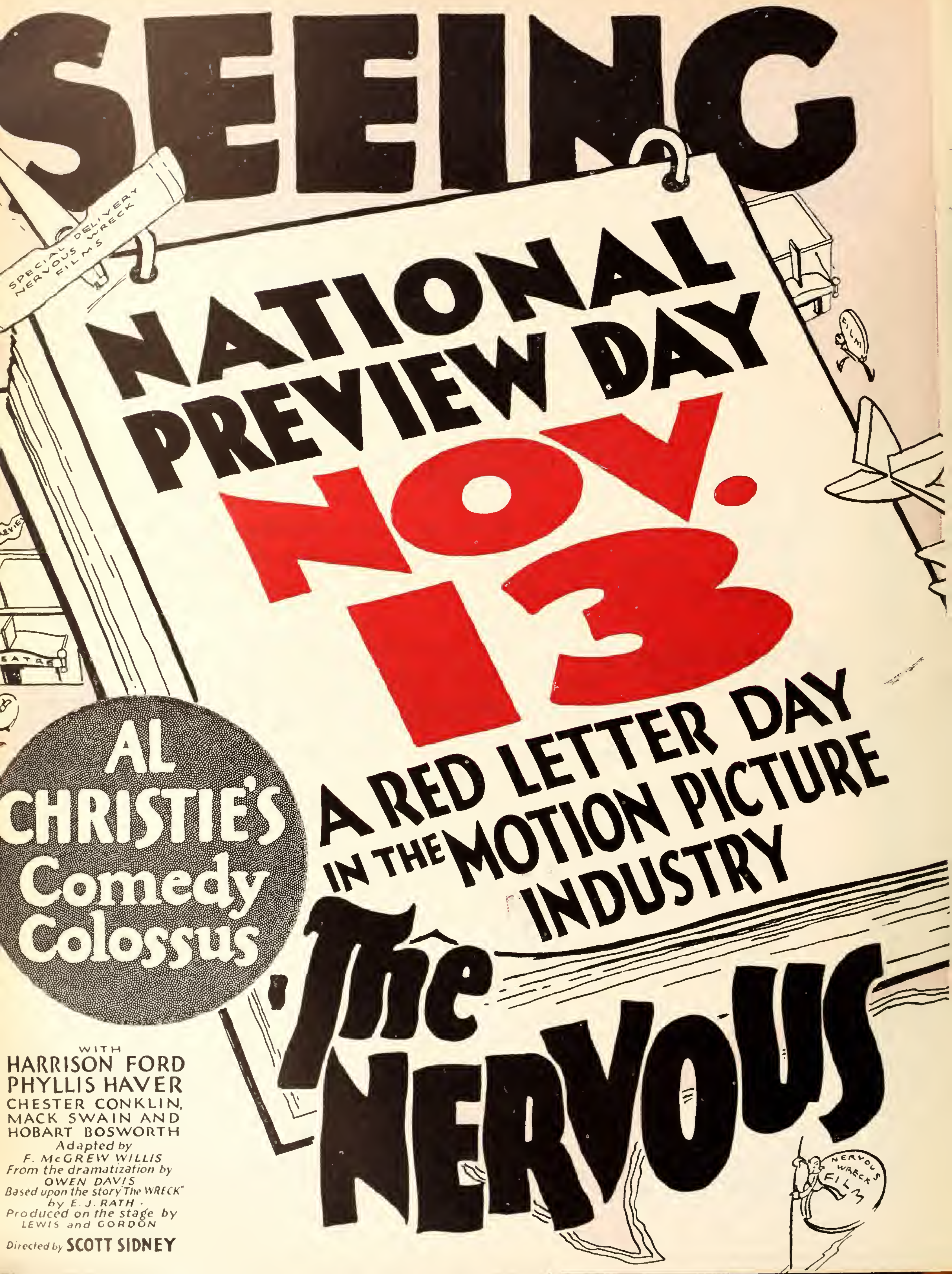
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NERVOUS WRECK FILM

SEEING

NATIONAL PREVIEW DAY

NOV. 13

A RED LETTER DAY IN THE MOTION PICTURE INDUSTRY

AL CHRISTIE'S Comedy Colossus

The NERVOUS

WITH
HARRISON FORD
PHYLLIS HAVER
CHESTER CONKLIN,
MACK SWAIN AND
HOBART BOSWORTH
Adapted by
F. McGREW WILLIS
From the dramatization by
OWEN DAVIS
Based upon the story "The WRECK"
by E. J. RATH ·
Produced on the stage by
LEWIS *and* GORDON

Directed by **SCOTT SIDNEY**

is believing

Through the courtesy of the great Keith-Albee-Orpheum and affiliated houses, 'THE NERVOUS WRECK' will be screened simultaneously in thousands of the finest theatres throughout the country.

For the first time in the history of the industry a nationwide preview will be held. Exhibitors everywhere will be shown 'THE NERVOUS WRECK' under conditions that will enable them to judge accurately the absolute box office merits of this great Christie Feature Comedy.

'SEEING IS BELIEVING,' and successful big showmen will count November 13th. a red letter day when they book this Christie Comedy Colossus. ITS A BOX OFFICE KNOCKOUT!

WRECK'

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WILL H. HAYS, President

A RECORD OPENING!
5TH Avenue Theatre
Seattle, Wash.
GRAND SEPTE

A VIEW OF THE ENORMOUS CROWDS THAT JAMMED THE STREETS OF SEATTLE, TO SEE "YOUNG APRIL" THE INITIAL ATTRACTION AT THE OPENING OF THE NEW "FIFTH AVENUE" THEATRE, ONE OF THE FINEST SHOWHOUSES IN THE NORTHWEST

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OPENING ATTRACTION

"Young April"

WITH **JOSEPH SCHILDKRAUT**
BESSIE LOVE
RUDOLPH SCHILDKRAUT

a **DONALD CRISP** *production*
Adapted by **JEANIE MACPHERSON**
and **DOUGLAS DOTY**
From the novel by EGERTON CASTLE *Supervised by* WILLIAM SISTROM-*Directed by* DONALD CRISP
Produced by DEMILLE PICTURES CORPORATION

One of the big attractions on the DeMille — Metropolitan program now playing Keith-Albee-Orpheum and other big first run theatres

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CRANDALL on sig
Watch Its Speed!

Grabbed by
Robt. Lieber's Circle
Indianapolis, Ind.

Box Office Wow
at Rialto Theatre
Washington, D. C.

George Lewis,

Carl Laemmle Jr's

THE COLLEGIANS

10 Two-Reelers
Sparkling with the
Spirit of Youth
with George Lew
Hayden Stevenson,
Dorothy Gulliver

UNIVERSAL JUNIOR JEWELS

Heart Punch!

With BELLE BENNETT, Mary Carr, Henry Victor, June Marlowe, and other box-office favorites . . . An EMORY JOHNSON Production. Presented by Carl Laemmle. From the story by Emilie Johnson. Directed by Emory Johnson.

A UNIVERSAL SUPER PRODUCTION

The FOURTH COMMANDMENT

Hal Roach *presents*

Mabel

in RAGGE

Roach made a ten-strike when he signed Mabel Normand for short comedies.

Her record, as a feature star, has been great.

She pulls the crowds. She makes money for exhibitors. She spells D-O-U-G-H!

Normand

DY ROSE

A Short Feature Comedy

Here is her first picture in a long time.

The public is wildly eager to see her.

When you show "Raggedy Rose" it's just plain good sense and good business to play her name clear across the boards.

The crowds will do the rest.

Pathécomedy

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DRIVI

JOSEPH P. KENNEDY
presents

George O

Distributed by
GREATER
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FILM BOOKING OFFICES
OF AMERICA, INC.

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Driving in the dollars! Just as he did in "Fighting Blood"! "Pacemakers"! "Go-Getters"! And Barrymore's "Sea Beast"! Just as he will do in greater volume with each new attraction!

O'HARA

In His Second Comedy Feature

"THE TIMID TERROR"

Directed by
Del Andrews

BUGGY RIDE, GEORGIE! IT'S A PIPPIN!

Get your copy in early for the Fall Edition of

Theatre Building and Equipment Buyers Guide

* * *

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November 18th

When She Burst into song-She busted the STRAND wide open!

Triumphal Take-Off at N.Y. Strand Oc

Asher Small and Rogers Presents

Corinne Griffith

in

Syncopating Sue

An original story by Adelaide Heilbron

Continuity by Adelaide Heilbron
and Jack Wagner

Directed by Richard Wallace

First National Pictures

A First National Picture

THE INDUSTRY CLAMORS—

Pictures— Pictures, **MORE PICTURES!** From **SHOWMEN** the country over the **CRY GOES UP.**— And First National, **ONLY FIRST NATIONAL,** has the **PRODUCT.**— The steady **UNBEATABLE FLOW** of **HIT** after **HIT WEEK** after **WEEK.**— Bringing **WEEK-AFTER-WEEK PROFITS** to Showmen.—Keeping thousands of Box-Offices **OUT OF THE "RED!"**— That's what **CONSISTENCY** means to the **SHOW GAME.**— And that's what **FIRST NATIONAL** means by. Continuous, Consistency. Consecutive, **SURE-FIRE PERFORMANCE! NEVER** has there been **ANYTHING LIKE IT** in Show Business. — The **RECORD** proves it!

"Week-After-Week"

OVEMBER 14
KEN MAYNARD
in
THE UNKNOWN CAVALIER

NOVEMBER 21
John McCormick presents
COLLEEN MOORE
in
TWINKLETOES

NOVEMBER 28
Sam Rork presents
THE BLONDE SAINT
with
Lewis Stone and Doris Kenyon

DECEMBER 5
C. C. Burr presents
JOHNNY HINES
in
STEPPING ALONG

DECEMBER 12
JUST ANOTHER BLONDE
with
Dorothy Mackaill and Jack Mulhall

First National Pictures

FIRST NATIONAL DELIVERS!

IRST NATIONAL *FIRST!*

Motion Picture News

Volume XXXIV NEW YORK CITY, NOVEMBER 13, 1926 No. 20

Enterprise

REFERRING further to last week's editorial on the British American film situation it seems to me that the gentlemen of the Federated British Industries know far more about the need for films than about the films themselves. Probably, this applies also to those active on the part of the government.

In which respect Great Britain is not at all unlike the United States.

* * *

I have talked with many American business men, some of considerable standing, and all of them were cocksure at first that the film business could be guided this way or that to meet the objectives they saw fit to prescribe for it.

After some investigation they were frankly amazed at the economic fastnesses of the film marketing industry. They would have found themselves still more helpless had they gotten into the creative end of the business, and found themselves in the competitive throes of providing entertainment for the masses. They never got that far.

It is pretty certain that the greatest bankers, industrialists and parliamentarians of the world would not make very good pictures; they would find it easier to write best seller novels.

* * *

I don't want to add more words to a wordy discussion but it does seem to me that British producers lack enterprise and that is the fundamental trouble with British productions.

The theatres of the world want some big pictures from England and there is no reason in the world why they should not be forthcoming.

Mere studio pictures are not wanted. There are altogether too many of the mediocre type being made today in the United States, more than the theatres want or can absorb.

Why attempt to stuff more of these characterless or misfit pictures down the public throat?

* * *

England has had, in many great dramatic ways, the romantic history of all the nations of the world.

If millions of people thrilled to our own "Covered Wagon," why can we not have some British Covered Wagon pictures?

There was never a trek into the great unknown west more dramatic than that of the Voyageurs of Canada. Imagine a picture of this exploration conquest against the great coast to coast profile of Canada.

And there are the unpictured and thrilling epics of the colonization of Australia and South Africa.

The dramatic theme of broadest and surest appeal is the story of the pioneer, the making of a home in the wilderness, man's struggle with Nature.

Then there's the story of India!

* * *

Our own weaknesses in production, it would seem, are England's opportunities.

We turn out too many pictures on schedule, England is not forced to meet this exigency of distribution, can take time and thought to make the specials (meaning simply better feature pictures) which every American producer is struggling to make. No independent producer in the United States can afford to make an ordinary program feature, and even the biggest company can't make money with them. It is the special picture that helps out the balance sheet of the American industry.

W A Johnston

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Speaking Editorially

THE November issue of *The Annals* of the American Academy of Political and Social Science is devoted entirely to the motion picture industry in its various phases. This is a reference work of very great value, and it will be available to exhibitors and others in the public libraries of important cities.

* * *

THE American Academy of Political and Social Science is the largest of the learned societies. The publication of this volume is an event of real importance, and is another demonstration of the industry's outstanding significance in America.

A glance at the table of contents will show the comprehensive scope of the articles, which were assembled by Clyde L. King, editor of *The Annals,* in cooperation with a committee composed of Col. Jason S. Joy, of the Hays organization; George Kleine, pioneer producer, George A. Blair, of the Eastman Company; Frank Tichenor, Eastern Film Corp. and the Editor of MOTION PICTURE NEWS.

* * *

THE general title of the volume is "The Motion Picture in Its Social and Economic Aspect". Under the heading, "The Motion Picture Industry," are articles by Terry Ramsaye on "The Motion Picture"; by William A. Johnston on "Structure of the Motion Picture Industry"; by Sidney R. Kent, manager of the Famous Players-Lasky Corp., "The Motion Picture of Tomorrow"; P. M. Abbott, vice-president, Society of Motion Picture Engineers, on "Equipment Used for Motion Pictures"; Dr. A. H. Giannini, President of the Bowery and East River National Bank, New York, on "Financing the Production and Distribution of Motion Pictures"; George A. Blair, of Eastman, on "The Development of the Motion Picture Raw Film Industry."

Under the general title of "The Motion Picture," there are articles by Carlisle Ellis on "Art and the Motion Picture"; Dr. Hugo Riesenfeld on "Music and Motion Pictures"; Alvin Wyckoff on "Motion Picture Lighting"; S. Philip Goodhart, professor of Clinical Neurology at Columbia, on "The Motion Picture in Science"; Arthur Edwin Krows, scenarist, on "Literature and the Motion Picture"; Emanuel Cohen, editor of Pathe News, on "The Business of International News by Motion Pictures."

* * *

THE ANNALS magazine also contains: "What Are Motion Pictures Doing for Industry?", by Julius Klein, Director, U. S. Bureau of Foreign and Domestic Commerce; "Motion Pictures as Trade Getters," by Frank A. Tichenor; "What Motion Pictures Have Done for 'Safety First,'" by A. J. Van Brunt; "Reducing Film Fires," by Thomas McIvaine, Jr., of the National Board of Fire Underwriters; "Our Foreign Trade in Motion Pictures," by C. J. North, chief of the Motion Picture Section of the Department of Commerce.

The educational and social value of motion pictures is set forth by Dr. Ernest L. Crandall, New York City Board of Education, who writes on "Possibilities of the Cinema in Education"; "The Goal of the Motion Picture in Education," is covered by Nathaniel W. Stephenson, Yale University Press; "Motion Pictures in the Classroom," by Nelson L. Greene, Editor of *The Educational Screen*; "What the Movies Mean to the Farmer," by Samuel R. McKelvie, publisher, *The Nebraska Farmer;* "Health Pictures and Their Value," by Thomas C. Edwards, Acting Executive Officer, National Health Council; "What Motion Pictures Can Do for Medical Education," by Dr. Joseph Franklin Montague, of Bellevue Hospital Medical College; and "Public Library Motion Pictures," by Charlotte Perkins Gilman, Norwichtown, Conn.

A section of the volume is devoted to "Censorship of Freedom," and these are the subjects covered; "Social Standards and the Motion Picture," by Donald Young, Assistant Professor of Sociology, at the University of Pennsylvania; "The Relation of the Motion Picture to Changing Moral Standards," by Harmon B. Stephens, of the University of Tennessee; "How the Motion Picture Governs Itself," by Charles C. Pettijohn, general counsel of the Hays organization; "Official Censorship Legislation," by Ford H. MacGregor, of the University of Wisconsin; and "The Work of the National Board of Review," by Wilton A. Barrett, Executive Secretary.

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

E. V. Richards, Jr.

ANNOUNCEMENT of the Publix-Saenger alliance in the South serves to emphasize again the important position of E. V. Richards in the industry. "Rich" does very little talking; he is too busy doing things that count. When the industry does hear about him, the news is worth listening to.

* * *

THE Publix-Saenger deal cements the alliance of the two strongest theatre groups in the South. The two circuits will function individually; the new company is for future acquisitions. Together, they already control some 300 houses.

* * *

I HEARD from Henry King the other day the story of the making of Samuel Goldwyn's "The Winning of Barbara Worth," and the story itself would make a thrilling picture, let alone an excellent magazine article.

He set out to find a desert, not an ordinary movie desert where the sheiks cavort and the camels silhouette themselves, but one that would truly visualize Harold Bell Wright's appeal for the reclamation of the great arid wastes of the West.

The explorers found a landlocked plain of sand, burning hot by day and freezing at night, hot springs of clear water, weird cloud effects, wild horses and a great struggle for an adequate supply of water for the large company of film folks.

The picture took a lot of time and money. But a story such as "Barbara Worth" should be done well or not at all. I am glad that Samuel Goldwyn and Henry King did it. Otherwise it might have been just another Harold Bell Wright picture.

Henry King bears an enviable reputation—and deserves it. The least people say of him is that he never made a poor picture and some place him at the head of American directors. As for Samuel Goldwyn, we owe much, in this business, to his irrespressible enthusiasm and daring.

WE have a detailed report on the late International Film Congress in Paris. But I doubt very much if it is worth the space it would require on the pages of an American trade paper.

I am interested, very much so, in the summing up of the Congress by Boisyvon, of *L'Intransigeant*, the leading evening paper of Paris. M. Boisyvon is the accepted film authority in France.

I note that just below the editorial on the Film Congress the editor runs a large cut of the interior of the Capitol Theatre of Chicago (taken from the recent Theatre Equipment number of MOTION PICTURE NEWS) and queries: When shall we have one of these new American theatres in Paris? There would seem to be a contrast offered here between the vaporings of the Congress and practical film enterprise.

Boisyvon is gently satirical over the Congress. "You must never," he says, "ask practical solutions of a Congress. The people present had no power to make laws. If they had spoken of the beautiful summer and the park of Versailles the results would have been identical."

A committee was designated to examine the creation of an international motion picture organization. But, Boisyvon adds: "Each country—excepting America, which was not represented—possesses two or three members of the committee, and because of the bother of traveling these gentlemen will only meet again next year at the Congress in Berlin."

* * *

BOISYVON finds the greatest good accomplished to have been the exchange of ideas between those of the delegates, who are in the film business in their respective countries. So, apparently, the Congress was like our exhibitor conventions, where the resolutions go into thin air, but where the exhibitors get much value from their talks with each other outside the convention hall.

It is just as well that we had no oratorical delegates at the Congress; and it is best by all means, that we go on doing things in the film world rather than talking about them. Just the same, it would have done no harm if there had been representatives of the American industry there to talk to other film men about the film business. With all our enterprise we won't get very far if we adopt provincialism and fail to know just how and why motion pictures are dealt in elsewhere. The wise manufacturer is one who constantly knows his market.

"WHAT PRICE GLORY?" was shown very quietly at Great Neck, Wednesday evening, after the regular bill at Irving Lesser's Playhouse. Some picture folk who happened to be there—rival producers, too—are enthusiastic about it. Their expressions more than bear out all the favorable reports that have been trickling into our office on this important production. It all sounds like big box-office.

* * *

A SMALL regiment of showmen swooped down on Times Square this week to see Warner Brothers about the Vitaphone. There are many interesting developments about this new show device of which we know but are not privileged to speak. They concern producer and exhibitor, and will have a shaping effect upon the entire industry.

* * *

IT is interesting to consider the figures on the first six months of operation of the Rialto Theatre, New York City, as a long-run house. During the 26 weeks, four pictures, "For Heaven's Sake," "Aloma of the South Seas," "Variety," and "Tin Gods," did a total of $771,629—an average weekly gross for the half-year of $29,678.

Not so many years ago, when "bigger and better pictures" meant only a catch-phrase, such a possibility would not have been very seriously considered.

* * *

BUSINESS is fairly brisk along Broadway this week, with the Election Day holiday helping matters along. The Capitol is packing them in with "Bardelys, the Magnificent." Standing room at every evening performance. Second week is assured. Probably won't break house record because of length, but $70,000 on the week would not be surprising.

The Mark Strand Theatre is having very satisfactory business on "Syncopating Sue." Next week this house goes to the policy of opening on Saturday with the new bill, which will give "Forever After" only six days.

The Rivoli is doing well with "So's Your Old Man," which is pleasing strongly, and the last week of "Kid Boots" at the Rialto will probably be up somewhat. "The Sorrows of Satan" is doing far from satisfactory business at the Cohan, while "Beau Geste" continues heavy.

PICTURES AND PEOPLE

HOLLYWOOD'S BIRTHDAY

JUST fifteen years ago on October 27th Al Christie opened the Nestor studio in Hollywood, launching a development that was one day to make the California hamlet famous from Timbuctoo to Tahiti. And so, the other day, a bronze tablet was placed on the corner of the Christie studios commemorating Hollywood's fifteenth birthday as a cinema center. Prominent city officials and representatives of civic organizations were on hand, as were the Christie stars, Mrs. Mary Christie, mother of Charles and Al, Dorothy Davenport (Mrs. Wallace Reid) and Mrs. Tom Mix, first leading ladies for Nestor, and others identified with the early days of Hollywood production.

The Christie Comedy car, "The Doodle Bug," reached San Francisco on October 23, ahead of schedule, and arrived in Hollywood in time to participate in the birthday festivities.

HERE FROM ANTIPODES

ALBERT DEANE, manager of the advertising and publicity department of Famous Lasky Film Service at Sydney, Australia, is one man who is looking forward with keen anticipation to the opening of the new Paramount Theatre, set for November 19. Six months ago Paramount promised him a trip to New York for the gala event, and now, following the French Lick convention, he is here to await the premiere. The day after he will start the long journey back to Australia. Despite his impatience to see the Paramount, he has refused to view it in its partially completed state, preferring to wait until everything is perfect.

From a talk with Deane we gather that conditions

Olive Borden, beautiful Fox Films player, who has one of her most sympathetic roles as Dora, the slack wire dancer, in "The Monkey Talks"

Rod La Rocque, lent by De Mille to Edwin Carewe and Inspiration to play the Prince in "Resurrection," which Carewe is directing for United Artists release

Honny Noss, a petite German screen player, young and strikingly pretty, who has come here unheralded to try her fortune in American films

Pete Smith, veteran publicity man, who has been placed in charge of the heavy campaign to be put behind "The Fire Brigade" (Metro-Goldwyn-Mayer)

Arthur Maude, associate director of Romance Productions with Eugene H. Roth, including "The Vision," "The Blue Boy" and "Mona Lisa" (Educational)

A team of players that is expected to be a sensation on the screen—Belle Bennett and Philipe De Lacy as they will appear in "Mother Machree," which John Ford is producing for Fox Films

Gardner James, Inspiration contract player, and Marion Constance Blackton, scenarist, who are to be married in Hollywood on this Christmas Day

Placing of a bronze tablet on the Christie studios, Hollywood, marks the 15th anniversary of production in Hollywood, the Christie Brothers, Charles and Al, having started with Nestor on October 27, 1911; left, Al Christie, Mayor George E. Cryer, of Los Angeles; David Horsley, who was an owner of Nestor, and Frank Galloway, of the Round Table Club; right, Mayor Cryer, Carl Bush, Chamber of Commerce secretary; William Thompson, Frank Christie, Frank Galloway, William Horsley, Marjorie Williams, of the Hollywood Studio Club; seated, David Horsley, Fred W. Beetson, of the Hays office, Tom Powers, Knights of Columbus, and Tom Ricketts, a director with the original Nestor

in Australia are extremely bright generally, and that the picture business is in for its best year. Road-showing has paved the way for increased returns from a territory remarkable for its responsiveness to theatrical attractions. Some of the figures piled up by extended runs of films in the leading Australian cities are almost incredible.

ACTORS IN PULPIT

REVERSING the procedure of Fred Thomson, who was a minister and became an actor, Ernest Gillan and Eddie Gribbon, both of whom are appearing in Robert T. Kane's "The Song of the Dragon," for First National, were guests at special services of Dr. Christian F. Reisner's Broadway Temple last Sunday night. Both spoke to the 2,000 persons drawn by the services, Gribbon humorously and Gillan in a more serious vein. Al Feinman, of the Reichenbach offices, arranged for the appearance.

DAILY DOTTED LINE

DURING Morgan Month, when P.D.C. was holding a sales drive, *The Dotted Line* appeared as a daily house organ. That's a new one. We don't recall ever having heard of a daily paper published for a sales force. And it was a corking good paper, too! Snappy make-up and contents; clever ideas; and worlds of sales pep. Charles J. Giegerich, editor of *The Dotted Line*, gets the credit for this interesting innovation.

GULICK VISITS COAST

ALTHOUGH he has been with Universal for thirteen years and has been publicity director for six years, Paul Gulick has just left for his first visit to Universal City. He was accompanied by Mrs. Gulick, and will be away for more than a month.

First scene stills to be received on "The King of Kings," Cecil B. De Mille's personally directed special for Producers Distributing Corp.; top row, left to right: Joseph Schildkraut as Judas Iscariot; Dorothy Cumming as Mary, the Mother, and Muriel McCormack as the Blind Girl; Noble Johnson as a Nubian slave driver of the chariot of Mary Magdalene; Ernest Torrence as the Apostle Peter; lower row: a busy street in Judea; a group of disciples listening to the Master (Thomas D'Albrook, David Imboden, James Neil and Joseph Striker); the disciples and people in an humble cottage listening to the teachings of Jesus

T. Van Lier and Charles Van Lier, who have closed a contract with Columbia Pictures Corporation for the distribution in Hollywood of the entire Columbia output

WOMAN "IMMORTALS" GRATEFUL

TELEGRAPHIC thanks have been received by the A.M.P.A. from the twelve women selected by the advertisers as those who had done the most for the industry. These include Mary Pickford, Norma Talmadge, June Mathis, Gloria Swanson, Anita Loos, Frances Marion, Colleen Moore, Constance Talmadge, Beulah Livingstone, Jeannie Macpherson, Lillian Gish and Corinne Griffith. Frances Marion's telegram of appreciation was unique in that she suggested that her place should have been given to Lois Weber, the first woman director. Each of the twelve "immortals" will be the guest of honor of the A.M.P.A. at a luncheon.

THREE STARS

ASTERISKS were awarded by the National Board of Review this week to "The Return of Peter Grimm," Fox Films; "The Sorrows of Satan," Paramount, and Pathe Review No. 49.

Uncle Robert and eight of his little radio entertainers appeared before the Pathe club at the Hotel Roosevelt, New York City, the other evening. Uncle Robert, who conducts the children's hour at WHN, is at the left, and Lou Diamond, president of the Pathe club, is on the right

DIRECTOR-AUTHORS NEEDED

HARRY RAPF, production executive for Metro-Goldwyn-Mayer, predicts that the ideal director of the future will be one who can write his own stories and transfer them to the screen. More and more, he points out, the screen is leaning toward the original story and it is from such that most of the big successes come. Novels and plays are rarely satisfactory without too much doctoring, and the original is the hope of the future. Naturally, Mr. Rapf points out, the ideal situation is the creation, adaptation and direction of this original idea by one man—the director-author.

VITAGRAPH, LTD., RENAMED

THE Vitagraph name, once so potent in film circles, was brought one step nearer its disappearance from active use this week when Vitagraph, Ltd., of England, which was acquired by Warner Bros. some time ago, was changed to Warner Bros. Pictures, Ltd. This came concurrently with the departure for America of Herman Starr, chief executive of Warner's home office in New York, and Gus Schlesinger, general manager of foreign distribution for the company.

Lothar Mendes, director, Dorothy Mackaill and Producer Robert T. Kane talking over the script in a quiet moment between scenes of "The Song of the Dragon," which Kane is producing for First National release

UTAH'S GIFTS TO SCREEN

KENT MEADE, formerly of Salt Lake City, recently signed to make a series for Popular Pictures, Inc., contends that Utah leads the Union in the per capita number of persons of talent given to the motion picture. He proposes a Utah Club for Hollywood, and mentions the following as prospective members: James Cruze, Alice Day, Betty Compson, George Melford, Malcolm Stuart Boylan, Waldemar Young, Luke Cosgrave, Ora Carew, Jack Gilbert, Frank Borzage, Mack Swain, Robert Fairbanks, F. Harmon Weight, Chet Withey, Margaret Livingston, Fay Wray, DeWitt Jennings, Elliott J. Clawson, Burl Armstrong, Leo Meehan, Mary McAllister, Charles "Buddy" Post and June Mathis.

Gloria Swanson on a set for "Sunya," her first picture for United Artists, talking with two former bankers, now executives of her company. They are Thomas Allen Moore (right) formerly trust officer of the Guaranty Trust Co., and Pierre Bedard, formerly head of new foreign business department, Banker's Trust Co.

GERMAN DIRECTOR WEDS

PAUL L. STEIN, German director under contract to Warner Bros., and Miss Ollie Kuntze, German opera singer, were wed in Hollywood on Tuesday, almost immediately after her arrival from Europe with Mrs. Paul Leni. They met in the studio in Germany, and when Stein left for America he promised to send for her as soon as he had established himself here. After the completion of "My Official Wife" for Warners he cabled her to start at once.

Richard Barthelmess, the star, Patsy Ruth Miller, leading lady, and Sidney Olcott, director, between scenes of "The White Black Sheep," an Inspiration Picture for First National, wondering how this vehicle is going to transport them all to the lunchroom

A DOUBLE BIRTH-DAY

LLOYD HUGHES, featured player for First National, was presented by his wife, formerly Gloria Hope, with a son on October 21, which was his own birthday as well. Mother and son are doing nicely.

WELCOME TO OUR CITY

PAULA GOULD, fiction writer and member of the home office publicity staff of Warner Bros., returned on Sunday, October 31, from a month's vacation spent in Hollywood, a city in which several companies are said to be considering the production of motion pictures.

Carl Laemmle, Jr., who is producing "The Collegians" series for Universal, holds his first preview for the members of his own university fraternity. We needn't tell you that they liked them

Mr. and Mrs. Benjamin Warner, parents of the Warner brothers, were presented by the studio force with a handsome clock on their recent visit, in commemoration of their 50th wedding anniversary

JAZZBOS ELECT

MEMBERS of the Jazzbo Club, a social organization of the personnel of P.D.C., held their first annual dinner and theatre party on Thursday evening, October 28. New officers were elected, as follows: J. K. Burger, president; George W. Harvey, vice-president; A. A. Schubart, treasurer; Mrs. Josephine French, secretary; Maude Sankey, corresponding secretary. The first issue of Jazzbo Jottings was distributed. This bulletin is to be edited by Rose Natkins, assisted by Morris Meyer. At the close of the dinner, John C. Flinn gave a short talk, after which the members repaired to the Winter Garden to see "The Great Temptations."

Walter Lantz, artist and animated cartoonist of the Bray Studios, who writes 'em, draws 'em and acts in 'em, snapped on the beach with his chief assistants, Frank Paiker and Jerry Geronimi, during the filming of scenes for "Dog Gonnit"

ALICE TERRY HERE

AFTER completing her role in a new M.-G.-M. feature, as yet untitled, Alice Terry arrived in New York this week for a three weeks' vacation before sailing for France to join her husband, Rex Ingram. Her next picture will be "The Garden of Allah," which Ingram will direct. Much of it will be filmed in northern Africa.

SEASTROM RETURNS

VICTOR SEASTROM, M.-G.-M.'s Swedish director, arrived from a vacation in Sweden with his family on the motorship Gripsholm, of the Swedish-American Line.

(EDITOR'S NOTE.—*This is the second of a series of six articles by John Grierson, noted English writer, on production problems of the motion picture industry. The views expressed by Mr. Grierson are, naturally, his own. They do not necessarily represent the opinions of the Editor of* MOTION PICTURE NEWS.)

The Industry At a Parting of the Ways

By John Grierson

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THE growing need in the movie industry is an atmosphere of genuine criticism. The industry is at a parting of the ways. It is seeing itself in a new light, as having a destiny which demands larger plans and greater ambitions than it dreamed of ten years ago. It is trying to get a new sense of itself and to realize its true proportions. And it needs all the help it can get from the critics (within and without) if it is to accomplish its task.

The industry has kept pace in some respects with the growing interests of people all over the world in matters cinematic. It has realized that the modern masses have come to depend more and more on the cinema theatre as their one continuing and habitual place of entertainment and release. The industry has catered to the greater demand as well as it knew how.

The producers have realized roughly that people wanted something more than mere invitation and entertainment in their cinema theatres. The notion of "bigger and better pictures"—the distinction between mere program pictures and "specials" indicates a feeling for the larger needs of the public. The producers, however, have never gone very intelligently into the question of what makes a "bigger and better picture" or what makes a "special." They have been haphazard often, and stupid often. They have mis-estimated petty pictures and thought them great (Laemmle's opinion of "His People" is a case in point). They have thrown away great pictures by vulgarizing and pettifying them with hokum. They have imitated big successes like "The Covered Wagon," without realizing at all what made pictures like "The Covered Wagon" big. And they have naturally failed.

Theatres Often Too Good for Pictures

THE industry has been far more sensitive in the matter of theatres. The highbrows may complain about the vulgarity of some of the de-luxe theatres (they are as over-decorated sometimes as an old lady with a past), but the de-luxe theatre was the first big idea that came to the cinema world. It showed that the industry was getting a sense of its own importance; it gave promise that sooner or later the industry would get a sense of its own dignity. There is much in knowing how big you are, and more still in believing how great you can become.

Walking over the great red carpeted spaces of some of these de-luxe theatres, one can forget for a moment the "business angle." The people of this modern maelstrom needed a great scarlet carpet to walk on. In these days of dolls' houses and miniature vestibules, they needed a great entrance hall where they could feel good. It made the weekly visit to the cinema theatre something of an "event." In this higglety-piggle ty modern world, half organized and wholly distracted, people needed "events."

Yet I think the big theatres have dislocated the cinema world for the moment, and I have a mind to say that the pictures are not good enough for the theatres. Too often I have been ushered into one of these great palaces like a princelet, and mounted the great staircase like a modern Jacob, only to find the picture so trivial that I had to unusher myself and descend five minutes after. The hospitality was excellent, the meal terrible. The mountain was laboring hugely and giving birth to mice.

The Smart Young Men

I HAVE felt the same disproportion in another field of the industry. I made a zig-zag voyage to Hollywood, and my zig-zag way took me to theatres and distribution centers all over the country. There, if you like, was the unadulterated "business side" of the industry. It was in touch with the people, and was in the business of serving the people. Now when I think of the really big side of the industry I think of neither the directors nor the producers. Their job is more exacting certainly, and they ought to receive more latitude from a critic. But my point is this: the movie managers and the salesman were a deal more efficient in their job than the production people were in theirs. The salesmanship was better as salesmanship, the showmanship was better as showmanship, than the direction of pictures was as direction. In fact, these smart young men out and about the country were more energetic and original, they were more pre-occupied with their work and had a more complete command of it than the people in Hollywood. The Hollywood people were playing all sorts of futile side games and (I suspect) getting vain on the job and too blown up with easy reputations to put their backs into big and ambitious things.

How Set the Studios Alive?

THIS criticism is commonplace. The producers themselves are coming to be painfully aware of this great disproportion within the industry. They realize (to put the matter in an extreme form) that the movie industry is a Fifth Avenue store selling Fourteenth Street bargains, and they are getting concerned about it. They feel, as I have noted already, that the logical urge of the industry at the moment is toward greater films. The emphasis of interest has come off theatres and is going on to production. The producers are all for intensifying and deepening the world of production. They are all for setting the studios right. I may be wrong, but there is something almost feverish about Famous Players' hankering after new blood and new energy in the creative field.

But how? The only thing that will set the studios alive is an atmosphere of genuine criticism, an atmosphere of discussion: talking about pictures and analyzing them, plotting, planning, thinking, dreaming twenty-four hours of a day, if need be, in terms of cinema. It is all very well to have turned out a good picture and to have made a pretty reputation and earned a lot of money, but that is scarcely an excuse for getting comfortable on the job and lying around on the cushions of flattery and self-conceit. I fear me, there is too much of that in the production end of the cinema world, and it saps its strength more than anything else.

A Hundred Million Must Participate

I KNOW an atmosphere of genuine criticism, one that will really help the industry, is a tall order. Where begin? What are the essentials, the fundamentals?

The very first thing to realize is that all productions, certainly the big ones, must be popular productions. The movie world is being jostled and crowded just now by the highbrows, and while highbrow criticism is often helpful when properly diluted and reapplied, it is at the moment doing far more harm than good. For two reasons. (a) It is prompting wrong themes, themes that can only have a specialized appeal. (b) It is spreading a contempt for the dramatic sentiments of the masses.

Now, the problem of the producers is really a simple one. It is to realize how wide-spread is their world of spectators. It is to realize how simple and fundamental are the dramatic needs of the world crowd which goes to the cinema. It is to take universal themes, or themes as universal as may be, and give them a simple, strong, dignified treatment. Let the treatment be ever so brilliant, let the kick and the flash of the treatment be as powerful as energy and inspiration can make them, but in the end the world crowd (a hundred million of them) must participate in the story.

belong to the story, and the story must belong to them. That was always the way with the great popular stories, the great simple stories that commanded men, and they are the best stories.

The Harmful Highbrows

IN fact, one must begin, not by despising this world crowd which makes up the audience in the cinema but by the believing in it. One must believe that a simple story can be made great, that a simple story does not necessarily mean a collection of hokum. One must believe that this world crowd's demand on the cinema is profound, for all its seeming crudeness and simplicity. That way lies the true future of the cinema. It must forget the special pleas of the little, specialized culture groups. It belongs to the people as no other social institution in the world before. It is the only genuinely democratic institution that has ever appeared on a world wide scale. It is the Internationale of sentiment and emotion.

But listen to the critics. Hicks, they call this world public, lowbrows, cripple wits, sex-seekers. The London *Times* vies with the *American Mercury, Harpers* with *Vanity Fair,* to encourage the movie producers to despise their people. Unfortunately, Hollywood listens. A score of times in Hollywood, I found it affecting men's judgments and spoiling their efforts. I would ask some director about some particularly bad piece of work, ask why it was there when it was quite obvious the director could do better. "Oh," the director would say, "you've got to for the crowd, you must put in the hokum." In fact, the attitude of contempt has paralyzed some of the directors. It gives them an excuse for bad work, it allows them to go easy and save themselves trouble, it enables them to substitute automatic anyhow-work for genuine powerful work.

For Better or For Worse

I WOULD say this: so long as the theme is simple and understandable and near to the heart, there is nothing too good and too dignified for the public. If "The Big Parade" has a lesson for the producers, it is just that. It is a simple thing, treated with honor and dignity.

An atmosphere of genuine criticism must begin with the actual conditions of the movie industry. You must say: here we are with this world public for better or for worse: what can we do with it? Just because the cinema industry is what it is, an institution for the millions, it simply cannot play the hole and corner games of the drawing rooms and the cultural talking shops. It belongs to the strange and primitive animal with lusts in its body and dreams in its eyes which we call the mob.

Discussion of Technique Necessary

THIS opens up the second aspect of genuine criticism. Having got the necessity of making things simple and fundamental into our heads, the job is to get a kick and a flash into the treatment. That is where discussion of the ways and means of cinema dynamic comes in. That is where discussion of technique comes in, discussion of tempo, composition, screen, metaphor and a host of other things. There is too little of it. The newspaper critics might help, but they are too busy gossiping. Of the more ambitious critics I can think of only two or three who have contributed something practically helpful. Taken as a whole, the critics have left the industry in the lurch. They have cursed aplenty, but they have seldom contributed an analytic understanding of the medium that might help directors in their work. So bad and unhelpful has been the criticism of movies, that nearly all the credit for the development of the cinema as a medium must go to the industry itself. That development, heaven knows, has been haphazard and accidental enough. With an atmosphere of clear thinking it would have been much greater.

The Cushions of Complacency

THE worst of it is that Hollywood does not step in and do its own thinking. It progresses, it adds something here and something there, and the movies get better, but there certainly isn't a wind of critical thinking that would blow their stars away. Hollywood takes life easily. I had imagined that I would find there a set of adventurers, men young and eager in a young and eager popular art, working by day and planning and plotting by night, seizing like young eagles on every new method, analyzing, developing, asking themselves questions at all times, why this was good, why this was bad, and how the good might be better. But not on your life! The limousines flashed on the boulevards, and the sun was hot and flannels were white, and everything was for the best in the best of all bourgeois worlds. Reputations were easy and money was easier, and men grew soft on their unexpected wealth and hung around in the purple livery of perfect content. They were good fellows and largely inclined to say pretty things to each other. I missed something. I missed the fever that goes with creative work. I missed the appetite for criticism that goes with ambition. I suspected that instead of craving discussion and asking always for more, they discouraged it, were frightened for it. I suspected, in the end, that they were often not so much concerned with making the cinema great as with serving their own private interests. I talk generally and there are great exceptions like Chaplin, Fairbanks, Von Stroheim, Von Sternberg, King Vidor, Langdon, Raymond Griffith, John Gilbert and others. But I found far too few with ambitious ideas. And worse still, I found that these men were inclined to keep their ideas to themselves. There was no steady atmosphere of critical discussion that was worth more than a nickel or two to the future of the industry.

This it is that must be righted.

Publix-Saenger Form Operating Co.

Expansion Activities Will Embrace Twelve Southern States—Important Development in Theatre Field

ANNOUNCEMENT was made this week of the formation of Publix-Saenger Theatres, Inc., to acquire and operate either directly or through subsidiaries, picture theatres in twelve Southern States. The deal, it is stated, will not affect the management of either the Publix or Saenger circuits.

It is planned to build or buy theatres in North and South Carolina, Georgia, Alabama, Florida, Louisiana, Texas, Mississippi, Tennessee, Arkansas, Oklahoma and New Mexico.

One of the theatres to be acquired by the new company is the New Saenger, which will be opened in New Orleans shortly after the first of the year. Publix presentations will be given at this house.

The deal was consummated by E. V. Richards, Jr., and Julian Saenger, for the Saenger Amusement Co., and Sam Katz, president of Publix.

According to the records of MOTION PICTURE NEWS, Saenger controls 152 theatres in six Southern States directly or through subsidiaries. These are divided as follows: Arkansas, 4; Florida, 2; Louisiana, 48; Mississippi, 21; Texas, 75, and Oklahoma, 2.

The Publix chain in the South covers nine States as follows: Alabama, 8; Arkansas, 7; Florida, 51; Georgia, 18; Oklahoma, 8; North Carolina, 7; South Carolina, 9; Tennessee, 17; Texas, 23. Total, 148.

The Saenger interests are expanding in several States, notably Texas.

Columbia Interests to Build Theatre in Washington

Lou Berman and Harry Weinar, distributors of Columbia product in Philadelphia made public plans this week for an enlargement of their activities by constructing a new theatre in Washington, D.C. The new house will play Columbia pictures exclusively.

Paramount Theatre, New York City, Scheduled to Open on November 19

According to present plans of Famous the new Paramount Theatre, New York City, will open on November 19. The entire audience for the premiere will comprise invited guests. A box has been reserved for Governor Smith, who is expected to attend, and among other guests will be Mayor James J. Walker, of New York, and Thomas A. Edison.

The theatre will be dedicated by the Broadway Association, who are placing a tablet in the lobby of the office structure paying a tribute to Adolph Zukor. The Association will be present at the opening.

The policy of the house, which will seat 4,000, is that of stage presentation and pictures. Popular prices will prevail and the shows will be continuous, including four de luxe performances on weekdays and five on Saturdays, Sundays and holidays.

What is believed by Famous officials to be the largest pipe organ ever constructed has arrived in New York. Though it has taken three years to build, the actual installation will be complete when the theatre reopens.

Iowa M. P. T. O. Holds Meet

Board of Directors Elected with Power of Selecting Officers of Association

The motion picture theatre owners of Iowa had the largest and most enthusiastic convention they have ever held on October 26 and October 27, when a hundred representative film men of the State met at the Hotel Savery for an important conference. The association, which has been maintaining an active office at Des Moines for the past six months and which has worked out the soundest financial program yet attempted through the collection of low priced dues, is in better working condition than it has ever been before and the convention found the exhibitors more ready than ever to back the association in its activities and to stand back of it financially for anything that might be necessary to maintain the headquarters and its activities. E. P. Smith, who has been acting as business manager for the association for the past six months, is largely responsible for the efficiency of the office. Miss Baumgartner, who has acted as the secretary for the office headquarters, has also been very able. At the election of officers held at the convention Mr. Smith was re-elected as business manager and secretary of the association. Mr. Smith has been putting out a bulletin which has also been very helpful in the promotion of co-operation among the film men. He is empowered to select a successor to Miss Baumgarten, who has accepted a position on the stenographic staff of Fox Films.

The officers for the Iowa Motion Picture Theatre Owners Association were selected by a new method at this convention. A board of directors was elected resulting in the selection of Tom Brown of Iowa City, John Waller of Osceola, W. H. Eddy of Indianola, Thomas Arthur of Mason City, and B. I. Van Dyke of Des Moines. This board was empowered to select the officers of the association and also its own chairman and to act upon matters relating to the association which should come up for action. The board elected Mr. Smith to act for the association and selected no other officers.

The members of the resolution committee were empowered to present resolutions for the association following the discussion of the various subjects of interest to the theatre men. Arbitration, contracts, music tax, pictures and plans for the continuation of other activities of the association were discussed. The resolution committee did not present their report during the convention and were given permission to present them at a later date. The members of the resolution committee are Thomas Brown of Iowa City, Arthur Watson of Knoxville and M. R. Blair of Cedar Falls.

The members of the association attended the opening of the new Fox Film exchange offices at 1022 High Street and also the screenings put on at all the exchanges for their special benefit.

This convention of the film men was the first to be held this fall as the September meeting was called off on account of the bad roads at that time. Neighboring associations will have to step to keep up with the enthusiasm of the present Iowa association.

Plan Film Depicting History of Australia

A 9,000-foot picture dealing with the history of Australia is being prepared by the Markets and Migration Department for propaganda purposes abroad, according to a report to the Department of Commerce from Trade Commissioner E. G. Babbitt, Sydney. The picture will embody incidents from Australian history, beginning with the landing of Captain Cook, and ending with the opening of the Commonwealth Parliament at Canberra by the Duke of York next year. It is expected that the film will be ready for release in about a year.

Rosenzsweig & Katz Active in Brooklyn, N.Y.

Brooklyn, N.Y., is one of the liveliest spots in the country when it comes to theatre building activities, several of the more prominent theatre circuits having been hard at expansion programs during the past season.

Rosenzsweig & Katz, in addition to having two houses under consetruction, the New Concord, a 2,000-seat theatre with a 1,000-seat roof garden, located on Fulton Street, and the Liberty Avenue-135th Street Theatre, a 2,200-seat house, are reported as having secured two new sites on which they contemplate building playhouses capable of accommodating any Broadway show or vaudeville act.

Plans in view call for seating capacities of approximately 3,000 in each theatre, the investment probably running in the neighborhood of a million apiece. Location of the sites will be disclosed within a short time, according to Messrs. Rosenzsweig & Katz.

"Palladium," Danish Film, Emigrates to Paris

One of the Danish film companies, Dansk Film Industri, popularly known as "Palladium," has recently removed its entire organization to Paris, France, according to Commercial Attache H. Sorensen, Copenhagen, in a report to the Department of Commerce. The reason for this removal is stated to be the fact that several new films will be taken in the Southern parts of Europe.

Dansk Film Industri is one of Denmark's few film companies. It is a stock company with a capital of 300,000 crowns. The latest production of the company was the "Don Quixote" film. The company will continue to maintain a sales office in Copenhagen.

Plans Under Way for Washington T.O. Meet

Plans for the 1926 convention of the Motion Picture Theatre Owners of Washington, to be held in Seattle on November 9 and 10, are already under way in the Northwest city, and present indications are that several hundred exhibitors from Washington, Idaho, Oregon and Montana will be in attendance for the two days of festivity. J. M. Hone, executive secretary of the M.P.T.O.W. has already announced the appointment of Robert W. Bender, manager of the Columbia Theatre in Seattle, as general chairman.

Mr. Bender's committee, announced this week, will include Carl Reiter, Orpheum Theatre; LeRoy V. Johnson, Liberty Theatre; Floyd Maxwell, Pacific Northwest Theatres; Frank Edwards, Winter Garden Theatre; John Hamrick, Blue Mouse circuit; H. W. Bruen, Pacific circuit; J. A. Bradt, Roycroft Theatre; Lloyd Dearth, Pantages Theatre; William M. McCurdy, President Theatre, and John Danz, Capitol Theatre, all of Seattle. A midnight preview and performance, and a city-wide Movie Ball are among the entertainment features promised for this year's convention.

Realignment in F. P. L. Sales Forces

George Weeks to Head Short Subject Distribution— Schaefer Promoted to Home Office

PLANS now contemplated for the release of short subjects on the Paramount program and continuous expansion in the sales activities of Famous Players have brought about an increase in the home office executive personnel and in Paramount's territorial division of the country for sales purposes.

George W. Weeks will have charge of the distribution of short subjects, if the plans materialize for the creation of that department.

S. R. Kent, general manager, announced that, in the future, Paramount's forty-two exchanges in the United States will be grouped in three main divisions instead of two.

John D. Clark will continue as sales manager of the Western Division as heretofore. Phil Reisman, until recently executive sales head of the Eastern Division, will act in a similar capacity as sales chief of the newly created Central Division. In executive charge as divisional sales manager of the Eastern Division will be George J. Schaefer, who has been promoted from his former position as district manager of Paramount's New England district.

George W. Weeks, who is to head the short subject department of Famous Players-Lasky

Mr. Schaefer is an experienced sales executive whose record of achievement during his years in the field for Paramount have proven his high merit. Several years ago, Mr. Schaefer left a responsible position in the manufacturing field to enter Paramount's first school for salesmen. He quickly demonstrated his unusual ability and was made a special representative of the Paramount sales department. Later he was promoted to branch manager at Boston and subsequently to district manager for New England. He further distinguished himself recently as captain for the Eastern forces in the Paramount nation-wide sales drive.

The addition of Mr. Schaefer to the home office's sales executive forces will enable George W. Weeks to devote more of his time to the distribution and sales problems of the producers outside of the company's own production department which are releasing through Paramount. These producers include the Harold Lloyd Corporation, the UFA company of Germany and British National Pictures, Ltd., of Great Britain. If plans now contemplated for the release of short subjects on the Paramount program materialize, Mr. Weeks will also have charge of the distribution activities of these units.

F.P.-L. Now Acquiring Short Subjects

FAMOUS PLAYERS-LASKY is proceeding with acquisition of product for its new short subjects department.

A deal has been closed with M. J. Winkler Prod., for a series of short subjects, release to begin next September. There will be five subjects in each of the series. Existing series, such as the Alice Day Comedies and Krazy Cat Cartoons, are not included in the deal.

It is reported Famous is negotiating with James A. Fitzpatrick for his Famous Music Masters series. This would not include the Famous Melody series, now being released through Pathe.

Hammons Declines Comment on Alleged Deal

REPORTS were current in New York this week of alleged negotiations between Famous Players-Lasky and Educational for a merger or some sort of alliance.

When these reports were brought to the attention of E. W. Hammons, President of Educational, he declined either to confirm or deny them. "I have nothing to say," Mr. Hammons declared.

Canadian Production Plans Forming

Famous Players and Cranfield & Clarke Among Those to Establish Studios in Dominion; British Quota Still Pending

WHILE the Imperial Conference in London considers a British Empire film quota, two important moves became known this week which may make Canada an important production centre, regardless of any quota legislation which may be passed. One was the entering of a $15,000,000 corporation in British Columbia by Famous Players, to erect a studio, and the other was the acquisition of a studio by Cranfield and Clarke in Canada. The latter firm has made no definite announcement, but is known to have been working for some time on plans to produce in Canada, England and India, primarily for the British Empire market.

No definite information was available this week on the plans of other companies in this direction, but it is logical to assume that if the British quota should become a reality there would be a decided move toward Canadian production. Cranfield and Clarke will use American-trained players and directors who are British citizens, of whom there are a large number, and in this way, by producing with Canadian capital, will have strictly British-made films, if the specifications for these are as anticipated.

A $15,000,000 corporation has been entered at the Parliament Buildings, Victoria, B.C., under the laws of the Province of British Columbia by Famous Players Canadian Corporation, Toronto and Vancouver, B.C., for the purpose of establishing a moving picture studio of extensive proportions in British Columbia.

With the incorporation of the company in British Columbia, announcement was made that Famous Players-Lasky Corporation had undertaken, through the incorporated organization, to establish producing facilities for the making of pictures in Canada to qualify under the much-discussed quota plans of Great Britain and various Dominions of the Empire, as well as in foreign countries where a contingent plan has been or may be adopted.

It was stated at Victoria, the Provincial capital of British Columbia, that Famous Players is now branching out into an International producing organization and that, besides the producing in Canada, arrangements were being outlined for production in England.

Some time ago the information was divulged at Ottawa, the Canadian capital, through Government channels, that a large U.S. film company was contemplating the erection of a large studio either at Ottawa, in eastern Canada, or on the Pacific Coast to make pictures that would be acceptable under British and foreign quota requirements.

Mergers an Inevitable and Necessary Move Toward Progress, Says Kennedy

MERGERS and consolidations of film companies are a logical and necessary development for economy and progress, in the opinion of Joseph P. Kennedy, president of Film Booking Offices, who returned from Hollywood on Wednesday. His recent statements on the Coast concerning mergers were interpreted as forecasting a merger between F.B.O. and Universal, which he immediately denied.

He stated his belief, however, that further mergers would come, and that F.B.O., as well as other companies, would find it necessary to merge with other companies and would find it necessary to acquire theatres, either through acquisition or through consolidation with distributors already owning theatres.

These moves, he believes, will react to the benefit of the entire industry, replacing costly duplication of effort with economy and efficiency, and opening the way for greater progress in every direction than ever before.

Several important deals for F.B.O. distribution abroad are pending, he stated, and will be announced shortly.

Sam Wood, Mr. Kennedy announced, has been made associate producer for F.B.O., and will assume this post after directing a picture for M-G-M. This is the first instance in this country in which a director has been placed in such a position.

TwoMoreMassachusettsHouses

One for Friend Interests in Worcester; Famous to Lease New Springfield House

ACCORDING to present plans Famous Players will have a new house in Springfield and the Arthur Friend interests one in Worcester in the near future. Agreements have been signed whereby the Standard Oil Co. will build a motion picture theatre seating 3,500 at the corner of Main and State streets, Springfield, Mass., costing upwards of $1,200,000, which Famous Players have agreed to lease for a period of 25 years at an annual rental of $100,000.

All papers are signed for the new house with the exception of one of the four parcels of real estate which are desired for the site. It is expected that this agreement will be signed within a few days.

The site selected is in the very heart of the shopping district opposite the new Massachusetts Mutual Life Insurance Co. building.

Plans and specifications have been filed with the building department at Worcester, Mass., for a new theatre which will seat 3,600 people and which it is planned to erect at Main and Central streets. This theatre, built by the Arthur Friend interests, will still further increase the city's playhouses, the Poli and Daniels & Hodgdon theatres now nearing completion.

If the permit is granted, the theatre will be the largest in the city. The building will be five stories high and will have three stores on Main Street in addition to the theatre entrance and lobby.

Milwaukee Has 11 New Houses

Plans Announced for Two More Uptown Theatres; Cost About Million

WITH plans announced this week for the erection of two new theatres in the uptown section of Milwaukee theatre construction for that city has now reached a total of eleven houses.

One of the two announced this week will be erected on National Avenue, between Twenty-first and Twenty-second Avenues, by the National Layton Improvement company at an approximate cost of $750,000 and the other, figured at $310,000, will be located on Tentonia Avenue just south of Twentieth Street. The latter house is projected by the Badger Building Service, Inc.

These playhouses with nine other similar projects either contemplated or under construction, will add approximately 22,500 seats to the capacity of neighborhood theatres. The new buildings involve a total cost of about $6,225,000.

The National Avenue Playhouse, seating 2,500, a two-story building, will be 150 feet square, and will contain six stores and apartments. The building will be designed like an Italian stadium.

The northside building will face on Tentonia Avenue, and will extend back to Twentieth Street. The auditorium, seating about 1,400, is ninety feet wide, and the ground floor plan provides for a building 135 feet from north to south. Besides the theatre, the building will contain four stores, each 50x100 feet.

Excavation is to be started this fall.

In And Out of Town

NED E. DEPINET and A. W. Smith, Jr., First National sales managers, who left for extensive tours of their territories immediately following the recent franchise-holders' convention at French Lick Springs, Ind., have returned to the home office in New York with reports of brisk business in their divisions.

SAILING from New York on the Majestic on October 29th, Joe Brandt, president of Columbia Pictures, is making a tour of eight weeks of Europe for the purpose of getting first-hand information regarding the film conditions in Great Britain and on the Continent. He expects to be gone for eight weeks.

J. J. MADAN, one of the managing directors of the Madan Theatres, Ltd,. distributors and exhibitors in India, with principal offices in Calcutta, is completing a two weeks' stay at New York following a trip of inspection to Hollywood. He sails for Europe in the near future and may visit one or two Continental studios before returning to India.

JOSEPH McCONVILLE, a resident of Boston and franchise holder for Columbia product in New England, is now in New York for a conference with Columbia executives. His visit is primarily for the purpose of arranging for the showing of the Columbia production, "Sweet Rosie O'Grady" in New England territory.

A RECENT arrival at the home office of Cranfield and Clarke in New York is George Balsdon of Montreal, Quebec, who is conferring with Col. W. F. Clarke on the company's various exchanges.

F. P. Canadian Corp. Shows $69,974 Profit Increase

FAMOUS PLAYERS - Canadian Corporation, Limited, Toronto, showed profits from operation for the fiscal year ending August 28 last of $800,581, before depreciation, interest and proportion of deferred charges were accounted for, according to the seventh annual report of the company just presented by J. P. Bickell, vice-president, Toronto. This compares with $703,607 for the previous 12 months. The allowance for depreciation for the year was $265,408, which compared with the previous corresponding reduction of $180,000. After deducting bond and mortgage interest and deferred charges. the net profits were $399,639. There remained a surplus of $281,005 to be brought forward for the new year, as compared with $215,401 on August 29, 1925.

The consolidated balance sheet capital assets in theatre properties of $5,038,503. Franchises, contracts, leaseholds, etc., are carried at $8,606,039 and investments in affiliated companies $748,255. The capital stock is $12,700,900 and current liabilities are shown at $267,270. Accounts receivable are $206 555; cash on hand, $381,177; prepaid taxes, insurance, etc., $118,321. Advances to affiliated companies secured by mortgages amounted to $162,050.

M-G-M Forming Short Subjects Dept.

Definite Announcement About Jan. 1, Says Nicholas M. Schenck; Foreign Market Big Factor

DEFINITE announcements concerning the short-subjects department which Metro-Goldwyn will launch next September will be forthcoming from that organization about the first of the new year, Nicholas M. Schenck this week told a representative of MOTION PICTURE NEWS. Plans to inaugurate a complete schedule of shorts in September, 1927, are now being developed and while the work is progressing rapidly with many specific details already settled, Mr. Schenck said that no detailed statement would be made until January, when the completed arrangements will be published to the trade.

M.-G.-M.'s entry into the short-subject field stresses again the important influence which the international aspect of motion picture production and distribution exercises on the industry in this country. For it is a condition facing the film distributor in foreign markets which, more than any other one thing, precipitated this move. Due to the fact that exhibitors in foreign countries are accustomed to signing "complete shows," the distributors in those markets are forced to offer a service covering features, short comedies, novelties and news reels. This condition has made it necessary for American producers and distributors operating their own agencies abroad to buy the foreign rights to short subjects produced by other companies.

This foreign rights buying and selling of outside product has proved a costly business operation, representing a necessary adjunct to rather than a part of the business organization of the distributor. This condition existing in the markets abroad forced the issue, which resulted in the step which M.-G. will take in short-subjects production, according to Mr. Schenck.

A CORRECTION

OWING to a typographical error, New Orleans was omitted from the compilation of weekly attendance figures in the key cities, printed in MOTION PICTURE NEWS last week. The addition of New Orleans brings the total key city weekly patronage at picture theatres up to 22,055,466, and the number of theatres in these cities to 3,238.

Detailed figures for New Orleans follow: total average weekly attendance, 289,100. First Run and Zone First Run Theatres—5. Average weekly attendance—67,100. Class B Theatres—5. Average weekly attendance —59,000. Class C Theatres—20. Average weekly attendance—118,000. Class D Theatres—25. Average weekly attendance—45,000.

The short-subjects activities of M.-G. will be maintained as a separate department of that company. A special sales force will be formed to handle this product at the exchanges of the company, just as the production work will be maintained as added activity, distinct from the studio organization making features. Also, the short subjects will be separately sold, Mr. Schenck said.

According to reports current for some time, Hal Roach will produce short comedies and some feature-length pictures for Metro-Goldwyn distribution. The Roach contract with Pathe will expire in September, 1927. No announcement of a contract under which Roach will produce short subjects for Metro-Goldwyn has been made by either party concerned.

A complete short-subject service, covering comedies, scenics, novelties, etc., is being planned and it is expected that the announcement to be made in January will include outlines of a release schedule, starting in September, containing a wide range of subjects.

$33,050,729 Income of 1288 Companies

Figures Based on Tax Returns for 1924, from Producing and Theatre Companies; Advertising Expense Decision Rendered

ACCORDING to a report made public this week by the Bureau of Internal Revenue income tax returns were filed by 1,656 corporations operating picture theatres and 295 producing corporations last year, covering operations of 1924.

Of this total, 481 theatre corporations and 182 producing corporations failed to show a profit, it is indicated. The 1,175 theatre corporations which paid tax, had an aggregate net income of $16,051,798, from which they were permitted to deduct $1,192,565 as loss in prior years, the income and profits taxes collected from the remaining balance totaling $1,616,529. The 113 profitable producing corporations had a total net income of $16,998,931, from which only $180,144 was deducted as prior year loss, the total tax collected being $2,086,834.

The 481 theatre corporations paying no tax had an excess of $2,187,502 in deductable allowances over gross income, while the 182 producers had an excess of $4,525,459.

Total taxes paid by corporations in the industry were $3,703,363. In addition, returns were filed by 482 other theatre corporations and by 3,252 corporations in the amusement field whose main business was not precisely defined. Total income and profits taxes paid by the incorporated amusement industries totaled $8,038,076.

Corporations in the motion picture industry expending large sums of money in advertising and promotion campaigns over a period of years must be able to segregate the amounts allocable to capital for the building up of future business and to current expense for the maintenance of current business, if any part of such expenditures is to be deducted in income tax returns as invested capital, under a decision just rendered by the United States Board of Tax Appeals, at Washington, D. C.

The decision of the board upheld the refusal of the Commissioner of Internal Revenue to permit such a deduction in a case where the taxpayer was unable to submit evidence to show that any part of the money expended for advertising should be considered as capital invested. The board's findings were based solely on lack of evidence, the decision approving the contention that invested capital may include a proper part of amounts expended for promotion.

"There can be little doubt in the minds of reasonable men fairly acquainted with modern business that promotion expenditures like those before us have a significance similar to the investment in more tangible assets," the board declared. "They fertilize the field for new production. The free distribution of samples at the State fair is justified only if it lures a new customer. It was risking new capital in the business in the hope of future profits —making an investment. Whether this investment is to be called good will or trade name or trademark, or something else, is unimportant.

"Generally and theoretically it is safe to say that some part of the cost of a campaign or system of promotion may be of permanent significance and may be regarded as a capital investment rather than a deductible expense."

No'west M.P.T.O. in Arms Against Damaged Prints

Motion picture theatre owners of the Northwest will co-operate as an organization with the Minneapolis Film Board of Trade in engaging a traveling operator-inspector to combat the damaged print menace in this vicinity. The operator-inspector will act as an instructor for men who are not handling their projectors properly and will also make repairs where authorized by exhibitors.

Net Earnings on Loew's, Inc., Stock About $6.25 a Share; Increase Over Past

ACCORDING to the "Wall Street News" net earnings of Loew's, Inc., for the year ended August 31, are expected to equal $6.25 a share on the 1,060,780 capital stock outstanding. Contrasted with this report is $4.41 a share in the 1925 fiscal year and $2.76 a share in the preceding year. In the 40 weeks ended June 10, 1926, Loew's reported net income of $5,244,193, after charges and taxes, is equal to $4.91 a share, the publication states.

Declaring of an extra dividend of $1 a share, in addition to the usual quarterly dividend of 50 cents a share, both payable Dec. 30 to holders of record Dec. 13, is in line with general expectations, although action was taken a few weeks earlier than anticipated. The publication states, continuing:

"From every standpoint the past fiscal period was the most successful ever experienced by Loew's, Inc. In addition to enjoying record earnings the corporation has continued to carry on extensive expansion projects which should reflect in higher future returns.

"Financial position of Loew's, Inc., as of June 10, 1926, was strong. It had net working capital of $26,025,316 with the ratio of current liabilities to current assets about 7½ to one. Cash on that date amounted to $9,780,723.

"Loew's, Inc., paid an initial dividend of 50c. a share on Feb. 2, 1920, which rate was continued quarterly to and including May 1, 1921. None were paid thereafter until Dec. 31, 1923, when 50c quarterly was again distributed and dividends on that basis have been paid regularly since. With the declaration of the usual quarterly dividend of 50c. on Tuesday, the stock continues on the regular annual $2 basis, with $1 extra this year."

Pictures Will Aid Physicians

Hays Points Out Uses in Address to Montreal Convention of Surgeons

AN outstanding feature of the meeting of the American College of Surgeons in Montreal on Friday of this week was the appointment of a special committee to develop the broadest possible use of motion picture films in medicine and surgery and thus to add "another great instrument to the doctor's kit," an expression used by Will H. Hays in his address before the body. Mr. Hays was invited to be honorary chairman of the committee.

The plans, which are the result of joint discussion between the officers of the American College of Surgeons and Mr. Hays, contemplate study and classification of the films now available, analysis of possibilities for future picturization, development of the best preparations and more effective use of pictures for both professional and lay service, and a study of demand for films as a preliminary move toward manufacture of those needed.

In his address Mr. Hays pledged the assistance of the organized motion picture industry to the development of the whole purpose. He outlined the advantages of the motion picture in helping the doctor teach the value of health and the importance of proper living and said he hoped to see the picture film in every clinic and class room where the doctors of today and tomorrow are being trained.

He also prophesied its use by the diagnostician studying it for movements and phases of a case which only the camera can bring out. Moreover, said Mr. Hays, it will preserve for future generations the technique and operative skill of the eminent surgeons of the day. Motion pictures will also bring the work of these masters to students in every part of the world.

Minnesota Town Votes on Sunday Shows Issue

Thief River Falls, Minn., voted this week on Sunday shows. Returns are not yet in but the city council submitted with the regular State and county tickets a ballot calling for expression of public opinion on the "Blue Sunday" question. The action was taken after a petition had been presented asking that Sunday motion picture shows be prohibited by ordinance.

The question, however, calls for a decision on other business as well as pictures and results will be felt all down the line if it is found that the measure has succeeded.

Proposal of the city council of Rockwell City, Ia., to prohibit everything but serving of meals and filling of drug prescriptions caused withdrawal of several names from a petition there for the closed Sunday.

Four of five oil station men who had signed a petition circulated by ministers of the city withdrew when they found it would affect their business as well as the picture business.

Large Theatrical Building Program in Africa

The African Theatres, Ltd., have embarked on a comprehensive building program which will give all the important cities in South Africa modern theatres and cinemas of the latest design, according to Trade Commissioner Perry J. Stevenson, Johannesburg, South Africa. The first, Prince's Theatre in Durban, was opened in July and is a moving picture house with accommodations for 1,750 that compares favorably with the best types of houses in the United States. An all-purpose theatre at Pietermaritzburg of equal size is the second important development in the sceme, while two new theatres are planned for Johannesburg. In Cape Town a cinema house is contemplated, as is also a combined vaudeville and picture theatre and a second picture house as well. Bloemfontein, Port Elizabeth, and Kimberley are also included in the building plan, while a number of theatres and picture houses are to be remodeled and renovated.

M.P.T.O.K.-M Directors Accept Cook's Resignation

The resignation of C. E. Cook, business manager of the M.P.T.O. Kansas-Missouri, formally was accepted by the board of directors of that organization this week. Mr. Cook had been with the M.P.T.O.K-M since September 1, 1921, and virtually grew with the organization from a small association to one of the strongest exhibitor bodies of the Middle West. Temporarily, until a successor can be found, President R. R. Biechele is serving in place of Mr. Cook at the organization's headquarters at 128 West Eighteenth Street, Kansas City. Mr. Cook is considering several offers of positions, all of which will not take him away from the "movie row" he has grown to love.

Plans in the Making for Texas M. P. T. O. Meet

THE convention of the Motion Picture Theatre Owners of Texas to be held at the Baker Hotel in Dallas on November 16th and 17th, is being arranged by W. S. Waid and Colonel H. A. Cole, respective manager and president of the organization.

Eli Whitney Collins, president of the national M. P. T. O., is scheduled to deliver an address to the Texas body on "Organization," which address it is expected will be of benefit in easing the organization back into a more harmonious affiliation with the M. P. T. O. A. No effort is being spared by Mr. Wade and his associates to make the convention a thing to be remembered by all who attend. The entertainment this year will excel that of former years by a great margin, two special acts having been booked through a Chicago agency. One of the outstanding features of the meet will be a golf tournament. Every exhibitor, exchange manager and salesman must have a mustache as the primary requisition for entering the tournament. Equipment houses, organ manufacturers and other accessory dealers have already purchased display space at the convention headquarters.

Hays Letter Affirms "Hands Off" Policy

Arbitration Resumed in Minneapolis; Indications Point to Satisfaction With Stand Outlined in Reply to Committee Appointed at Battle Creek

THE "open for business as usual" signs will be reposted over entrances to the halls of arbitration in the nine States represented at the Battle Creek "protest meeting," as the air cleared following the receipt of the Will H. Hays letter to William A. Steffes, as chairman of a special committee, in which the head of the M.P.P.D.A. affirms the "hands off" policy with respect to arbitration boards. The Hays letter, dated October 25, was written in reply to a letter signed by representatives of the nine States of the exhibitor organization which met two weeks ago in convention at Battle Creek, wherein Mr. Hays was requested to instruct distributor members of arbitration boards to render their decisions on cases under dispute according to the facts of the case itself and permit no other considerations to influence their judgments.

"I am thoroughly sympathetic, of course, to the suggestion that everyone should keep 'hands off' of our various boards of arbitration," Mr. Hays declares in his letter. "No one should ever suggest to any member of an arbitration board, whether he be an exhibitor or a distributor member, how any case should be decided or what the arbitration board or any individual member should do in any case."

With regard to objection to certain letters which it was claimed emanated from the Hays office, Mr. Hays says that reference evidently is made to letters from the home office of the Film Boards of Trade, as no letters covering such subject matters are sent by his office, and expresses the wish that if copies of the objectionable letters are easily accessible that they be forwarded to him, as such action "might be fair to the home office of the Film Boards of Trade." However, no insistence is made on this point, the letter continuing:

"It is so thoroughly right, as you say, that 'distributor members of arbitration boards should be free from all criticism' in order that they may make the decisions which 'their consciences and good judgment may dictate' that I do not ask you for any details but am requesting Mr. Pettijohn, general counsel of the Film Boards of Trade, to address a communication of the nature you suggest to each of the thirty-two Film Boards of Trade immediately. The only suggestion which the Film Boards or the Arbitration Boards should have from the home office of the Film Boards of Trade is that they follow the rules of arbitration, that they base their decisions on equity and justice, that they arbitrate, of course, only those questions which are arbitrable and that they keep strictly and always within the law."

The resumption of arbitration in Minneapolis is taken as an indication that the Hays stand as expressed in his letter meets with the entire satisfaction of the committee named at Battle Creek convention, and that the exhibitors regard this affirmation of the "hands off" policy as a safeguard to the future of arbitration.

New Synchronizing Devices Announced

Remaphone Introduced in Washington Theatre; British Acoustics Making New Talking Film; Pallophotone Sponsors Silent

TWO new devices for synchronizing music with pictures were announced this week, the Remaphone, invented by Robert E. Machat, which was introduced recently at the Wardman Park theatre in Washington, N.C., under the auspices of the Motion Picture Guild, and that being made in London at the Gaumont studios by British Acoustic Films, Ltd., in which A. C. and R. C. Bronhead and the Gaumont Company, Ltd. are interested.

The Remaphone, which name is coined from the inventor's intials plus the phrase 'aphone', consists of a Victor "Candenza" Electrola, which works on five tubes, with two turning tables connected by a shaft to the two projection machines in the booth, the loudspeakers for amplification being located backstage. Through these means, according to Machat, perfect synchronization of picture and music is obtained. The ordinary stock records, manufactured by the various symphony orchestras are used. In order to get a certain piece of music from a record, a mat, devised by Machat, is used covering the unnecessary parts of the record.

Mr. Machat does not claim the device is a "talking picture," nor for presentations, but "it merely furnishes incidental music for the picture." He states that it will soon be available to all exhibitors.

Production on the British Acoustics "Talking film" has been going on for some time at the Gaumont studio at Shepherd's Bush, outside of London, says the statement from that company which also announces the invention is "fool-proof."

The sound-recording devices, it is said, not only give greater scope in pictorial production, but also in the photographing of tonal vibrations, thus securing greater volume for individual sounds simultaneously recorded.

Certain tonal vibrations which have offered difficulties in other sound-recording processes has, it is said, been successfully reproduced in British Acoustic Films.

It is further claimed that the system is the only one which is, even at its present stage, immediately applicable to ordinary film production, and that it can be used for exterior and interior scenes with equal ease.

The apparatus required in the projection-box is, it is said, simple and economic. In fact, the handling of the films is described as being so easy that any operator should be able to project them. When actually running they require no more attention than an ordinary film. All the instructions necessary to give the operator can be printed on a visiting card.

U. S. Films Lead in Antipodes, Report Shows

The dominance of American films in Australia is indicated by the censorship report for 1925, details of which have just been received at the Department of Commerce in Washington, D.C., from the vice consul at Melbourne, in which it is shown that of a total of 1,763 films totaling 24,021,708 feet for all copies, imported during the year, 1,555, totaling 22,841,912 feet, were produced in the United States. The United Kingdom was a poor second with 146 films, totaling 664,004 feet.

Less than half of the imported films were dramatic, such imports totaling 721 films, of which 674 films, with a total footage for all copies of 18,453,808, were from the United States; 25 films, totaling 303,289 feet, from the United Kingdom, and 22 films, totaling 464,811 feet, from other countries.

There is no great ground for criticism of the character of American films. Of the total imports from all sources, 1,324 films, including 322 dramatic pictures, were passed unconditionally by the censors. Eliminations were required in 371 films, of which 331 were dramatic, before they were passed, and the number of rejections was but 68, all of which were dramatic.

Increased powers of control over motion pictures and film advertising have been given the Australian censorship office by new regulations issued by the customs department, it is reported to the Department of Commerce by the American trade commissioner at Sydney.

A significant addition to the existing regulations, it is stated, is one prohibiting the export of any film the exhibition of which is undesirable in the public interest, or which is likely to prove detrimental to the Commonwealth. This regulation, it is believed, may affect the export of "For the Term of his Natural Life," now being produced in Australia.

The new regulations also give the censor much more complete control over advertising matter for use in Australia in connection with the exhibition of motion pictures.

Will Appoint New York Censor

State Regents Formulating Plans for Conduct of Dep't. After Jan. 1

PRODUCING companies, as well as exhibitors, will be keenly interested in plans now being formulated by the New York State Department of Education, relative to the censoring of film on and after January 1. At a meeting of the State Board of Regents at Albany this week, considerable time was spent in discussing the censorship of pictures and the policies of the department when it takes over the work now being done by the New York State Censorship Commission, which is abolished as a body on December 31, under the program of consolidation and reorganization of state departments.

It is proposed to name a man within the next two or three weeks, who will have charge of the censorship and whose viewpoints will dovetail with those of the Board of Regents. There is no possibility, it is said, of any one of the three present censorship commissioners being named to the post. While the person appointed will not assume office until January first, the idea of an early appointment by the Board of Regents is to enable the person to make a comprehensive study of censorship and report to the Board. His suggestions will unquestionably find favor with the Board of Regents.

Two or three things have already been definitely settled in connection with the manner of censoring pictures under the direction of the Department of Education. For instance, there will be no attempt to do any censoring outside of New York City, the plan being to maintain the present offices in the metropolis. It is certain, however, that there will be some lopping off of employees at the offices of the Commission. The private secretaries to the commissioners are certain to go, and other exempt positions, which are regarded as needless, will also be done away with.

No drastic changes are being advocated at the present time relative to the method to be employed in reviewing pictures. The State Department of Education will insist, however, that pictures be reviewed as expeditiously as possible, in order that producing companies may not be held up in distribution.

Of course there is always the possibility of bills being introduced in the Legislature calling for the absolute doing away with motion picture censorship in this state. It is said that even this early there are indications that such bills will be placed before the Legislature during the coming winter, and undoubtedly there will be as stiff a fight on the question of censorship at the next session as there has been in times past.

Ohio Interests Fight Music Tax

M. P. T. O. of State to Discuss Situation at Columbus Meet; to Resort to Legislation

A UNIFIED fight by several Ohio interests against the music tax which is imposed on various institutions by the American Society of Authors, Composers and Publishers probably will grow out of the convention of the Ohio Motion Picture Theatre Owners of Ohio, to be held in Columbus Tuesday and Wednesday, November 9 and 10.

Business Manager P. J. Wood, of the Ohio Motion Picture men, and Robert O'Brien, of the Ohio Hotel Association, will arrange for a conference here which will follow the movie men's convention, and which will include theatre owners, broadcasters, hotel managers and directors of dance halls.

All these organizations, Mr. Wood says, feel that they are being unjustly dealt with under the present law, which imposes a large tax on every piece of music played. So the motion picture men will lead the way to a combined fight from Ohio, which will be carried on in Washington. Through legislation the combined interests will try to have the law amended.

William M. James, president of the James Amusement Enterprises, and head of the motion picture men's state body, has added the William James cup to the four which are to be given winners in the golf tournament which precedes the convention on Monday, November 8. Other cups will be given by the Columbus Dispatch, the Ohio State Journal and the Columbus Citizen. Columbus exhibitors will add other prizes.

Speakers at the convention will be J. J. Thomas, Mayor of Columbus, James Maddox, president of the Columbus Chamber of Commerce and a former exhibitor; C. C. Pettijohn, general counsel for the Will Hays organization; Eli Whitney Collins, president of the Motion Picture Theatre Owners of America, and Martin J. Quigley, editor of Exhibitors' Herald.

Convention headquarters will be at the Neil House and the high light will be a banquet and program of entertainment there on the evening of Tuesday, November 9.

Warners Deny Negotiating For Grauman's Egyptian

Current reports for the last week convey the information that Warner Bros. were negotiating for the purchase of Sid Grauman's Egyptian Theatre in Hollywood, where "Don Juan" is playing to capacity audiences. Albert Warner this week emphatically asserted that there was nothing to the story, stating that the installation of the Vitaphone in the Grauman house, the first instrument to be installed on the Pacific Coast, would only bring Warners and Mr. Grauman in closer contact. There has been no talk of purchasing by Warner or selling by Grauman, Mr. Warner declared.

Theatre Company Formed in Columbus, Ohio

MESSRS. ABE AND JULIUS SCHWARTZ, who were formerly associated with Dr. B. I. Brody in the Broadway Circuit Company, are starting to form a new circuit of their own. To this end they have incorporated the Intercity Amusement Company in Columbus. This company will buy and operate a string of motion picture theatres in Northern Ohio exclusive of Celeveland. It is the intention to keep out of Cleveland entirely. Their first acquisition is the Utopia Theatre, of Painesville, purchased last week from Jacob Stein. The Utopia is a first-run house of 1,000 seats. It is being entirely renovated, redecorated and re-equipped with electric signs and the latest operating facilities. The split-week policy of the house now in operation will be continued. Jack Shulman, secretary-treasurer of the Intercity Amusement Company, has been appointed manager of the Utopia. Messrs. Schwartz severed their connection with the Broadway Circuit Company when Universal bought a half interest in it.

Three Companies Incorporate During Past Week

Motion picture companies incorporated in New York State during the past week showed the following capitalization and directors, according to charters granted by the Secretary of State: Amateur Motion Picture Equipment Corporation, $300,000, L. L. Cook, C. R. Schreiner, C. W. Gould, New York City; Miracle Enterprise Corporation, $20,000, Louis Berman, William L. Price, Morris Wolf, New York City; A. L. A. Film Trading Corporation, capitalization not specified, A. Leonard, M. Gerst, E. Bregstein, New York City.

Insurance Policies of Late Film Star $143,799.32

The International Life Insurance Company of St. Louis, Mo., a few weeks ago sent a check for $143,795.32 to the Associated Holding Corporation in full settlement of life insurance policies on the life of Barbara LaMarr, the late lamented film luminary.

The policies had been taken out by the Authors' Stage and Screen Plays, Inc., the organization for which Miss LaMarr worked, and later assigned to the Associated Holding Corporation.

Reformers Seek Removal of Mayor of Paulding, Ohio

The latest development in the war over Sunday shows in Paulding, O., is the endeavor of the town's "blue" element to remove the mayor from office, following the refusal of the grand jury to indict the proprietor of the Delta on a charge of violating the "blue" law. The petition for the removal of the mayor bears thirty-eight signatures and is the result of the alleged aid that the mayor rendered the theatre in its move against Sunday closing.

F. N. Has Five Nov. Releases

List Includes "Twinkletoes," "Silent Lover," "Stepping Along" and "Midnight Lovers"

"TWINKLETOES", a John McCormack production starring Colleen Moore, heads the list of five First National releases for November. The other productions are "The Silent Lover," "Stepping Along," "The Unknown Cavalier" and "Midnight Lovers."

"Twinkletoes" is Colleen Moore's film version of the Thomas Burke story of London's Limehouse. The story is serio-comic, and has a surprise in that the star appears in blonde curls, necessitated by the demands of the part. In the support in "Twinkletoes" are Kenneth Harlan, Tully Marshall, Gladys Brockwell, Lucian Littlefield, Warner Oland, John Philip Kolb, Julanne Johnston and William McDonald. Charles Brabin directed. It is scheduled for release November 28th.

"The Silent Lover," a Carey Wilson production in which Milton Sills has the stellar role, is set for release on November 21st. This is the screen adaptation of the Lajos Biro play "The Legionary." George Archainbaud directed. Besides Sills the cast of "The Silent Lover" comprises Natalie Kingston, William Humphrey, Arthur Edmund Carewe, William V. Mong, Viola Dana, Claude King, Charlie Murray, Arthur Stone, Alma Bennett and Montague Love.

"Midnight Lovers" features Lewis Stone and Anna Q. Nilsson and is scheduled for release on November 7th. John Francis Dillon directed. The scenario was prepared by Carey Wilson from the play, "Collusion," by J. E. Harold Terry.

Johnny Hines' current comedy is "Stepping Along," which he made in New York. It is to be released the week of November 14th. Mary Brian plays opposite the comedian. Others in the cast are William Gaxton, Ruth Dwyer, Edmund Breese, Dan Mason and Lee Beggs. Charles Hines directed "Stepping Along," which was produced by C. C. Burr.

Ken Maynard's "The Unknown Cavalier" is also to be released the week of November 14th. This is the cowboy star's second Western for First National. Charles R. Rogers, who produces the Maynard Westerns, has gathered a cast for "The Unknown Cavalier" which includes Kathleen Collins, David Torrence, T. Roy Barnes, James Mason, Otis Harlan, Josef Swickard and Tarzan, the horse.

2 Warner Films in November

"While London Sleeps" and "Millionaires" Listed for Release

THE fourth and fifth of the Twenty-Six Warner Winners scheduled for release this season are listed to go to exhibitors during this month. Previous Winners now on the market include "Across the Pacific," "My Official Wife" and "Private Izzy Murphy."

"Millionaires" is a feature comedy suggested by the E. Phillips Oppenheim book, "The Inevitable Millionaires," Louise Fazenda and George Sydney are featured and the supporting cast includes Vera Gordon, Nat Carr, Helene Costello, Jane Winton, Arthur Lubin, Otto Hoffman and William Strauss. Herman Raymaker directed and it will be released November 13.

Rin-Tin-Tin is starred in "While London Sleeps," which will be on the market November 27. Walter Morosco, who wrote the story, also directed this vehicle which has the Limehouse district of London for its locale. Helene Costello has the leading feminine role and the remainder of the cast is made up of Walter Merrill, De Witt Jennings, Otto Mattiesen, Carl Stockdale, John Patrick, George Kotsonaros and Les Bates.

F. B. O. Selects Players for Two Specials

THE casts of two special F. B. O. productions, "Don Mike" and "Tarzan and the Golden Lion," have been announced at the home office of F. B. O. "Don Mike" stars Fred Thompson and he is assisted by Ruth Clifford, William Courtright, Albert Prisco, Noah Young, Tom Bates, Morma Marie, Clark Comstock, Joyce Goad and Margaret Morris.

"Tarzan and the Golden Lion" calls for large and striking sets and these are now standing on the F. B. O. lot awaiting the shooting of the story and the recovery of James Pierce, the star of the picture and a discovery of F. B. O., who is now laid up as a result of injuries suffered in an automobile accident. The supporting cast is as follows: Fred Peters, Edna Murphy, Harold Goodwin, Dorothy Dunbar, D'Arcy Corrigan, Boris Karloff, Robert Bolder and Jad-el-Bar, "The Golden Lion."

Will Handle Wm. Fairbanks Throughout Canada

This week saw final contracts signed between L. Rosenfeld of Independent Films, Ltd., of Canada and Sam Sax of Lumas Film Corporation for the handling of the series of eight William Fairbanks starring vehicles in all parts of the Dominion by Independent Films, Ltd., of Canada. This agreement gives Mr. Rosenfeld a one hundred percent distribution of Lumas releases as he has handled all of the Sax releases since their inauguration. Mr. Rosenfeld returns to Canada taking with him prints and advertising matter on three Fairbanks subjects, "The Mile a Minute Man," "Through Thick and Thin" and "The Winning Wallop."

6 Big Pictures
Starring
George Walsh
You'll want them all!

The Film Daily said in its review of

A Man of Quality

Good Bet . . .

Will send them out satisfied . . .

George Walsh is staging a real comeback . . .

Excellent
PICTURES CORPORATION
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Bowers and Bosworth in Corinne Griffith Vehicle

The principal supporting roles in "Purple and Fine Linen," Corinne Griffith's next starring feature for First National, will be portrayed by John Bowers and Hobart Bosworth. The story, which was written by May Edington, has already been put into work under the direction of James Flood, who also directed the star in the recently completed "The Lady in Ermine." The picture will be made at the Metropolitan studios in Hollywood and with the same technical crew that handled the last two Corinne Griffith pictures. Scott R. Beal is to be the production manager and William Goetz first assistant to Director Flood. Harry Jackson will be in charge of photography; Horace Jackson is in charge of the designing and erection of sets; Terry Spencer, second assistant, and William J. McClellan in charge of the electrical effects.

Schenck Buys "The Purple Mask" for Roland West

"The Purple Mask," a play in which the leading character is a renowned highwayman known as "The Purple Mask," who terrified Parisians during the early part of the nineteenth century, has been acquired by Joseph M. Schenck as a special production for Roland West. The play proved successful in Paris and in this country where it was staged at the Booth Theatre in New York with Leo Dietrichstein in the title role.

C. D. Fox Eastern Editorial Agent for Mary and Doug.

Harry D. Buckley, general personal representative and business manager for Mary Pickford and Douglas Fairbanks, made public late last week the appointment of Charles Donald Fox to fill the position of Eastern editorial representative for the two United Artists stars.

Fox has contributed much to motion picture literature and is the author of some dozen volumes dealing with the screen and screen folk.

Starting Greatest Program, Says F. P.-L. Executive

ASSERTING that the coming year will see more pictures produced in Hollywood than ever before and that "Paramount is today making the greatest array of pictures in its history," B. P. Schulberg, Paramount West Coast studio head has expressed himself optimistically on the production schedule of his company and the industry in general.

Mr. Schulberg stated that Paramount would start work on ten new pictures within the next month and has seven under way at the present time. "The industry," said Mr. Schulberg, "was never in a more prosperous condition. I think I can safely say that this is largely because of the improved quality of the product. It has become an axiom that the public will always look at good pictures. When films are good, the industry is prosperous. When they are not, prosperity is not merited."

Chadwick's "April Fool" for November Release

ON November 15th, "April Fool," the third of the Chadwick First Division pictures of the current season, will be released generally throughout the country. The picture has already had pre-release showings in key cities. Alexander Carr has the principal role in this feature and was also the star of the original stage production which he wrote in conjunction with Edgar Allan Woolf. The supporting cast includes Duane Thompson, Raymond Keane, Edward Phillips, Mary Alden, Snitz Edwards, Nat Carr, Baby Peggy and Leon Holmes. Nat Ross directed from the adaptation by Zion Meyers.

Two members of the cast of "April Fool" are also cast is other new Chadwick pictures—Edward Phillips appearing with Lionel Barrymore in "The Bells" and Leon Holmes has a part in "Sunshine of Paradise Alley."

Allan Dwan Begins Work on "The Music Master"

The screen version of "The Music Master," David Belasco's stage success, was begun this week under Allan Dwan's direction at the Tenth Avenue studio of Fox Films in New York City, where Dwan completed "Summer Bachelors" some weeks ago. The principal role in "The Music Master" has been assigned to Alec Francis, who is also starred in "The Return of Peter Grimm," another Fox Films special. Lois Moran has the leading feminine part. Others in the cast thus far selected are Leo Feodoroff, Armand Cortes and Marcia Harris. Negotiations now under way for the juvenile lead are likely to be closed within a week. The two cameramen who are taking the production are George F. Webber and Joseph Ruttenberg. Clarence Elmer is assisting director.

Next Rod La Rocque Picture Will Be "His Dog"

"His Dog," Albert Payson Terhune's story of a man's love for his dog and the reciprocated affection of the dog for his master, will go shortly into work at the De Mille studio with Rod La Rocque in the starring role. It is said by De Mille officials that the Terhune tale offers La Rocque a greater opportunity for characterization than did "Gigolo," Edna Ferber's story of Parisian cafe life. The star recently completed "The Cruise of the Jasper B" and is starting "His Dog" after a vacation of a few days.

M-G-M Assembles Cast for "The Taxi Dancer"

Gertrude Astor, Rockliffe Fellows and Douglas Gilmore were assigned last week to important parts in Metro-Goldwyn-Mayer's "The Taxi Dancer," which features Joan Crawford. The screen story is an adaptation by A. P. Younger of the Robert Terry Shannon novel of the same name. The other members of the supporting cast of "The Taxi Dancer" are Owen Moore, Claire MacDowell, Marc McDermott and William Ostamond.

G. U. Stevenson Director of Columbia Publicity

Joe Brandt and Jack Cohn, president and treasurer of Columbia Pictures Corporation respectively, have decided that George U. Stevenson, with whom they were associated back in their early days with Universal, is the man to take charge of the Columbia publicity.

Mr. Stevenson, equipped with a newspaper training on dailies in New York and Chicago, entered the film business in 1913 when he assumed the editorship of Universal Weekly. During the war he was sent to London by Carl Laemmle as publicity and advertising manager of the Universal European subsidiary, the Transatlantic Film Company, Ltd., and while there developed the company's business twenty-fold in six months, in association with John D. Tippett, then managing director of Transatlantic. He was also manager of the editorial department of Universal but in 1917 he resigned from that position to take up patriotic work for the Y.M.C.A. and the Red Cross. He has recently identified himself with the Atlas Educational Film Company in Chicago and in general publicity and advertising work.

Dolores Del Rio in Cast of Tolstoi's "Resurrection"

Dolores Del Rio, Mexican actress who was discovered a year ago in Mexico City by Edwin Carews, the director, will play a featured role in the latter's screen version of "Resurrection," a story by Leo Tolstoi, the Russian master.

Production Is Finished on "Hoot Mon," Edu. Comedy

"Hoot Mon," Bobby Vernon's latest starring comedy for Educational, has been completed. Harry Beaudine directed the production and the assisting players are Frances Lee, Jack Duffy and Bill Irving.

Fanchon and Marco Extend Scope of Operations

SIGNING an agreement with Pacific Northwest Theatres and thereby extending the scope of their operations, Fanchon and Marco will stage their presentations in that theatre circuit. The move, it is said, is the forerunner of an expansion program by the presentation circuit which claims to be the foremost producer of prologues and motion picture presentations in the world and which contemplates operations on a national scale.

The partners announced following the new agreement that the first of their new moves would involve an outlay of nearly $1,000,000. The Rosa Rehn company, in which Fanchon and Marco have been interested for some time, has been taken over and two entire floors and rehearsal rooms in the Knickerbocker Building in Los Angeles, have been leased for production. Loew's State in Los Angeles will be the key house of the circuit which embraces close to 300 houses, it is claimed.

Barron Lewis New Warner Director Adv. and Pub.

FOLLOWING the resignation of Watt L. Parker, who has been connected with Warner Bros. for four years, the last two being spent as head of the advertising and publicity departments, an announcement was made this week of the appointment of Barron Lewis to succeed Mr. Parker.

Mr. Lewis became associated with Warner Bros. last summer when that company took over Vitagraph, with which company he had been connected for five years. He did considerable editing of pictures aside from his usual work, which was the task of directing advertising and publicity. Mr. Lewis has had much experience in newspaper work, having worked in that line in Kansas City and Philadelphia and was at one time city editor of the old Philadelphia Press. In 1919 he came to New York and was connected with Metropolitan dailies before joining Vitagraph. His initial motion picture work was with "Pop" Lubin in the old North Philadelphia studio.

For the past several weeks Mr. Lewis has been general assistant to the former director of publicity and advertising for Warner Bros. and for a considerable time has been in charge of the company's newspaper serialization.

W. C. Fields' New Starring Vehicle, "The Potters"

W. C. Fields, Paramount comedian, whose "So's Your Old Man," was recently released to exhibitors, will appear in "The Potters," the J. P. McEvoy stage comedy of middle class American life based on the series of short sketches published weekly in newspapers throughout the country. The play has enjoyed long runs in New York, Chicago and other theatrical centers. It is being adapted to the screen by Sam Mintz and Tom Crizer. Fred Newmeyer, director of many of the Harold Lloyd features and "The Quarterback," Richard Dix's latest effort, will direct Fields.

Buchowetzki to Make "Anna Karenina" for M.-G.-M.

"Anna Karenina," the Russian classic written by Leo Tolstoi, will be directed for Metro-Goldwyn-Mayer by Dimitri Buchowetzki, Russian director, and will be his first assignment under his newly-signed contract, recently awarded him following the complettion of "Valencia," in which he directed Mae Murray. The Tolstoi story will feature Lillian Gish. It is a realistic story of a sensitive woman's violation of moral ethics and her consequent suffering.

Harry Brand New Manager of Keaton Productions

Harry Brand, publicity director for Joseph M. Schenck for seven years, has been appointed manager of Buster Keaton Productions with headquarters at the Keaton studio in Hollywood. No successor has been named as yet to succeed Mr. Brand and Russell Phelps is filling the post until Mr. Schenck fills the vacancy.

Universal Plans Busy Season

Half of Picture Schedule Completed or in Preparation; Five "Supers" Coming

VOICING his intention to make this season the most ambitious ever attempted by Universal Carl Laemmle returned to Universal City and is again holding the reins of his company after his sickness in Europe which kept him abed for many weeks. The Universal schedule of releases calls for over twenty features. Five of these will be of the "super-Jewel" brand. They are "Uncle Tom's Cabin," now being filmed; "Show Boat," from the novel by Edna Ferber, in preparation; "Love Me and the World is Mine," E. A. Dupont's first American production; "Michael Strogoff," the Cineroman's production of the Jules Verne novel; "Les Miserables," a Film de France version of the classic by Victor Hugo. Of these five, three have been filmed, one is now in production and one is in preparation.

Within the next month seven features, now in various stages of preparation at Universal City, are expected to be put into work. Included among them are "The Cat and the Canary," directed by Paul Leni with an all-star cast headed by Jean Hersholt. "The Claw," a King Baggot production starring Norman Kerry and Claire Vindsor; "The Four Flusher" and "Fast and Furious," both Reginald Denny starring productions; "Alias the Deacon," an Edward Sloman production starring Jean Hersholt; "Nine Points of the Law," starring Hoot Gibson; "Let's go Home," a special farce production based on the experience of the Army of Occupation in Germany.

Among feature productions that will be issued to exhibitors during the next few weeks are "The Love Thrill," starring Laura La Plante; "The Sensation Seekers," a Lois Weber production featuring Huntley Gordon and Billie Dove; "Down the Stretch," a King Baggot production; "The Cheerful Fraud," starring Reginald Denny; "The Wrong Mr. Wright," starring Jean Hersholt; "Held by the Law," an Edward Sloman production; "The Buckaroo Kid" and "The Silent Rider," with Hoot Gibson the leading player.

"The Collegian" series of ten two-reelers is also slated for early release. Others are two series of two-reel Westerns featuring Edmund Cobb and Fred Gilman, and the Neely Edwards and Charles Puffy comedies, which were supervised by Scott Darling.

Special Romance Films Shown

Art Instructors Attend Projection of Color Picture at New York Museum

MORE than seven hundred people, comprising art instructors and heads of art departments in New York public schools, attended a special showing of three Romance color productions at the American Museum of Natural History, New York City, on Friday of last week which was held under the joint auspices of Educational Film Exchanges, Inc., which distributes these pictures and the Technicolor Motion Picture Corporation.

The showing of each film was greeted with considerable applause. Ernest L. Crandall, chairman for the evening, stated that the pictures were of interest both from the standpoint of beautiful color photography and from their art value, each subject giving the story back of some famous world painting.

The audience was addressed by Robert E. Sherwood, editor of Life, on the subject of "Your Responsibility for Good Pictures," and Dr. Herbert T. Kalmus, president of Technicolor and former professor of the Massachusetts Institute of Technology, explained how color pictures are made.

"Last Affair" Final Title of M.-G.-M.'s "After All"

The final title of the forthcoming Metro-Goldwyn-Mayer picture, formerly announced as "After All," will be "His Last Affair." The story is an original by F. Hugh Herbert and Florence Ryerson of the Metro-Goldwyn-Mayer scenario department and was directed by Robert Z. Leonard.

Eucharistic Film Roadshowed

Premiere at Jolson Theatre, New York, November 8; Cardinal Mundelein Sponsor

His Eminence John Cardinal Bonzano, Papal Legate, and his Eminence George Cardinal Mundelein, who figure prominently in the dramatic motion picture spectacle of the Eucharistic Congress of Chicago. The film comes to the Jolson Theatre in New York on the evening of November 8th, for a limited engagement of two weeks

SPONSORED by George Cardinal Mundelein, the official picture of the twenty-eighth international Eucharistic Congress held in Chicago last summer, will open at the Jolson theatre, New York City on Monday, November 8th. A strong representation of the Catholic clergy and hierarchy will turn out clad in regalia of their offices. Following the New York showing Cardinal Mundelien intends roadshowing the picture throughout the country, and then releasing it generally throughout the world.

S. L. "Roxy" Rothafel has arranged and is staging the prologue along with supervising the scoring of the picture. As the entire profits from this picture will be turned over to charity Mr. Rothafel is giving his time and energy to the cause without charge. Paul Mooney, well-known motion picture executive, is general manager for Cardinal Mundelein.

This is the first time in the history of the Eucharistic Congress that the events were fully recorded in an official motion picture. To make this film Cardinal Mundelein obtained from Fox Films the services of 20 cameramen, and under the direction of a technical expert, also secured from the producing company, 36,000 feet of film which were "shot."

From this mass of pictorial material the eight reels, shown at the Jolson Theatre, were cut, edited and titled under the direction of Msgr. C. J. Quille, general secretary of the Congress, and a special board consisting of priests and laymen, appointed by Cardinal Mundelein.

Camera work began in Rome, where His Eminence, John Cardinal Bonzano, Papal Legate to the Congress with his suite, set out on their pilgrimage to Chicago. In the meantime, praparations for picture making in Chicago were under way. Ray L. Hall, production manager for Fox Varieties, had been assigned by the Fox organization to supervise the pictures and commissioned by the Eucharistic Congress as Director of The Committee on Motion Pictures.

All the important meetings in Chicago, whether they were held indoors, outdoors or at night, were completely photographed.

Foreign Films for Lee-Bradford

Will Handle American Distribution of Three Each from Gaumont-Gainsborough

ARTHUR LEE of Lee-Bradford has just returned from Europe, bringing with him prints of three Gaumont and three Gainsborough Pictures, Ltd., which will be distributed here by the Lee-Bradford Corporation, according to Mr. Lee.

They will be released at the rate of one a month beginning September, 1927, said Mr. Lee, adding that 15 exchanges have been lined up to handle the product. Among the pictures brought here is "Mademoiselle from Armentieres" and "The Lodger." Mr. Lee also has a feature dealing with the airplane flight of Sir Allan Cobham from England to Australia.

Cobham is due to arrive in New York in about two weeks to make a personal appearance tour along with the picture.

Duncan Sisters Signed by Schenck for Specials

IN a telegram from Hollywood received last week at the United Artists home office, Joseph M. Schenck announced the signing of the Duncan Sisters for a series of special pictures to be produced under the supervision of John W. Considine, Jr. The Duncan Sisters' first co-starring vehicle will be their stage success, "Topsy and Eva." Work will be started at the Pickford-Fairbanks studio as soon as the story is prepared and the company organized. The pair will continue their stage work until production on "Topsy and Eva" is begun.

Additions to "Sunshine of Paradise Al'ey" Cast

Jack Nelson this week made several additions to the cast of the Chadwick production, "Sunshine of Paradise Alley," now in work at the Chadwick West Coast studio. The new players are Lydia Yeamans Titus and Park Jones, both stage stars, Evelyn Sherman, who recently completed an engagement with Cecil B. De Mille, Gayne Whitman, and Leon Holmes. The other members of the cast are Barbara Bedford, Lucille Lee Stewart, Nigel Barrie, Kenneth McDonald, Max Davidson and Tui Lorraine. The screen adaptation of "Sunshine of Paradise Alley" was done by Josephine Quirk, from the stage play by Denman Thompson.

Jackie Coogan Member of M-G-M Star Group

THE METRO - GOLDWYN - Mayer collection of screen stars has been enriched by the addition of Jackie Coogan whose pictures under the terms of a contract signed last Friday will be produced along the lines of the most important screen undertakings at the Culver City plant with the entire facilities of the studio at the young star's disposal. The star's father, who has assisted in his scn's previous photoplays, has also affiliated himself under the new contract and will aid in the productions of the forthcoming Coogan vehicles.

Several stories are now being considered for the juvenile star. His latest picture, "Johnny Get Your Haircut," will be released shortly by Metro-Goldwyn-Mayer.

Norma and Constance Talmadge to Start New Films

The Talmadge Sisters, Norma and Constance, arrived in Hollywood last week, and are ready to begin work on their two new pictures for First National. The Norma Talmadge film will be a modern version of "Camille," by Madame de Grossae, and Constance Talmadge will do "Carlotta," an original story by Hans Kraly, author of "Her Sister From Paris." Marshall Neilan will direct "Carlotta."

In attempting her new role Norma Talmadge is fulfilling a long ambition to interpret the actual life story of Marie Duplessis, whom Dumas, the younger, portrayed in his play, "The Lady of the Camelias." A canvass of leading men of both stage and screen to play the leading man in "Camille" resulted in the selection of Gilbert Roland, a young Spaniard, who was signed by Joseph M. Schenck to a five-year contract.

New De Mille Contract for William K. Howard

William K. Howard, young director who joined the De Mille forces a year ago and director of the Rod La Rocque starring vehicle, "Gigolo," has been granted a new contract according to an announcement from William Sistrom, general manager of the De Mille studio. His first picture under the new contract will be "His Dog," a story by Albert Payson Terhune, in which Rod La Rocque will be starred. The director is credited with the distinction of being the only former film salesman and theatre man to attain recognition in the producing end of the film industry. He has turned out "The Thundering Herd," "Red Dice" and "The Bachelor Bride."

Charles Ray Leading Man in "Getting Gertie's Garter"

Charles Ray, now appearing opposite Leatrice Joy in her "Nobody's Widow," will act in a similar capacity with Marie Prevost in the latter's next starring production, "Getting Gertie's Garter." The screen version of the stage farce will be directed by E. Mason Hopper. The adaptation was done by F. McGrew Willis, who will also supervise production.

Two Sterling Releases for November

TWO farce comedies, "Dangerous Friends" and "Oh, What a Night!" are the productions that Sterling Pictures Distributing Corporation will release during November. The first, which was released this week, is a banner production and was written by Charles A. Logue and directed by Finis Fox. In the cast are T. Roy Barnes, Arthur Hoyt, Marjorie Gale, Gertrude Short, Burr McIntosh and Mathilde Brundage. Sterling's own production of "Oh, What a Night!" is an adaptation by Colin Clements of Florence Ryerson's story. Lloyd Ingraham directed a cast which included Raymond McKee, Edna Murphy, Ned Sparks, Charles K. French, Jackie Coombs, Hilliard Karr and "Fatty" Alexander. According to the present schedule arranged by Henry Ginsberg the picture will be released to the public around the middle of the month.

Cruze Will Direct Wallace Beery in "Louis the 14th"

The Ziegfeld production of "Louis the Fourteenth," which had a successful run at the Cosmopolitan Theatre in New York City with Leon Errol in the title role, is scheduled for conversion into screen form with Wallace Beery as the star and working under James Cruze's direction.

The director will start work on the preparation of the story at once and expects to begin production in about eight weeks. The picture will be one of the Paramount special comedy productions for the coming year and will present Wallace Beery as a star of his own right. The actor began work this week as the immortal Casey who struck out in "Casey at the Bat," in which he has Raymond Hatton as his team mate. When the baseball comedy is out of the way he will begin work on "Louis the Fourteenth" and will follow this up with "The Greatest Show on Earth," which Monta Bella will direct as one of the most important road shows on the Paramount schedule.

Appoints Tiffany Pittsburgh Exchange Manager

M. H. Hoffman, vice-president of Tiffany Productions, Inc., has announced the appointment of Jack Withers to take charge of the Tiffany Exchange in Pittsburgh, formerly managed by C. A. Lynch. Mr. Withers has just resigned as manager of the Pittsburgh branch of Associated Exhibitors. He will have as his assistant, Saul Frank, who resigned as a member of the Associated staff.

Title of "September Love" Given Burnett Novel

When "The Head of the House of Coombe," the novel by Frances Hodgson Burnett, reaches the filmgoing public it will bear the screen title of "September Love," which title was decided upon last week by First National executives as most appropriate. It will be Ray Rockett's next production for First National following "Not Herbert."

Hollywood Vitaphone Premiere

Grauman Most Enthusiastic; Many Stars Praise Warner Device; Audience Applauds

NOTHING but words of praise were heard from everyone who attended the Hollywood premiere of Warner Bros. Vitaphone and the Warner Bros. road-show attraction, "Don Juan," which was held on Wednesday evening at the Hollywood Egyptian Theatre, Hollywood, a Sid Grauman house.

The well-known Coast showman, in a wire to Warner Bros.' New York offices, said "Another Vitaphone triumph—producers, stars, directors proclaimed Vitaphone greatest achievement—every number given by the various (Vitaphone) artists a sensational applause hit."

Another wire to the home office of Warner Bros. was from Jack L. Warner, who was present at the New York premiere of Vitaphone and "Don Juan." Compared to Hollywood, other openings were like a kindergarten, according to Mr. Warner.

Included among those present at the opening were John Barrymore, Charles Chaplin, Douglas Fairbanks, Mary Pickford, Mae Murray, Harold Lloyd, Ernst Lubitsch, Judge Landis, Walter Henry Rothwell, conductor of the Los Angeles Symphony Orchestra, and a hundred other prominent celebrities.

On Tuesday night of this week Giovanni Martinelli of the Metropolitan Opera Company, saw and heard himself on Vitaphone for the first time at the Warner Theatre in New York City. Owing to engagements to be filled abroad Mr. Martinelli, who did "Vesti la Giubbe" from "I Pagliacci," early last summer, was forced to leave for Europe immediately after his recording, thus missing the world's premiere of Vitaphone.

It was announced that the opera star would be in the audience at the Warner Theatre on Tuesday evening and, after his appearance on the program, the house lights of the theatre went on and a sustained ovation was given Mr. Martinelli. Asked if his Vitaphone appearance pleased him he exclaimed "I am a surprise to myself."

"Strogoff" Feb. 8 Release

Universal So Honors Birthday of Author; Film Previewed in London

UNIVERSAL has decided to officially release the Universal Film de France special production, "Michael Strogoff," on February 8, 1927 as a gesture in honor of Jules Verne, author of the story, who was born on the date.

The picture was produced by the French Societe des Cineromans in France and Latvia with French, Russian and Latvian actors. It tells the story of the Czar's courier on a perilous mission to Irkutsk, through a country overrun by Tartar invaders.

While it has been previewed in several of the principal cities of Europe and in Indianapolis in this country its general release is being withheld until the author's birthday. Thus far the film has been shown in London at Albert Hall followed by trade showings in the distribution centers of Great Britain, Paris and Berlin.

One of the most elaborate presentations ever given a picture featured the showing of "Michael Strogoff" at Albert Hall, says Universal. An audience of 6,000 people including ambassadors from 15 countries and a large number of titled Englishmen was present.

Komisarjevsky, one of the best known figures in Continental theatrical circles, and former director of stage management of the Moscow Art Theatre, directed the prologue.

A scene from the film was enacted in the prologue with prominent British stage players taking the principal roles and scores of dancing girls and others making up the colorful Tartar atmosphere. In all 150 persons participated in the prologue. A special symphony orchestra of 75 comprised of members of the Royal Philharmonic and London Symphony orchestras supplied the music under the direction of M. Heurteur of the Paris Opera House.

World Premiere of Natural Vision Pictures

On Sunday, November 7th, at the Cameo Theatre in New York City, under the auspices of the Film Arts Guild, Robert Greathouse will present "Natural Vision" pictures for the first time on any screen. These pictures, made by the Widescope process, differ greatly from those made with the customary camera and are examples of the latest development in motion pictures. The ordinary motion picture shows life through but one eye, Mr. Greathouse claims, while the new process succeeds in bringing the vision of both eyes to the screen. The human eye is handicapped in viewing a moving picture in that its field of vision, which is about sixty-five degrees, is forced to accept the angle of but thirty degrees, the angle of the motion picture camera lens. In projecting the picture on the screen even the thirty-degree angle is reduced and this is but the vision of a single eye. Thus the eye, instead of being allowed to have a natural play of muscles, is held fixed and rigid within half its ordinary field in watching the usual motion pictures. This tires the eye muscles and results in eye strain.

In the "Natural Vision" pictures, however, the eye is presented with a sufficiently large field to meet its normal range of vision. With these pictures it is possible to show at close range any large body of moving objects without reducing their size or diminishing the details. Its adoption would mean a certain change in motion picture technique. Its interest to the fan lies rather in the fact that it enables the cameraman to present realistic pictures of unusual depth and beauty, and of a size which makes them absolutely life-like.

Four Fox Feature Films in Production

FOUR Fox Films feature productions have just been put into production at the company's West Coast studio or at locations on the Pacific Coast. The pictures are "The Monkey Talks," "The Last Trail," "Stage Madness" and "Love of Woman." The last two films are being made for the future and are not listed among releases for this year.

Raoul Walsh is directing "The Monkey Talks" at the Fox Hills studio. Jacques Lerner is portraying the title role and incidentally making his screen debut. Olive Borden and Don Alvarado are the two leads. Raymond Hitchcock, Ted McNamara and Malcolm are also in the cast. "The Last Trail," a Zane Grey story featuring Tom Mix, has Carmelita Geraghty and little Jerry Madden among the featured players. Lew Seiler is directing.

"Stage Madness" is now in work under Victor Schertzinger's direction. Virginia Valli and Tullio Carmenati are the principal players. Lou Tellegan and Richard Walling are the only other players so far cast. "Love of Woman," is based on a magazine story by Adela Rogers St. John. John Griffith Wray will direct Blanche Sweet who has the starring role. In the supporting cast are Warner Baxter, Alfred Allen, Ida Darling, Mary McAllister, Edward Davis and Edgar Norton. A specially built oil boom town near Fullerton, California, in the Brea oil fields, is the location.

H. M. Herbel "U" Western Sales Director

H. M. HERBEL, manager of the Universal Pittsburgh exchange for the past year, has been chosen by Universal as Western Sales Manager to succeed L. J. Schlaifer, who was recently appointed by Carl Laemmle to an important position in the Universal Chain Theatrical Enterprises. Mr. Herbel will move his headquarters to the Universal home office within a few days. His wife is Gladys Walton, former Universal star.

Before going to Pittsburgh Mr. Herbel was sales manager for the Stern Film corporation for a year. Prior to that he was at various times division manager and exchange manager for Universal.

Hi-Mark Productions Close for New York Territory

Nat Nathanson, president of Hi-Mark Productions, has announced the closing of the New York territory for his current productions with three exchanges. The six Steve Donoghue or turf classics will be handled by Harold Rodner and the eight six-reel Platinum features and the Gold Nugget series by Biltmore Pictures. Mr. Sunshine of Goodwill Pictures will take care of the fourteen two-reel Fun Medal comedies featuring George Bunny. Other territory will be announced later.

Two Fox Films Comedies Put in Production

Two Fox Films comedies, "The Last Word" and "The Auto Thieves," are now in production at the Fox Films studio on the West Coast. In the cast of the first, which is a Helen and Warren comedy, are Kathryn Perry, Allan Forrest, who played an important part in "Summer Bachelors," Howard Truesdale and Jeinie Conklin. The cast of "The Auto Thieves," a Van Bibber comedy featuring Earle Foxe, contains Virginia Bradford, Ben Bard, Ralph Sipperly and Fred Walton. Orville Dull is directing.

Charlie Murray—Larry Kent in "McFadden's Flats"

The role of a typical Irish contractor is Charlie Murray's assignment in "McFadden's Flats," the Asher, Small and Rogers production for First National, Chester Conklin also has a featured role—that of a canny Scott. Larry Kent, recently signed by First National, is cast as the son of Conklin and Edna Murphy as the daughter of McFadden, the contractor. Aggie Herring has the part of McFadden's wife.

Huntley Gordon Male Lead in "Don't Tell the Wife"

Warner Bros. have engaged Huntley Gordon to play the leading supporting role to Irene Rich in her newest starring vehicle, "Don't Tell the Wife." The only other member of the new cast thus far announced is Lilyan Tashman, who has been given a featured role. The tentative date for the starting of production has been set for November 8th.

Eddie Cline Will Direct Tom Mix in New Picture

Eddie Cline, who has directed many subjects for the Mack Sennett studio, has annexed his signature to a Fox Films contract and will direct Tom Mix in his next Western which will be an original story by Adela Rogers St. John, novelist. The adaptation will be done by John Stone, who worked on "3 Bad Men" and "The Great K. & A. Train Robbery." Cline will begin work as soon as Lewis Seiler has finished with him in "The Last Trail," the Western star's current vehicle.

Enid Hibbard Will Adapt "Polish Blood"

The adaptation of "Polish Blood," a successful European operatta which Universal will screen, has been placed in the hands of Enid Hibbard, whose selection was made by Edward Montagne, scenario editor, this week. At the same time it was announced that Harvey Thew would prepare the continuity for "Fast and Furious," an original story by Peter Milne, which will serve as the next Reginald Denny starring vehicle.

Carmelita Geraghty in New Mack Sennett Comedy

Carmelita Geraghty, daughter of Tom Geraghty, scenario editor, plays a prominent part in "Smith's Uncle," one of the Smith Family series of comedies which is set for release on November 14th. Miss Geraghty enacts the role of vamp and is assisted in the fun-making by the members of the Smith Family, Raymond McKee, Ruth Hiatt, Mary Ann Jackson.

Alfred Gilks Becomes Head Griffith Cameraman

Alfred Gilks was this week assigned the position of chief photographer on Raymond Griffith's newest starring comedy, "The Waiter from the Ritz," which James Cruze will direct. Mr. Gilks photographed the battle of Tripoli Bay for "Old Ironsides," the Paramount special.

New Columbia Branches in Omaha and Des Moines

TWO new Columbia-owned and directed exchanges at 1511 Chicago Street, Omaha, Nebraska, and 1005 High Street, Des Moines, Iowa, are the latest developments in the Columbia Pictures Corporation plans for national distribution. Claude H. MacGowan returned to the Columbia home office last week having carried out the details of the deal. The present premises in the two cities will be retained but additional space is being sought for in anticipation of increased business.

The Omaha and Des Moines exchanges together with the recently taken over Canadian field and the offices in Detroit and Pittsburgh, bring closer to realization the plans of the company for coast-to-coast distribution.

Studio Briefs

David Selman's creditable work for Columbia Pictures has resulted in the company's awarding him a four picture contract. His latest directorial effort for the company is "Remember", based on the Irving Berlin song.

Jimmy Alden, the juvenile who played opposite Clara Bow in "Down to the Sea in Ships," is the choice of Cecil De Mille for an important role in "The Yankee Clipper," which will be one of the attractions of the De Mille programme.

Junior Coghlan has been added to the cast of "Rubber Tires," which Alan Hale is directing for Cecil De Mille. Bessie Love and Harrison Ford are featured.

The cast of "Jim the Conqueror," which George Seitz will direct for Metropolitan, has been completed by the addition of Walter Long and Marcelle Corday.

Erwin Connelly was recently added to the cast of "Rubber Tires," which Alan Hale is producing for the De Mille studio.

James O. Spearing, formerly dramatic editor of the New York "Times," and more recently author of a number of motion picture stories, has been appointed assistant to Julian Johnson at the Paramount Long Island studio in the editing and titling of pictures.

John Nelson has four technical assistants at the Chadwick studios, where he is now producing "Sunshine of Paradise Alley" under the personal supervision of Jesse J. Goldburg. Earl Sibley is in charge of the technical staff. Max Davidson is supervising the production of all Jewish atmosphere scenes.

Kenneth McDonald is dividing his time between playing the role of Jerry O'Connor and directing the Irish sequences. Angelo Spellone is providing similar assistance to Director Nelson in the Italian scenes.

Francis Powers has been added to the cast of "The Day of Souls," Tod Browning's new Metro-Goldwyn-Mayer feature, starring John Gilbert, with Renee Adoree.

Guy Oliver has been assigned an important role in the Paramount production of "The Man of the Forest," Zane Grey's romance of the West. Jack Holt has the title role and Georgia Hale is the feminine lead. John Waters is the director.

Ben Hendricks, Jr., has joined the east of Pola Negri's new starring picture for Paramount, "Barbed Wire," production on which has just started. Erich Pommer and Rowland V. Lee are producing this picture for Paramount. It is an adaptation of Hall Caine's "The Woman of Knockaloe." Lee is also directing.

Frank Currier has fully recovered from his recent illness, and has been signed on a new long-term contract by Metro-Goldwyn-Mayer.

"Wolves of the Air" will be the next production of Sterling Productions, Inc. The continuity is complete and Francis Ford has been signed to direct. Photography is scheduled to start on Monday, November 1, in Hollywood.

Clement Andre-Ani, the costume expert, who for the past year and a half has been engaged in creating fashions for Metro-Goldwyn-Mayer pictures, has been signed on a new long-term contract with M-G-M, according to an announcement from that studio last week.

Edwin Justus Mayer, author and playwright, has been made title editor of all Paramount West Coast productions under a contract announced today by B. P. Schulberg.

An "Olive Borden Bob," was the means of creating a sensation at the Marie Beauty Shop, which advertised that every woman getting this latest hair bob would receive a free ticket for any matinee of "Fig Leaves."

Upon the completion of "While London Sleeps," Rin-Tin-Tin's next starring production for Warner Bros., preparations were started on the dog star's next picture, "Hills of Kentucky," from the story titled "The Untamed Heart," by Dorothy Yost. Herman Raymaker, who has directed a number of Rin-Tin-Tin pictures, will again preside at the megaphone. The scenario for "Hills of Kentucky" is now being prepared by Edward Clark. The supporting players are now under consideration.

Under the direction of Arthur Rosson, Bebe Daniels last week completed her latest starring vehicle, "Stranded in Paris." In the supporting cast are Ford Sterling, James Hall, Iris Stuart, Mabel Julienne Scott, Helen Dunbar, Ida Darling and Tom Ricketts. The story was adapted to the screen by Herman Menkiewicz and John McDermott and was prepared as a screen play by Louise Long and Ethel Doherty. Production on the star's next picture will begin in November. This will mark Miss Daniels' first picture under her new five-year contract with Paramount.

Claire MacDowell is the latest player to join the cast of "The Taxi Dancer," which Harry Millarde is directing for Metro-Goldwyn-Mayer. Miss MacDowell has just finished one of the principal roles in "A Little Journey," produced by Robert Z. Leonard.

Gilbert Roland, a young Spaniard, 23 years of age and practically unknown, has been chosen as leading man for Norma Talmadge in "Camille," her next picture for First National. Mr. Roland was selected for the part immediately after Norma Talmadge and Joseph M. Schenck had seen his screen test while considering stage and screen actors for the role. As a result the young actor now has a five-year contract with Mr. Schenck. He was recently seen in the Sam Rork production of "The Blonde Saint."

Having completed the sequences aboard an ocean liner, Syd Chaplin and his supporting company in "The Missing Link," have for the past ten days been at work on the African jungle scenes which form a large part of the picture. The Warner forces are particularly pleased with the work of Ruth Hiatt, who appears opposite Chaplin. This is her first work in a feature length production, Miss Hiatt having confined her work in the past to two-reel comedies.

Comedy highlights in "Raggedy Rose," a Pathecomedy in which Mabel Normand returns to the screen

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIB.						
Camille of the Barbary Coast	1	6	6	—	52	5,408 Ft.
Skyrocket, The	—	9	19	—	60	7,350 Ft.
CHADWICK PICTURES						
Some Pun'kins	2	4	6	—	52	7,000 Ft.
FAMOUS PLAYERS						
Aloma of the South Seas	—	3	15	2	69	8,514 Ft.
American Venus, The	1	6	27	3	66	7,931 Ft.
Ancient Highway, The	1	11	24	2	62	6,034 Ft.
Behind the Front	1	1	27	27	83	5,555 Ft.
Best People	2	13	14	1	55	5,700 Ft.
Blind Goddess, The	—	4	19	5	71	7,249 Ft.
Born to the West	—	4	23	—	66	6,043 Ft.
Campus Flirt, The	—	—	7	3	79	6,702 Ft.
Cat's Pajamas	—	—	7	3	79	5,863 Ft.
Cobra	18	11	10	—	38	6,875 Ft.
Crown of Lies, The	—	8	6	—	53	5,020 Ft.
Dancing Mothers	—	5	25	2	67	7,169 Ft.
Desert Gold	—	5	24	3	68	6,900 Ft.
Diplomacy	3	3	5	—	48	6,950 Ft.
Enchanted Hill, The	—	—	18	4	75	6,326 Ft.
Fascinating Youth	—	1	16	—	68	6,882 Ft.
Fine Manners	—	5	11	—	61	6,435 Ft.
Flower of Night	2	13	9	—	50	6,374 Ft.
For Heaven's Sake	1	10	31	10	69	5,356 Ft.
Good and Naughty	—	3	7	2	68	5,503 Ft.
Grand Duchess and the Waiter	—	8	17	9	71	6,314 Ft.
Hands Up	2	7	30	—	64	5,883 Ft.
Hold That Lion	1	1	8	—	62	5,811 Ft.
Irish Luck	1	5	33	3	67	7,008 Ft.
It's the Old Army Game	2	6	12	1	60	6,889 Ft.
King on Main Street, The	2	9	20	3	62	6,229 Ft.
Kiss for Cinderella, A	12	11	17	2	49	9,686 Ft.
Let's Get Married	—	—	23	3	73	6,800 Ft.
Lord Jim	5	11	15	1	53	6,702 Ft.
Lucky Lady, The	—	6	9	—	57	5,942 Ft.
Mannequin	1	8	27	2	64	6,981 Ft.
Miss Brewster's Millions	1	8	10	—	55	6,457 Ft.
Moana	3	6	11	1	56	6,133 Ft.
Nell Gwyn	1	1	10	—	63	6,741 Ft.
New Brooms	2	17	13	—	51	5,443 Ft.
New Klondike	2	13	28	1	60	7,445 Ft.
Padlocked	—	1	11	1	70	6,700 Ft.
Palm Beach Girl, The	—	5	23	5	70	6,918 Ft.
Rainmaker, The	3	5	17	3	63	6,055 Ft.
Regular Fellow, A	4	10	21	5	61	5,027 Ft.
Runaway, The	—	6	10	1	61	6,271 Ft.
Say It Again	—	2	16	—	67	7,443 Ft.
Sea Horses	1	13	19	—	58	6,671 Ft.
Show Off, The	1	—	14	1	69	6,195 Ft.
Social Celebrity, A	—	7	14	2	63	6,025 Ft.
Song and Dance Man, The	2	15	14	—	52	6,997 Ft.
Splendid Crime, The	2	9	14	—	55	6,069 Ft.
Stage Struck	5	16	18	3	52	6,691 Ft.
That Royle Girl	—	12	21	5	64	10,253 Ft.
That's My Baby	1	4	22	1	65	6,805 Ft.
Tin Gods	—	2	5	3	73	8,568 Ft.
Untamed Lady, The	2	10	16	5	62	6,132 Ft.
Vanishing American, The	—	4	33	22	79	10,063 Ft.
Variety	—	5	8	8	74	7,804 Ft.
Volcano	1	3	10	—	60	5,467 Ft.
Wanderer, The	5	14	18	7	60	8,173 Ft.
Wet Paint	5	5	15	—	54	5,109 Ft.
Womanhandled	—	7	25	7	70	6,765 Ft.
Woman of the World	1	7	11	4	64	6,353 Ft.
You Never Know Women	—	3	7	—	61	6,064 Ft.
FILM BOOKING OFFICES						
All Around Frying Pan	1	5	26	5	69	5,519 Ft.
Arizona Streak	—	3	7	1	65	4,640 Ft.
Beyond the Rockies	—	1	13	1	70	4,851 Ft.
Bigger Than Barnum's	—	5	7	1	61	5,391 Ft.
Blue Streak, The	—	2	6	3	73	4,950 Ft.
Born to Battle	1	—	16	—	67	5,100 Ft.
Cowboy Musketeer, The	1	1	12	—	65	4,500 Ft.
Dead Line, The	—	1	9	—	67	5,000 Ft.
Flaming Waters	3	10	14	4	59	6,591 Ft.
Hands Across the Border	—	2	21	2	70	5,367 Ft.
Isle of Retribution	1	2	12	3	67	6,388 Ft.
King of the Turf	3	6	13	2	59	6,210 Ft.
Last Edition, The	1	9	23	4	65	6,400 Ft.
Midnight Flyer, The	—	9	22	9	70	6,200 Ft.
Non-Stop Flight, The	2	4	10	1	59	5,650 Ft.
One Minute to Play	—	—	4	6	88	7,713 Ft.
Queen O' Diamonds	—	4	7	—	59	5,129 Ft.
Three Wise Crooks	1	3	6	—	56	6,074 Ft.
Tough Guy, The	—	5	21	11	74	5,454 Ft.
Two-Gun Man, The	—	—	12	3	76	5,139 Ft.
When Love Grows Cold	3	11	7	—	47	6,500 Ft.
Wyoming Wildcat, The	1	2	14	1	66	5,156 Ft.
FIRST NATIONAL						
Bluebeard's Seven Wives	—	8	20	2	64	7,774 Ft.
Brown Derby, The	—	2	9	3	72	6,700 Ft.
Clothes Make the Pirate	1	7	18	—	60	8,000 Ft.
Dancer of Paris	1	4	17	2	65	6,220 Ft.
Ella Cinders	—	3	11	6	75	6,540 Ft.
Far Cry, The	1	5	20	—	62	6,868 Ft.
Girl From Montmartre, The	—	8	13	—	59	6,700 Ft.
Her Second Chance	1	4	6	1	58	6,420 Ft.
High Steppers	—	4	8	—	60	6,136 Ft.
Infatuation	3	5	13	—	56	5,794 Ft.
Irene	—	2	25	19	81	8,400 Ft.
Joanna	1	5	16	5	68	7,900 Ft.
Just Suppose	2	6	14	2	61	6,270 Ft.
Kiki	—	3	13	7	75	8,299 Ft.
Mademoiselle Modiste	—	1	24	1	70	6,230 Ft.
Memory Lane	—	4	17	3	69	6,825 Ft.
Men of Steel	—	—	8	2	76	9,153 Ft.
Miss Nobody	—	2	9	1	68	6,859 Ft.
New Commandment, The	—	8	25	2	65	6,980 Ft.
Old Loves and New	—	5	8	—	58	7,423 Ft.
Pace That Thrills, The	2	10	12	—	56	6,911 Ft.
Pals First	—	3	8	—	62	6,834 Ft.
Puppets	—	2	10	—	65	7,486 Ft.
Rainbow Riley	—	6	21	1	65	6,450 Ft.
Ransom's Folly	3	4	7	—	51	7,322 Ft.
Reckless Lady, The	—	7	10	1	60	7,336 Ft.
Savage, The	—	3	10	1	66	6,275 Ft.
Scarlet Saint, The	1	10	7	—	51	6,880 Ft.
Senor Daredevil	—	—	8	3	78	6,402 Ft.
Splendid Road, The	1	7	21	1	62	7,646 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Sporting Lover, The	1	4	6	—	55	6,446 Ft.
Subway Sadie	—	—	9	1	73	6,727 Ft.
Sweet Daddies	1	—	11	4	74	6,562 Ft.
Too Much Money	1	8	7	1	55	7,600 Ft.
Tramp, Tramp, Tramp	1	1	11	3	71	5,831 Ft.
Unguarded Hour, The	—	15	12	2	57	6,613 Ft.
We Moderns	1	8	20	6	67	6,609 Ft.
Why Women Love	1	7	14	1	60	6,696 Ft.
Wilderness Woman, The	—	5	9	2	64	7,533 Ft.

FOX

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Ancient Mariner, The	5	6	4	—	41	5,548 Ft.
Best Bad Man, The	—	6	15	4	68	4,983 Ft.
Black Paradise	—	—	13	—	70	4,862 Ft.
Cowboy and the Countess	—	3	12	2	68	5,000 Ft.
Desert's Price	—	3	5	4	73	5,709 Ft.
Dixie Merchant, The	—	4	8	—	60	5,126 Ft.
Durand of the Bad Lands	1	—	15	1	69	5,844 Ft.
East Lynne	1	4	18	2	66	8,653 Ft.
Fighting Buckaroo, The	—	5	5	—	55	5,096 Ft.
First Year, The	1	4	10	—	59	5,038 Ft.
Flying Horseman, The	—	—	9	1	73	4,971 Ft.
Fool, The	1	3	21	7	72	9,844 Ft.
Gilded Butterfly, The	—	4	8	—	60	6,202 Ft.
Golden Strain, The	1	7	13	1	59	5,989 Ft.
Hard Boiled	—	1	11	1	70	5,680 Ft.
Iron Horse, The	—	6	30	33	82	10,424 Ft.
Johnstown Flood, The	—	5	11	4	69	6,357 Ft.
Lazybones	3	2	16	3	65	7,236 Ft.
Man Four Square, A	2	—	10	—	62	4,744 Ft.
My Own Pal	—	2	20	1	69	6,058 Ft.
No Man's Gold	—	—	10	1	73	5,745 Ft.
Palace of Pleasure	1	6	8	—	55	5,467 Ft.
Road to Glory, The	—	1	13	1	70	6,038 Ft.
Rustling for Cupid	1	—	11	—	66	4,835 Ft.
Sandy	1	9	18	3	63	7,850 Ft.
Shamrock Handicap, The	—	—	10	1	73	5,866 Ft.
Silver Treasure, The	1	1	8	—	62	5,386 Ft.
Thank U	3	—	16	3	64	6,839 Ft.
Three Bad Men	—	—	9	1	73	8,710 Ft.
Thunder Mountain	1	4	11	—	59	7,537 Ft.
Tony Runs Wild	1	2	8	3	69	5,477 Ft.
Wages for Wives	3	3	7	2	58	6,352 Ft.
When the Door Opened	5	7	14	—	52	6,515 Ft.
Winding Stair, The	4	6	7	—	48	6,107 Ft.
Womanpower	—	—	9	1	73	6,240 Ft.
Yankee Senor, The	3	2	15	—	60	4,902 Ft.
Yellow Fingers	1	3	8	—	58	5,594 Ft.

METRO-GOLDWYN-MAYER

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Auction Block	2	12	18	1	57	6,239 Ft.
Barrier, The	1	3	25	3	68	6,480 Ft.
Battling Butler	—	3	10	2	68	6,970 Ft.
Beverly of Graustark	—	2	35	3	71	6,977 Ft.
Black Bird, The	—	3	24	7	73	6,688 Ft.
Boy Friend, The	2	1	7	—	57	5,584 Ft.
Bright Lights	2	13	4	—	44	6,260 Ft.
Brown of Harvard	2	2	22	13	76	7,941 Ft.
Circle, The	2	7	5	—	48	5,511 Ft.
Dance Madness	—	9	18	2	63	6,393 Ft.
Devil's Circus, The	—	5	21	4	69	6,750 Ft.
Don't	—	3	13	1	66	6,000 Ft.
Exchange of Wives	—	10	20	2	63	6,300 Ft.
Exquisite Sinner, The	1	9	8	—	52	5,844 Ft.
Go West	—	9	17	8	69	6,256 Ft.
His Secretary	—	4	21	11	76	6,433 Ft.
Ibanez' Torrent	2	6	15	1	60	6,769 Ft.
La Boheme	—	—	9	1	73	8,781 Ft.
Lights of Old Broadway	—	12	20	5	64	6,437 Ft.
Lovey Mary	—	2	13	1	68	6,167 Ft.
Mare Nostrum	—	1	8	1	70	11,000 Ft.
Masked Bride, The	—	8	16	2	63	5,699 Ft.
Merry Widow, The	2	5	22	29	81	10,027 Ft.
Mike	—	8	30	9	71	6,755 Ft.
Monte Carlo	1	8	12	—	56	6,512 Ft.
Old Clothes	1	3	22	8	73	5,915 Ft.
Only Thing, The	3	6	16	—	57	5,284 Ft.
Paris	2	2	10	—	59	5,580 Ft.
Road to Mandalay, The	—	2	17	5	74	6,551 Ft.
Sally, Irene and Mary	—	7	24	6	69	5,564 Ft.
Soul Mates	4	11	11	1	51	6,000 Ft.
Time, the Comedian	1	9	8	—	52	4,575 Ft.
Waltz Dream, The	1	—	9	1	68	7,322 Ft.
Waning Sex, The	—	—	9	1	73	6,025 Ft.

PROD. DIST. CORP.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Braveheart	1	3	5	6	74	7,225 Ft.
Eve's Leaves	1	3	5	1	59	6,750 Ft.
Hell's Highroad	3	5	13	2	60	6,143 Ft.
Madame Behave	2	5	11	6	67	5,415 Ft.
Made for Love	2	10	2	—	41	6,703 Ft.
Man From Red Gulch	—	5	5	—	55	5,437 Ft.
Million Dollar Handicap, The	1	7	14	5	66	6,095 Ft.
Paris at Midnight	—	2	9	1	66	6,995 Ft.
People Vs. Nancy Preston	—	7	10	—	58	6,143 Ft.
Prairie Pirate, The	—	4	12	—	63	4,617 Ft.
Prince of Pilsen, The	2	2	8	2	63	6,600 Ft.
Red Dice	1	—	13	1	69	7,257 Ft.
Road to Yesterday, The	3	8	13	1	56	9,980 Ft.
Rocking Moon	1	2	14	—	64	6,013 Ft.
Silence	2	1	9	2	65	7,518 Ft.
Simon the Jester	—	6	11	2	64	6,168 Ft.
Steel Preferred	4	5	13	7	65	6,717 Ft.
Three Faces East	3	4	18	6	67	7,419 Ft.
Unknown Soldier, The	—	—	10	10	85	7,979 Ft.
Up in Mabel's Room	—	1	9	9	83	6,345 Ft.
Volga Boatman, The	—	2	17	19	83	10,050 Ft.
Wedding Song, The	2	8	10	1	55	7,373 Ft.
Whispering Smith	—	1	16	—	68	6,155 Ft.
Without Mercy	2	6	8	2	58	6,597 Ft.

TIFFANY PROD.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Souls for Sables	1	5	11	1	61	7,547 Ft.

UNITED ARTISTS

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Bat, The	—	1	12	7	79	8,219 Ft.
Black Pirate, The	—	1	11	6	73	8,200 Ft.
Eagle, The	1	6	19	7	69	6,756 Ft.
Partners Again	2	4	9	2	61	5,562 Ft.
Son of the Sheik, The	—	—	14	12	84	6,685 Ft.
Stella Dallas	—	2	7	5	76	10,157 Ft.
Tumbleweeds	2	4	18	7	70	7,254 Ft.

UNIVERSAL

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Arizona Sweepstakes, The	1	6	17	2	63	5,418 Ft.
Beautiful Cheat, The	7	1	12	—	51	6,583 Ft.
Blue Blazes	—	1	14	—	68	4,659 Ft.
Calgary Stampede, The	—	2	19	6	74	5,924 Ft.
Call of Courage, The	1	2	6	1	62	4,661 Ft.
Chip of the Flying U	—	1	15	4	75	6,596 Ft.
Cohens and Kellys, The	—	3	17	18	82	7,774 Ft.
Combat, The	—	4	10	—	61	6,714 Ft.
Daring Days	—	1	9	—	67	4,622 Ft.
Demon, The	—	1	9	—	67	4,539 Ft.
Desperate Game, The	—	2	7	5	76	4,400 Ft.
Flaming Frontier, The	1	1	8	4	73	8,829 Ft.
Goose Woman, The	—	6	16	9	73	7,500 Ft.
His People	1	4	16	13	78	8,983 Ft.
Home Maker, The	6	7	4	—	40	7,755 Ft.
Little Giant, The	3	6	8	—	51	6,929 Ft.
Man in the Saddle, The	1	4	5	—	53	5,492 Ft.
Phantom Bullet, The	—	4	8	1	63	6,148 Ft.
Phantom of the Opera	3	7	34	29	77	8,464 Ft.
Rolling Home	—	1	9	3	75	6,993 Ft.
Six Shooting Romance	—	2	15	—	66	4,869 Ft.
Skinner's Dress Suit	2	7	16	4	63	7,025 Ft.
Sporting Life	1	8	15	3	63	6,763 Ft.
Stella Maris	—	1	11	1	70	5,786 Ft.
Still Alarm, The	—	4	15	4	70	7,406 Ft.
Two Fisted Jones	3	3	5	1	53	4,555 Ft.
Under Western Skies	—	3	15	3	70	6,452 Ft.
Watch Your Wife	—	6	5	—	54	6,980 Ft.
Western Pluck	1	3	5	3	66	4,207 Ft.
What Happened to Jones	1	6	18	6	68	6,726 Ft.
Where Was I?	—	6	29	2	67	6,630 Ft.

WARNER BROS.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Bride of the Storm	—	2	11	1	68	6,800 Ft.
Cave Man	1	2	11	1	65	6,843 Ft.
Clash of the Wolves, The	—	3	10	3	70	6,230 Ft.
Fighting Edge, The	2	2	18	2	66	6,369 Ft.
Hell Bent Fer Heaven	1	1	10	1	66	6,578 Ft.
Hero of the Big Snows	—	2	8	—	64	4,745 Ft.
His Jazz Bride	3	3	6	2	57	6,420 Ft.
Hogan's Alley	1	4	11	1	62	6,062 Ft.
Lady Windermere's Fan	1	3	11	4	69	7,612 Ft.
Man Upstairs, The	—	4	7	1	63	6,251 Ft.
Night Cry, The	—	1	18	3	73	6,300 Ft.
Oh! What a Nurse	1	2	12	2	67	6,987 Ft.
Pleasure Buyers, The	3	7	9	1	54	7,131 Ft.
Rose of the World, The	—	3	6	1	64	7,421 Ft.
Satan in Sables	2	4	12	—	58	6,995 Ft.
Sea Beast, The	—	1	10	9	82	9,950 Ft.
Seven Sinners	2	8	4	—	46	6,880 Ft.

Newspaper Opinions on New Pictures

"Don Juan" and Vitaphone, Warner Bros., Colonial, Boston

Daily Advertiser: "Seen separately, either the Vitaphone or 'Don Juan' at the Colonial would be ample entertainment; together they make a motion picture show that would be hard to equal. First and foremost, the Vitaphone is a complete success; it synchronizes music and speech as no other like device has ever done."

Traveler: "'Don Juan' and the Vitaphone shared a joint debut at the Colonial Theatre last evening. The Barrymore picture is much as expected; the Vitaphone, however, is a grand surprise, so notable an improvement over previous devices of its kind as to open up vast new possibilities both for movies and the presentation of movies."

Transcript: "There is no question but that the Vitaphone is the most significant development in the presentation of motion pictures since the day when some obscure pianist took it into his head to mask the clatter of the projection machine with hastily improved musical accompaniment."

Globe: "As Will Hays said in his opening speech last night, 'The Vitaphone marks the beginning of a new era.'"

Post: "If any of last night's audience went to the Boston premiere of the Vitaphone in the Missourian mood of wanting to be shown, we are sure they must now admit that here is a marvelous invention which synchronizes perfectly motion pictures and reproduced sound."

Telegraph: "The concert and operatic worlds have at last been merged with that of the screen, and the resulting sphere is as large as the universe itself. This practical instrument gives assurance that presentations of grand opera and musical recitals can now be given in their entirety on the screen, with Vitaphone furnishing the music in perfect synchronization with the acting and reproducing the golden voices of the singers."

"Michael Strogoff"—Universal, Albert Hall, London, England

Daily Chronicle: "It's spectacular grandeur well reproduced."

Daily Telegraph: "Transferred to the screen in a truly remarkable manner."

Westminister Gazette: "A film of exceptional merit."

Daily News: "Treated with the magnificence it deserves."

Daily Graphic: "Rises to heights of great grandeur."

Daily Express: "Another Great Film from France—M. Tourjansky clearly believes that the first duty of a picture is to move, and there is not a dull moment in this mighty achievement. Scenes of wild and unforgettable beauty unsurpassed in cinema history."

Sunday News: "Superb acting, exquisite photography, skillfully contrived thrills."

Sunday Pictorial: "The best of its kind yet seen on the screen."

Reynolds: "It certainly makes a magnificent film."

News of the World: "Encompassing even to the vast imagination of Jules Verne."

Sunday Observer: "Record of unceasing adventure."

Illustrated Sunday Herald: "An astonishing film. Altogether vivid expressions of the famous Jules Verne story."

Empire News: "Wonderful recreation of the author's vivid story. Marvelous in concepetion and realism."

Referee: "A film which all should see, and all will enjoy."

Sunday Herald: "'Michael Strogoff" has depth, speed, and reality. The spectator is absorbed in the picture."

Standard: "Magnificent passages and a sense of speed and space."

Star: "Spectacular realism on the grand scale."

"The Midnight Kiss"—New Theatre, Baltimore, Md.

Sun: "John Golden's clean little show 'Pigs' has been made by the Fox organization and, with Janet Gaynor and a sincere young actor, named Richard Walling, in the leading roles, the appealing little yarn of kid love and its nice result comes to the screen as a light and agreeable divertissement."

"3 Bad Men"—Fox, Colonial, Indianapolis

Times: "'3 Bad Men' is a better and even bigger picture than 'The Covered Wagon.' I never thought that there could be a better epic film than 'The Covered Wagon,' but after seeing '3 Bad Men' I am forced to admit that there is more real entertainment and more great theatre potentialities in this one. And the world will remember John Ford as a director by his human work in putting over one of the largest and most important casts assembled for many months to make one picture. When I saw '3 Bad Men' at the Colonial, I became so excited, laughed so much and then got so excited all over again, that I began to talk right out in meeting. If this picture does not come nearer pleasing one hundred people out of every hundred then I am a mighty poor judge. I can't even estimate how many horses, wagons and other vehicles were used. It looked like thousands to me. When I name my best ten pictures of this season, '3 Bad Men' will be in that list and the actors playing the title roles will be credited for giving three of the most human characterizations that the screen has ever reflected. My praise for these three actors does not take away any of the praise which Miss Borden and George O'Brien deserve. Be prepared for about as big a spectacle as you have ever seen. As sweet and natural a love story as one would want to see. The thousands in the land rush make one of the most exciting sequences I have ever seen. The suspense is held through every foot of the film . . . moving, thrilling, dramatic action . . . the ability of Ford to take advantage of the comedy element even before a dramatic background. Here is one picture that deserves capacity at every performance. Here is one picture that cannot be overpraised. One of the best pictures ever made."

News: "Since its first presentation several years ago, 'The Covered Wagon' has been the basis upon which pictures dealing with the early West are judged. After seeing '3 Bad Men' at the Colonial, it is easy to believe that a new criterion has been established. '3 Bad Men' is a sweeping, virile, dramatic and highly artistic production. It contains much of the grandeur of 'The Covered Wagon' but, combining that grandeur with greater action, it is a better picture for entertainment than the earlier presentation. The picture contains a wealth of humor, comparable only to the humor of 'The Big Parade.' In addition, the camera has caught a magnificent scenic background of mountains and cloud banked skies. The director, John Ford, has so complete an understanding of the use of lights and shadows that almost any one of the big scenes of the picture would be able to stand alone as a thing of beauty. '3 Bad Men' is certainly worthy of serious attention. It is an accomplishment for the Fox Company, for the cast and particularly for the director. By this production John Ford has made his name one to conjure with."

"The Magician"—Metro-Goldwyn-Mayer, Capitol, New York

Sun: "Crowded with such well-known performers as Alice Terry, Paul Wegener (the magnificent 'Golem' in the German film of that name), Firmin Gemier, of France, and Ivan Petrovitch, and photographed with rare feeling in Paris, Nice, Monte Carlo, and other points European, Rex Ingram's latest film, "The Magician" is another resounding Capitol success. . . . It is indubitably the movie entertainment, par excellence of the week."

Times: "Although Mr. Ingram's brilliant work is the predominant feature of this subject, it is nevertheless apparent that he and Mr. Maugham make an excellent team for furnishing screen entertainment. . . . There are sequences that are so diverting that they make a short story in themselves. Mr. Ingram does not content himself with any makeshift properties so long as the real thing is obtainable."

World: "A drama of no regrets. . . . Mr. Ingram has mounted this fantastic narrative in an effective frame, his photography being nicely treated for purposes of suggesting the devil at work. He has arranged it in a chronologically dramatic mould with tempo, progressive suspense, and a lively and irresistible play of plain, everyday menace. You enjoy it as you would enjoy a god mystery novel."

Telegram: "We doff our autumn bonnet in a sudden surge of admiration and respect to Maestro Rex Ingram for giving cinema expression once again to a fine, enduring picture. "The Magician" is a rich, ripe adult piece of screen entertainment, the most imaginative and arresting of restless Rex's contributions to the Ingram archives.

Journal: "The Magician" was directed by Rex Ingram, and it's just about the best picture he's made. There is a splendid cast, the settings are marvellous and the story is absorbing . . . Wegener is superb. Ingram has given the film weird touches that resemble German picture making. It holds one's attention from the time it starts until one has sat through it a second time."

Mirror: "A weird cinema, gruesome and shivery in spots. Different, too. A far cry from the accustomed confectionary slop-slop yarns that bore so "weekly" on Broadway screens. . . . The story builds excellent suspense by contrasting the satanic powers of Oliver Haddo, the magician, with youthful love and combativeness. It is different, splendidly directed, well acted, and intriguingly photographed in locales alluring to those who have and have not been abroad."

News: "A corking good piece of celluloid melodrama. . . . It boasts a Satanic conception of a 'pagan rout' that will make Mr. Griffith look to his laurels. It shows keleidoscopic scenes of amusement garden attractions and crowds reminiscent of, and as well done, as those in 'Variety.'"

American: "The flair for weird effects, tempered by the unmistakable flashes of genius that first characterized work of Rex Ingram and made him one of the foremost directors of the world, is present in 'The Magician,' the piece de resistance at the Capitol Theatre this week. From the standpoint of direction and production, 'The Magician' is in a class with 'Variety,' 'The Waltz Dream,' and the other German dramas that so recently brought forth all the expensive adjectives in our vocabulary."

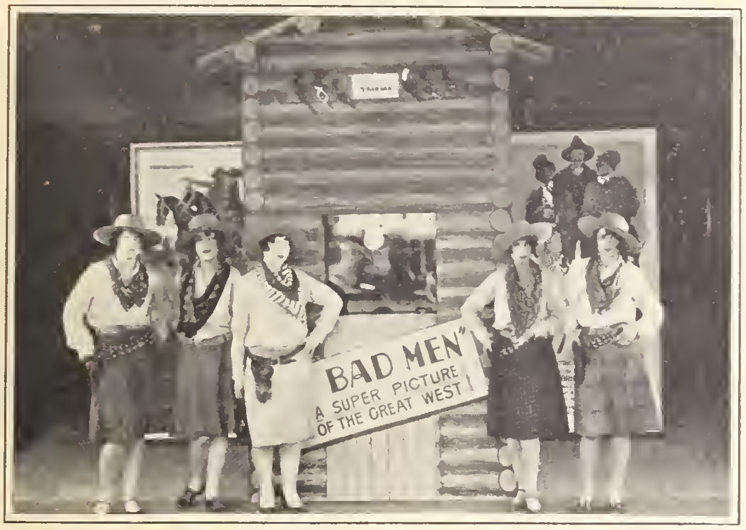
Graphic: "The Magician" has amazing and beautiful photographic effects taken from different angles. You will not want to miss seeing it."

Post: "Good old hair-on-end melodrama equipped by the globe-trotting Mr. Ingram with many fascinating and authentic backgrounds and a cast of international importance."

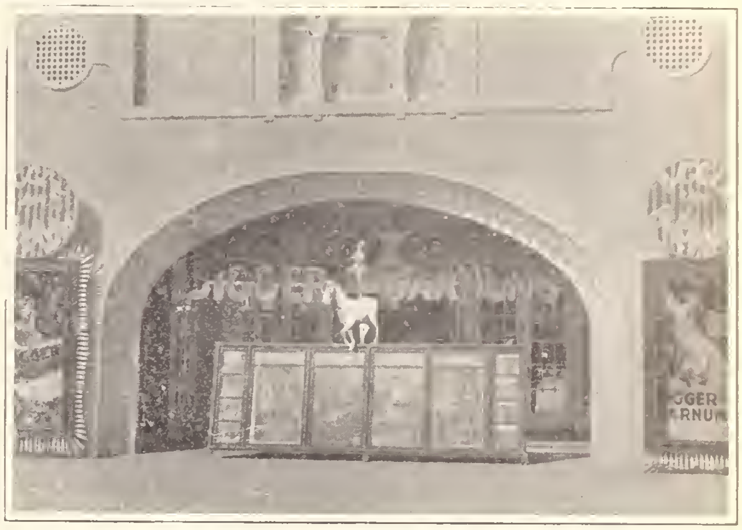
Evening World: "Top-grade entertainment. 'The Magician' is a melodramatic thriller full of action and atmosphere and adapted from Somerset Maugham's story."

Brooklyn Eagle: "Punctuated frequently with reminiscences of 'The Golem' and 'The Monster,' Rex Ingram's latest cinema, 'The Magician' is a pictureplay magnificently conceived, effectively related."

Exhibitors Service Bureau

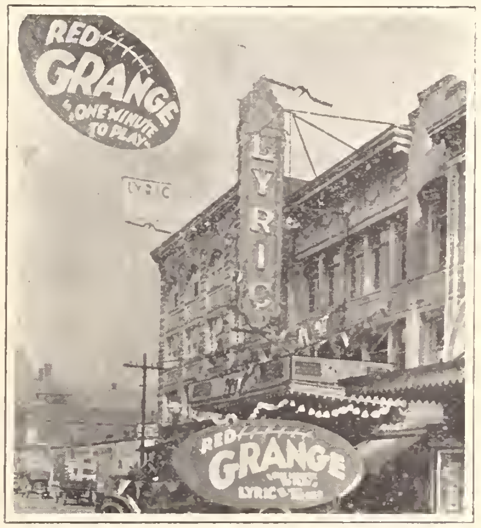

BAD MEN
A SUPER PICTURE OF THE GREAT WEST

Atmosphere outside and inside the theatre was a feature of exploitation for "3 Bad Men" (Fox), at the Kansas Theatre, Wichita. Photo above shows lobby display and usherettes, in the Western regalia they wore during the run of the picture

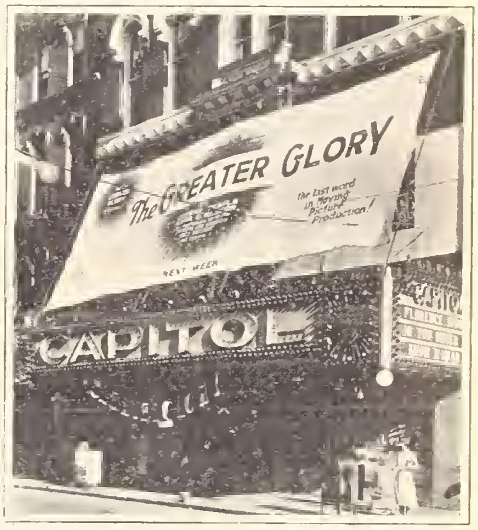


Attractive display with simple effects. Photo above shows the frontal arrangement which Manager J. D. Jones designed to exploit his showing of "Bigger Than Barnums" (F. B. O.) at the R & R Theatre in San Angelo, Texas

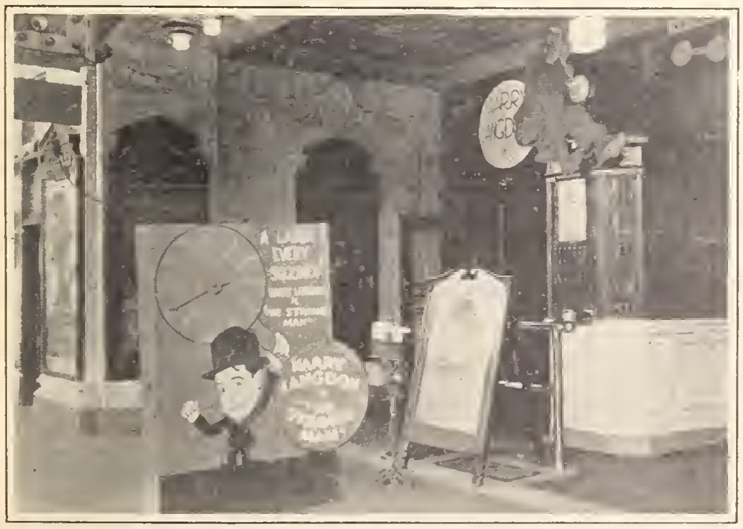
Short subjects are given a 50-50 break with features at the Majestic, Muskegon, Mich., as shown by the board above displaying Educational's comedy, "Here Comes Charlie"



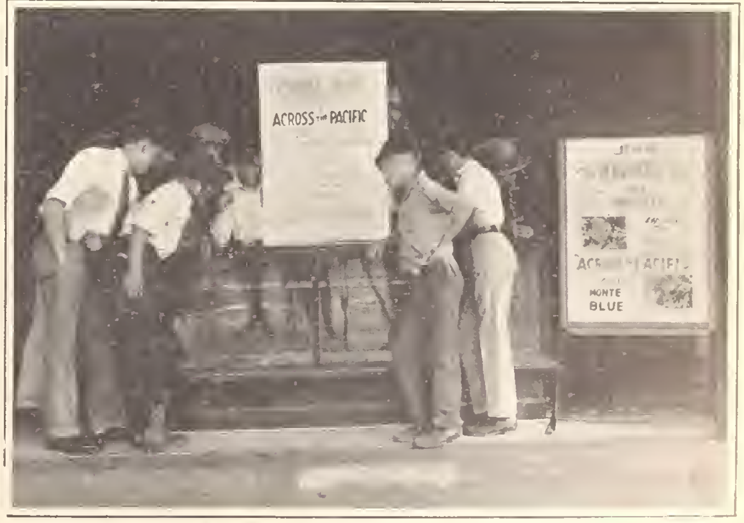
Street ballyhoo and theatre banner which exploited the showing of "One Minute to Play" (F. B. O.), at the Lyric Theatre, Bridgeport, Conn.



Big banners for big effects, was the plan followed by Manager M. B. Thomas of the Capitol, Nashville, in arranging his frontal display for "The Greater Glory" (First National)

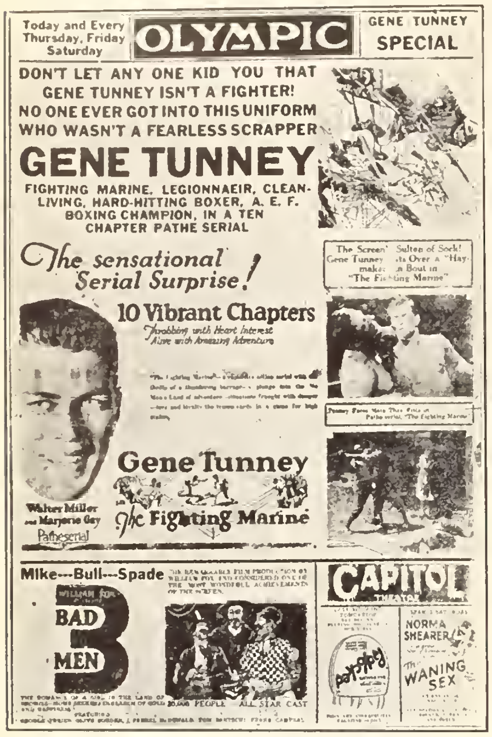


Ace Berry's "laugh-o-meter" stopped 'em and made 'em look at his lobby display for "The Strong Man" (First National), when that picture showed at the Circle, Indianapolis. The hand of the clock dial whirled from "Chuckles" to "screams" and "yells." It was operated by a small electric motor



Spanish-American War relics displayed in a show case in the lobby of the Modjeska, Augusta, Ga., proved a prime attractor for the presentation of "Across the Pacific" (Warner Bros.) The collection was borrowed from veterans of the war and included arms and equipment of Spanish and American soldiers

Campaign Ideas For Short Subjects



Today and Every Thursday, Friday Saturday

OLYMPIC

GENE TUNNEY SPECIAL

DON'T LET ANY ONE KID YOU THAT GENE TUNNEY ISN'T A FIGHTER! NO ONE EVER GOT INTO THIS UNIFORM WHO WASN'T A FEARLESS SCRAPPER

GENE TUNNEY

FIGHTING MARINE, LEGIONNAEIR, CLEAN-LIVING, HARD-HITTING BOXER, A. E. F. BOXING CHAMPION, IN A TEN CHAPTER PATHE SERIAL

The sensational Serial Surprise!

10 Vibrant Chapters

Throbbing with Heart Interest

Alive with Amazing Adventure

The Screen' Sulten of Sock! Gene Tunney [illegible] Over a "Hay-maker" in Bout in "The Fighting Marine"

Gene Tunney in The Fighting Marine

Walter Miller and Marjorie Gay

Patheserial

Mike---Bull---Spade

William Fox presents

3 BAD MEN

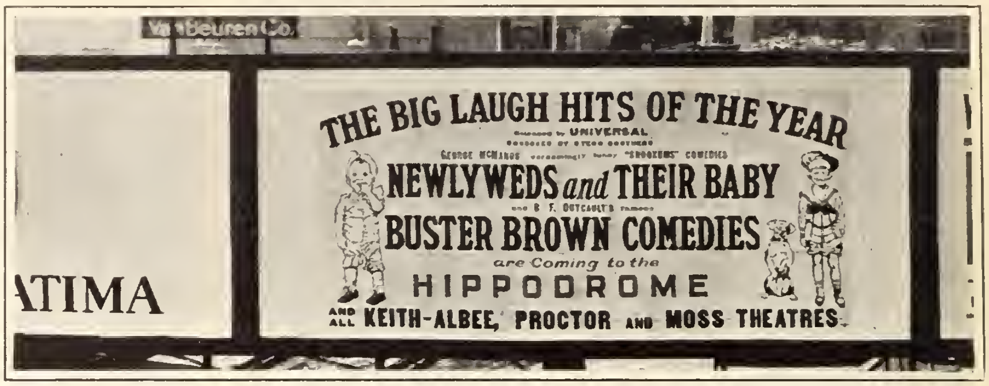
20,000 PEOPLE ALL STAR CAST

CAPITOL

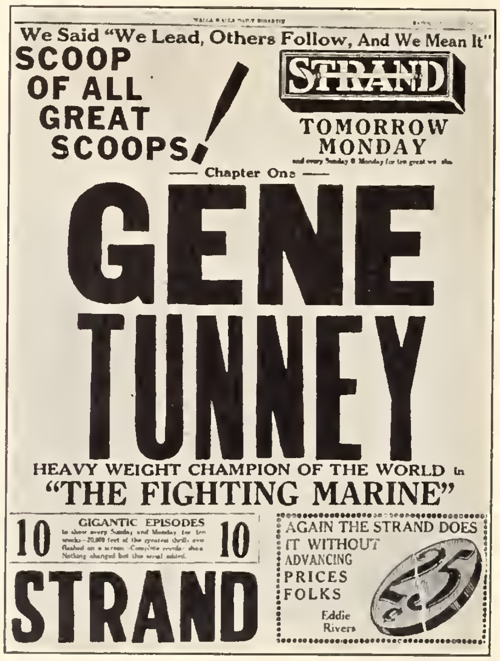
NORMA SHEARER

The WANING SEX

Reproduction of a full page ad. in which the Olympic Theatre, Altoona, Pa., accorded the Pathe serial, "The Fighting Marine," feature position



Universal is conducting a 24-sheet campaign to exploit the showing of the Stern Bros. comedies, "The Newlyweds," and "Buster Brown," at the U.B.O. theatres throughout New York City



We Said "We Lead, Others Follow, And We Mean It"

SCOOP OF ALL GREAT SCOOPS!

STRAND

TOMORROW MONDAY

— Chapter One —

GENE TUNNEY

HEAVY WEIGHT CHAMPION OF THE WORLD in "THE FIGHTING MARINE"

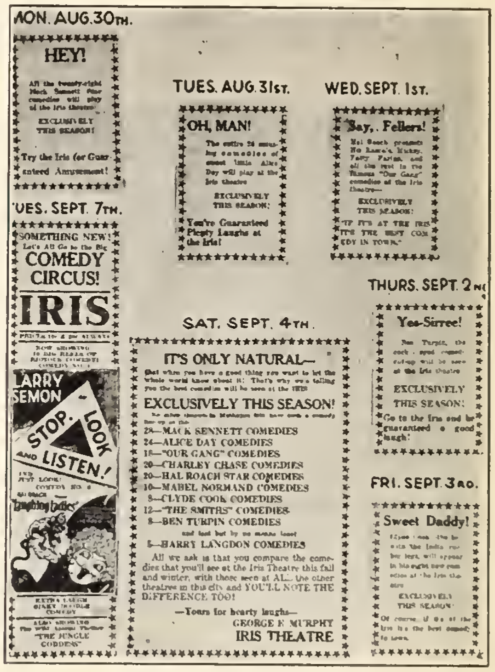
10 GIGANTIC EPISODES 10

STRAND

AGAIN THE STRAND DOES IT WITHOUT ADVANCING PRICES FOLKS

Eddie Rivers

The management of the Strand, Walla Walla, Wash., finds an angle for the institutional type of advertising in boosting the showing there of the Pathe serial, "The Fighting Marine," as the reproduction above of a newspaper display illustrates



MON. AUG. 30TH.

HEY!

EXCLUSIVELY THIS SEASON!

Try the Iris for Guaranteed Amusement!

TUES. AUG. 31ST.

OH, MAN!

EXCLUSIVELY THIS SEASON!

You're Guaranteed Plenty Laughs at the Iris!

WED. SEPT. 1ST.

Say, Fellers!

EXCLUSIVELY THIS SEASON!

"IF IT'S AT THE IRIS IT'S THE BEST COMEDY IN TOWN."

THURS. SEPT. 2ND

Yes-Sirree!

EXCLUSIVELY THIS SEASON!

Go to the Iris and be guaranteed a good laugh!

FRI. SEPT. 3RD.

Sweet Daddy!

EXCLUSIVELY THIS SEASON!

SAT. SEPT. 4TH.

IT'S ONLY NATURAL—

EXCLUSIVELY THIS SEASON!

28—MACK SENNETT COMEDIES
24—ALICE DAY COMEDIES
18—"OUR GANG" COMEDIES
20—CHARLEY CHASE COMEDIES
20—HAL ROACH STAR COMEDIES
10—MABEL NORMAND COMEDIES
8—CLYDE COOK COMEDIES
12—"THE SMITHS" COMEDIES
8—BEN TURPIN COMEDIES
5—HARRY LANGDON COMEDIES

All we ask is that you compare the comedies that you'll see at the Iris Theatre this fall and winter, with those seen at ALL the other theatres in this city and YOU'LL NOTE THE DIFFERENCE TOO!

—Yours for hearty laughs—

GEORGE E. MURPHY

IRIS THEATRE

TUES. SEPT. 7TH.

SOMETHING NEW!

Let's All Go to the Big

COMEDY CIRCUS!

IRIS

LARRY SEMON

STOP, LOOK AND LISTEN!

"THE JUNGLE GODDESS"

Manager George E. Murphy of the Isis Theatre, Muskegon, finds it profitable to sell his comedy attractions with a sustained newspaper campaign. The featuring of the line "exclusively this season" is good showmanship, and it helped this exhibitor put over his showing of Pathe comedies with the Muskegon theatregoers

Above is shown the pioneer electric sign on Broadway exploiting short subjects an important feature of the campaign which Universal is staging for "The Collegians" series of two-reelers

Window display in a Chicago store features the Pathe serial "Snowed In," through an arrangement with the Bugg Theatre in that city. Toys and novelties given as prizes for the best essay by a child on the solution of the mystery of the play were shown in the display

Cane Hunt Exploits "So This Is Paris"

Atlanta Merchants Tie-Up With Search Campaign For Film

MANAGER ERNEST MORRISON worked a cane stunt that had the whole city agog when "So This Is Paris" played at the Howard Theatre, Atlanta, Ga.

Starting one week in advance and continuing for five consecutive days, the Atlanta Georgian broke with stories regarding the loss of a love-making cane by a Parisian visitor.

Five ads appeared daily in the Want Ads Column on the same days the stories appeared. These ads advised the people to go to certain stores, where one of the clerks would give them a card telling them of a clue. On the fifth day the ad appearing in the Classified Ad Column advised everybody to go to the Howard Theatre, where the final clew would be given.

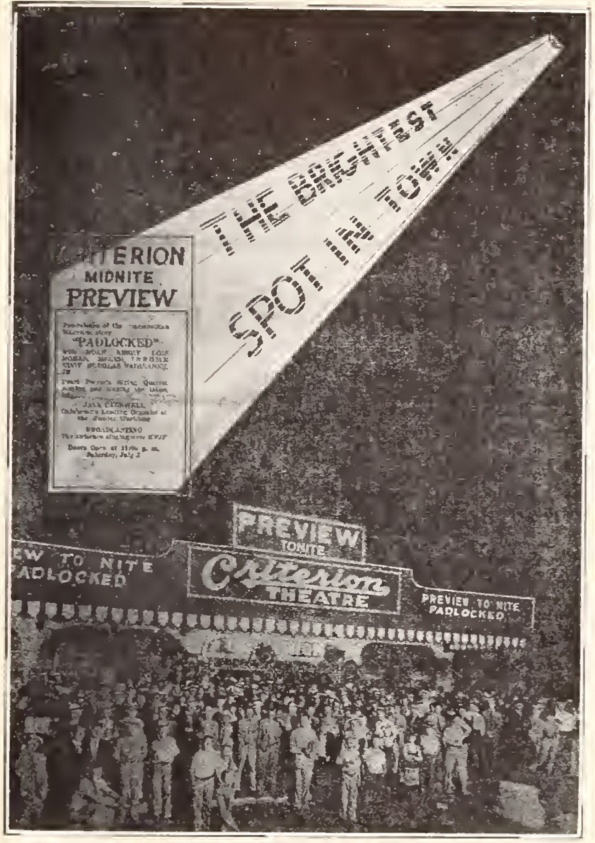
The cashier at the Howard gave out cards reading, "You wish to help Jacques Pierre find his precious cane! Yes? Ha! You will find it in the midst of a woodland green in an outlying section of Atlanta. Jacques will have more information for you in tomorrow's Georgian."

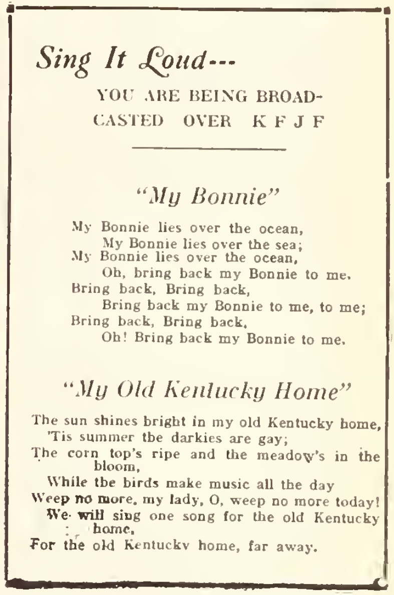
A local man found the cane on the banks of Grant Park Lake with a tag attached thereto saying to return it to the newspaper office and he would receive his reward. In addition to receiving a reward from the Atlanta Georgian, he received a six months' pass to the Howard Theatre.

Amos Stages Boxing Bout for "Battling Butler"

Staging a real boxing exhibition on a moving truck got Manager Charles H. Amos more than the usual publicity when "Battling Butler" played at the Carolina Theatre, Greenville, S.C.

On the opening date of the picture two local boys appeared within the roped arena. The truck was bannered with signs advertising the picture, star, theatre, and play dates.




Sing It Loud---

YOU ARE BEING BROADCASTED OVER K F J F

"My Bonnie"

My Bonnie lies over the ocean,
My Bonnie lies over the sea;
My Bonnie lies over the ocean,
Oh, bring back my Bonnie to me.
Bring back, Bring back,
Bring back my Bonnie to me, to me;
Bring back, Bring back,
Oh! Bring back my Bonnie to me.

"My Old Kentucky Home"

The sun shines bright in my old Kentucky home,
'Tis summer the darkies are gay;
The corn top's ripe and the meadow's in the bloom,
While the birds make music all the day
Weep no more, my lady, O, weep no more today!
We will sing one song for the old Kentucky home,
For the old Kentucky home, far away.

Display advertising is used to sell the Midnite Previews at the Criterion, Oklahoma City, to newspaper readers. Above is the song card furnished patrons at the show, the community singing being broadcast by radio—an added entertainment feature

Youngstown Fertile Field for Complete Campaign on "Men of Steel"

YOUNGSTOWN is a steel town, so when Allan S. Glenn, supervisor of exploitation for First National Pictures, sent Harry L. Royster out to the Ohio city to J. H. Shagrin, of the Park Theatre, on "Men of Steel," he capitalized the home town industry.

He started the campaign by putting out twelve stands, twenty-five three-sheets, seventy-five one-sheets, a hundred window cards, 500 rotos and 3,000 heralds. In addition to the regular heralds, access was obtained to the steel mills and 50,000 special heralds were distributed to the workers.

The library was sold on the book mark idea and utilized 10,000 of them, inserting them in outgoing books. And the Army cooperated by lending ten of their "A" boards, exhorting the populace to see "Men of Steel," and implying, incidentally, that soldiers, too, were men of steel, due to army training.

A ballyhoo was obtained in the form of a working miniature steel plant, complete to the tiny workers. This was six feet long and three feet wide. Stationed in front of the theatre, it attracted such throngs that the police were compelled to disperse them from time to time to keep traffic moving in the street.

Steel executives and the mayor responded to an invitation to a special showing, and they broadcast their enjoyment of the picture through the town. The mayor was so impressed that he wrote a letter which was used as ad copy, with his permission.

JACK CASEY
the Daredevil Pilot who bombarded New York with Red Grange footballs.
Red Grange in "One Minute to Play"

Jack Casey, stunt pilot, in the plane he flew over New York City to exploit the Colony Theatre presentation of F.B.O.'s "One Minute to Play." He bombarded the town with miniature footballs, which were attached to parachutes

Local Talent Show Popular With Butte Theatregoers

Merle Davis, lessee of the Ansonia Amusement circuit of theatres, is one theatre man who holds the key to the hearts of Butte public through his generous support of all local productions. This time it is the staging of local talent giving the youth of Butte and vicinity a chance to try out in the "Revels of 1926."

Public Wedding for "Marriage Clause"

Cleveland Merchants Tie-up with Theatre for Effective Stunt

MANAGER PRICE of the Broadway Theatre in Cleveland almost precipitated a riot on Cleveland's East Side last week when he staged a public marriage, a Press Book suggestion, in connection with his showing of Universal's "The Marriage Clause." He had to have a riot call sent in to police headquarters to help handle the crowds.

No public wedding locally has ever been so painstakingly staged. Price went the limit in work and got almost unbelievable results. By hard work he procured donations from more than thirty merchants in order to make the marriage a success. These donations ranged from a living-room suite to a baby carriage. The young couple who made the fatal leap did so with assurance that their entire home would be furnished free of charge. Price even got a month's rent free for them and a bank deposit of $25. In addition to all of these things he had a fine window display in each store where a prize was to be given.

Unusual publicity also followed Price's work. In addition to front-page stories in the neighborhood daily, he secured stories in the News and Plain Dealer, an almost impossible break for a neighborhood theatre.

Manager Price used several thousand special handbills, a special trailer on the screen telling about the stunt, and newspaper displays.

Mill Pay Envelopes Herald "Men of Steel"

With the co-operation of the heads of the steel mills in Chattanooga, Manager E. R. Rogers of the Tivoli Theatre there, employed direct means of getting before the workers his message concerning the showing of "Men of Steel." Rogers supplied 12,000 pay envelopes imprinted with the following lines, "The energy of America—MEN OF STEEL—Don't miss this powerful drama at the steel mills, filmed at Birmingham, Ala."

Exploitation for "3 Bad Men" (Fox), in Buffalo developed one of the biggest campaigns executed in that city for a motion picture. Photos above show one of the window displays, in a sporting goods store, and one of the placards which dotted the city to advertise the special showing for newsboys at Loew's State Theatre. Manager Al. Beckerich conducted the campaign

Capitalizes Juvenile Interest With "Black Pirate" Drawing Contest

EXPLOITATION devices which arouse the enthusiasm of the youngsters seldom fail to pay a neat dividend at the box office of the picture theatre. The experience of the Palace Theatre in Hamilton, O., serves as another potent reminder of the value of exploitation directed toward the younger element of a town. The Palace used nothing radical in the way of stunts to get the kids on its side in a drive to interest Hamilton in the showing there of "The Black Pirate." The stunt was a coloring contest with ships as the subject of the artistic endeavors of the boys and girls. Joe Mayer, who handled the Palace exploitation, chose the coloring contest as his "best bet" from the list of suggestions in the press book for the picture.

The material available for the contest was in the form of cuts of the olden type of ships featured in the production, and included galleons and single-masted ships which were presented in clean-cut outline drawing. The Palace printed these cuts in a specially prepared four-page throwaway on a good grade of paper.

These folders were distributed at the theatre for two weeks in advance of the opening of "The Black Pirate" and were eagerly seized by grown-ups and children alike, the adults in many cases keeping them as souvenirs and in all other cases taking them to children who might wish to become contestants. The response was big from the beginning. Hundreds of colored drawings were received, although the prizes consisted of nothing greater than theatre tickets.

The winning drawings were sent to Doug Fairbanks at Hollywood, who further rewarded each of the authors with an autographed letter of congratulation.

Kissing Instruction Book Popular as Herald

That there is money in the "sheiks and shebas' kiss technique" angle in exploiting "The Son of the Sheik,"which idea was suggested in the copyrighted press book issued by United Artists on this production, is seen in the increasing number of exhibitors who have taken advantage of this idea.

The latest use of the stunt was made in Hornell, N. Y., where the Majestic Theatre took six columns by six inches and filled the space with photographs depicting the science of kissing and headed: "The Approach," "Fascination," "The Dramatic Pause," and "The Burning Climax."

Exploitation for "Christine of the Big Tops" (Sterling Pictures), at Saxe's Retlaw Theatre, Fond du Lac, Wisconsin. Left is a lobby display featuring toy animals with a background of miniature circus tents and banners. Right, the street ballyhoo

Newspaper Discussion Aids "Fig Leaves"

"Should a Wife Work?" Essays Exploit Show at State in Buffalo

THE outstanding feature in the exploitation campaign put over by Manager Al Beckerich of Loew's State Theatre, Buffalo, N.Y., was a newspaper essay contest on "Should a Wife Work?"

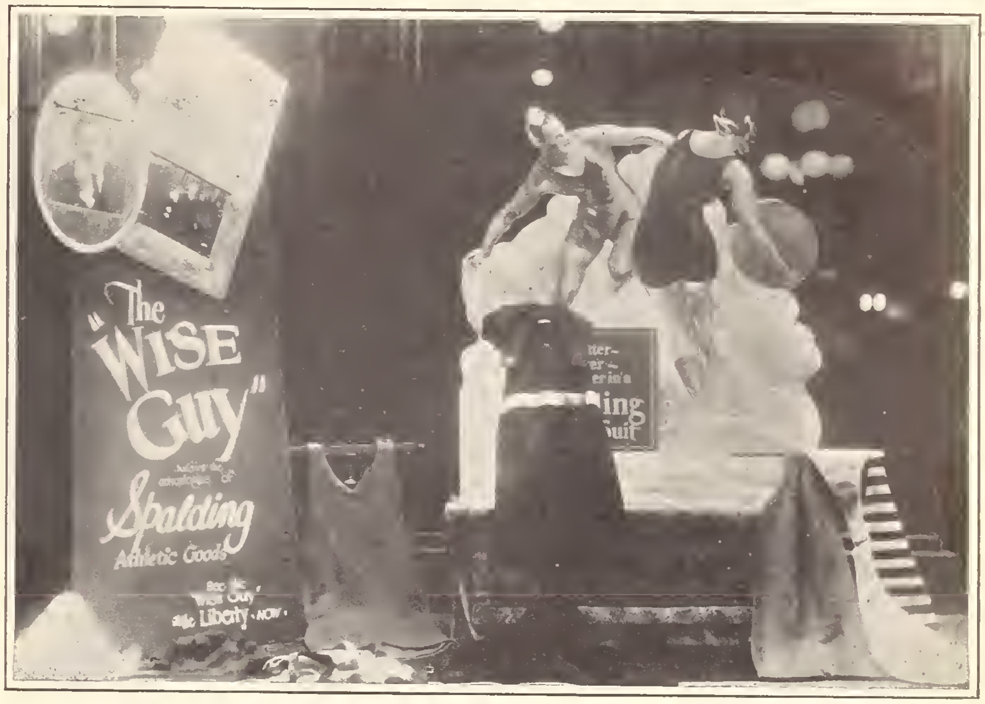
The contest started in the Buffalo Times six days prior to the opening with a front page story and continuing with two-column-head stories for six consecutive days up to the showing of the picture. Thirty awards in all were given. More than three hundred and fifty essays were sent in.

A special teaser campaign, ranging from one-column three-inch-deep "ads" to three-column ten-inch "ads," was run ten days preceding the opening. The Sunday Buffalo Courier and Buffalo Times in addition to the regular notices ran special feature stories about George O'Brien and Olive Borden, stars in the picture.

Cornice Lights Illuminate Advertising Banner

Here's a sign idea, which as far as we know, originated in Milwaukee. It is possible that some other theatre owner with similiar lighting equipment may find the idea useful; hence we are passing it along.

Along the cornice of the Whitehouse Theatre, Milwaukee (as in the case of many other houses) is a long row of white electric lights. Over these lights are arranged letters printed with printers' ink on oiled paper through which the lights shine. The effect is that of a huge electric sign. Thus, at a very small cost, the theatre is embellished with over a hundred feet of sign to shout its message afar. The Whitehouse is managed by O. L. Meister.



The title of "The Wise Guy" (First National) used as a sales line in window display featuring the showing of the picture at the Liberty Theatre, Portland, Ore.

Commission of "Sales" Enlists Corps of Kid Salesmen for Imperial

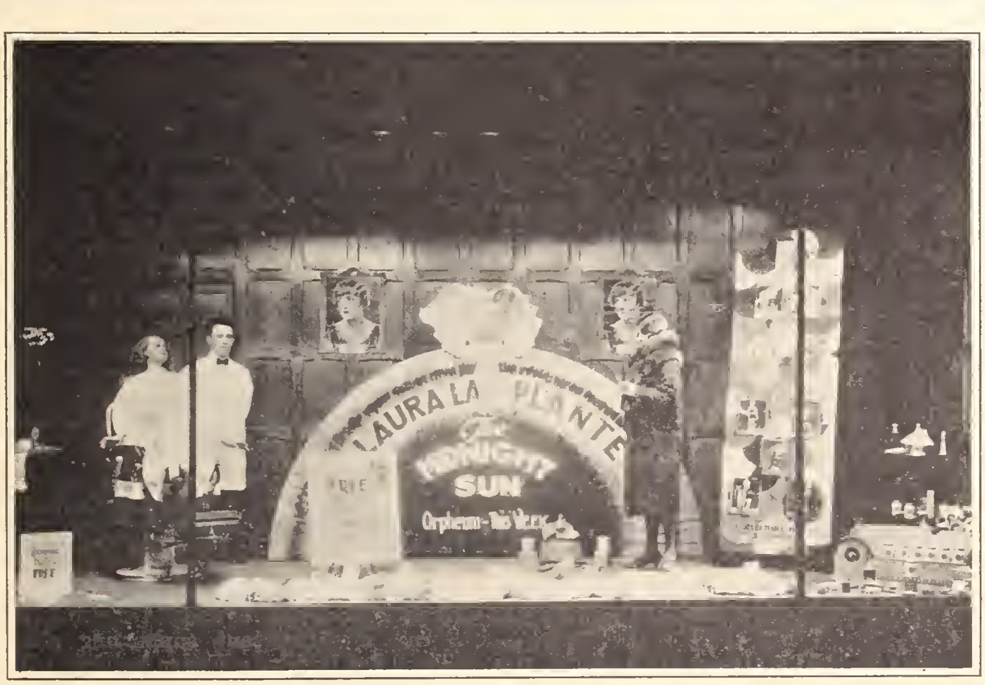
AT the Kid's matinee on the Saturday before the opening of "The Cat's Pajamas," Manager Chas. S. Morrison of the Imperial Theatre, Jacksonville, Fla., announced to the 1091 kids present a novel proposition that had all the youngsters on edge.

Morrison offered a gratis admission to each kid, who, on the following Wednesday and Thursday would personally conduct ten or more kids to the matinees at which "The Cat's Pajamas" would be shown.

Ten heralds were given to each kid who applied for entry in this "personal solicitation stunt," and about 75 kids expressed a desire to try it.

A check-up of the matinees on Wednesday and Thursday showed over 600 kids, and it was learned later that the kids brought along many adults too. In fact, a few of the more clever kids asked that they be allowed credit for three kids for each adult as the admissions were higher for adults than for kids. Since the theatre values the connections with the youth of the city most highly, the theatre acceded to their terms.

The stunt worked so well that Manager Morrison is going to try it again some time.



The Laura La Plante bob was introduced in Lincoln, Nebr., by the Gold department store through a tie-up with the Lincoln Theatre in that city exploiting "The Midnight Sun" (Universal). The store featured the innovation with a large window display, shown in the photo above

"Danger Signal" Attracts Notice to Display

S. S. Oakley, manager of the Liberty Theatre, Lake Worth, Fla., obtained a novel window display in a drug store to advertise his showing of "The Danger Signal." A window containing various medicines that come under the Danger Signal featured cards announcing the showing. A large danger signal, placed in the center of the display and equipped with an electric bell which sounded every few seconds, was the means of attracting attention to the window.

Short-Subjects and Serials

Comedy highlights from "Smith's Visitor," a Pathe two-reel comedy release

Five Stern November Releases

One of Each Comedy Series Represented in Company's Schedule for the Month

STERN Film Corporation releases for the month of November indicate a varied output of comedies. The release program includes five two-reelers; one of which is representative of each of the comedy series produced by Stern Brothers.

The releases include a new Buster Brown comedy, one of the "Newlyweds and Their Baby" comedies, an "Excuse Maker" comedy, a new "Let George Do It" comedy and the latest "What Happened to Jane" comedy. All of these are in the regular Stern Bros. line-up except the Buster Brown comedy, which is being released by Universal as a Junior Jewel.

The Buster Brown two-reeler, "Buster's Narrow Escape," was made by Gus Meins. Tige is played by Pete, the dog; Buster by Arthur Trimble, and Mary Jane by Doreen Turner.

The new "Newlyweds" comedy is "Snookums' Buggy Ride" and it is the third release of this series. Sunny McKeen, a baby "find" discovered and introduced to the screen by Julius Stern, Ethlyne Clair and Jed Dooley comprise the Newlywed family. Gus Meins is directing the Snookums series. "Snookums' Buggyride" was released November 3rd.

The next Stern Brothers release is "Please Excuse Me," one of the "Excuse Maker" comedies, starring Charles King, which reaches the screen November 10th. Constance Darling plays the leading supporting role in this two-reeler. The comedy was directed by Sam Newfield.

On November 17th, the Stern Brothers will release "Jane's Engagement Party," of the "What Happened to Jane" series. This picture features Wanda Wiley, with Tony Hayes in support. It also was directed by Sam Newfield.

The last Stern Brothers release in November will be "George's in Love," a new two-reeler of the "Let George Do It" series, adapted from the George McManus cartoon strip, with Sid Saylor as the star. Thelma Daniels plays opposite him in this one.

Educa. Publishes Tabloid "Mona Lisa" Press Sheet

AN eight-page press sheet, in tablcid newspaper form, for "Mona Lisa," has been published by Educational Film Exchanges, Inc., as was done for "The Blue Boy," the second of the two-reel dramatic short features of the Romance series. Among the features of the press sheet are pages devoted to accessories and publicity advance stories and reviews, a full page of feature newspaper ads available in mat or electro form, a pen and ink reproduction of the Leonardo da Vinci painting which supplies the theme and title of the production, a page of scenic sketches visualizing the principal stage attractions and a complete page of exploitation ideas. In addition there are star cuts and scenes from the photoplay to enliven the publicity pages. To all exhibitors showing "Mona Lisa" Educational supplies a thematic cue sheet free of charge.

Charley Chase Starts Work On Christmas Comedy

A new Pathe comedy, built around Santa Claus and Christmas, has been started at the Hal Roach studio by Charlie Chase, who is the featured player. The story is the work of the star and James Parrott, who is directing the production. The supporting cast includes Eugenia Gilbert, Noah Young, Kay Deslys and Mickie Bennett, under the direction of James Parrott. Chase has just finished "Many Scrappy Returns" in which his fellow players are Eugenia Gilbert, Eugene Pallette, Anita Garvin, Amber Bormand and Valentina Zamini.

Alf Goulding Becomes "Idea Specialist" for Roach

Alf Goulding, one time director of Harold Lloyd and Snub Pollard, has come back again to the Pathe fold after branching out in other fields of endeavor. Hal Roach has signed him as an "Idea Specialist" at the Roach studio. He will collaborate, contribute story ideas, directorial gags and in other ways assist in the making of the Roach comedies. Goulding has been with Sennett, Metro-Goldwyn-Mayer and other producing companies. Among his feature productions was "Excuse Me," which he made for Metro-Goldwyn-Mayer.

Trick Bulldog Has Supporting Role in N. Burns Comedy

In "Dodging Trouble," the Educational Christie two-reel comedy featuring Neal Burns, an important supporting role is played by Buddy, a clever bulldog with a repertoire of tricks. The comedy was directed by Harold Beaudine and deals with the troubles of the comedian in avoiding a summons server.

Pathe Lists Nov. 14 Product

Roach and Sennett Two-Reel Comedies Ready; Last Chapter of Tunney Serial

A HAL ROACH and Mack Sennett two-reel comedy heads the list of releases for the week of November 14 by Pathe. Also included is the last chapter of the Gene Tunney serial, "Hooks and Holidays," a Grantland Rice Sportlight, "In Vaudeville," an Aesop's Fable and the Review and News issues.

"Be Your Age" is the title of the Hal Roach production which was directed by Leo McCarey under the supervision of F. Richard Jones. Gladys Hulette, Lillian Leighton, Oliver Hardy and Frank Brownlee are in the cast.

The Mack Sennett offering is the current release of the "Jimmy Smith" series which bears the title "Smith's Uncle." As usual, Raymond McKee, Ruth Hiatt and Mary Ann Jackson have the leading roles and in this issue also appear Andy Clyde, Carmelita Geraghty, Bud Jamison and Andre Tellaire. Gil Pratt directed.

The tenth and final chapter of "The Fighting Marine," in which Gene Tunney is starred, clears up all complications which have arisen in previous chapters and there is a double wedding for a finale.

"Hooks and Holidays" shows an analytical resume of sporting activities that reaches into many fields. Pathe Review No. 46 contains: "The Rope Ranch;" large scale culture of sisal in Mexico; American Colleges: a Pathecolor series on the foremost institutions of higher learning, "Syracuse;" the Lost Empire of Africa: a camera chronicle of the American excavations at ancient Carthage led by the Count de Prorok.

Topics of the Day—No. 46—offers the latest wit and humor culled from the press of the world; and Pathe News issues Nos. 94 and 95 cover latest news events from the four corners of the earth.

Resume of Current News Weeklies

KINOGRAMS 5235: Niagara Falls—Queen of Roumania visits Buffalo and famous cataract on her trip West; Philadelphia—Freight steamer in crash sinks with 10,000 tons of coal; New York—Jackson Barnett, millionaire Indian, visits New York with his white bride; St. Felicien, Quebec—Kinograms cameraman goes with baseball stars to hunt moose, but they only catch fish; Milton, Mass.—Farmer trains fox to make pals with hunting dogs; San Francisco—World's longest power cable carrying 15,000 horse power is laid; London—Prince of Wales leads impressive march of Guards at unveiling of memorial.

KINOGRAMS NO. 5236: Detroit—Houdini, master magician, dies and takes his secrets to the grave; Oyster Bay, N.Y.—1,500 Boy Scouts make annual pilgrimage to grave of Theodore Roosevelt; Clark's Landing, N.J.—Dry Agents blow up biggest still ever found in State costing bootleggers $300,000; Norfolk, Va.—Mrs. Anthony Walke, 77, flies to Washington and says she is going to take up aviation; Ashford, England—Duke of York drives England's biggest engine with the Duchess as fireman; New Haven—Yale gets worst beating of years when Army football team scores 33—0.

PATHE NEWS, NO. 89: Havana, Cuba—Relief and reconstruction rushed in hurricane-swept Cuban capital; Brunswick, Germany—Hindenburg pays state visit to Brunswick; Port Washington, N.Y.—Test Navy's fastest seaplane for Schneider Cup Race; Brooklyn, N.Y.—Lay keel of first "Arms Treaty cruiser"; Moscow—Russia makes model all-metal dirigible; Leninakan, Armenia—Earthquake kills 600 in Armenia; London, England—Noted British regiments unveil great war memorial; Niagara Falls, N.Y.—Crowded program entertains Queen Marie on first part of American trip; Johannesburg, South Africa—Transvaal metropolis celebrates fortieth anniversary; Pittsburgh, Pa.—Last tribute paid to Harry Greb! Philadelphia, Pa.—Danish freighter Fredenborg sunk in river collision; Morgantown, W.Va.—Monongahela County celebrates 150th anniversary.

PATHE NEWS NO. 90: Marrakesh, Morocco—Prepare for royal nuptials amid scenes of splendor; Pelham, England—Launch battle planes for dirigible in flight; Oak Hill, Va.—Coolidges visit Monroe home in Virginia; London, England—Dominion Premiers hold Imperial Conference; New York City—Hailed as "Good Samaritan of the roaring forties"; Bologna, Italy—Mussolini escapes death at hands of assassin for sixth time; Des Moines, Ia.—Babe Ruth tries his hand at football; Wettin, Germany—Ancient castle of kings of Saxony restored to former splendor; Detroit, Mich.—Houdini, famous magician, dies after operation; New Haven, Conn.—Army defeats Yale for first time in fifteen years; Washington, D.C.—Daring Navy parachute jumper records plunge in movies; St. Louis, Mo.—Dedicate huge new $4,000,000 Masonic Temple; Hampton Roads, Va.—Uncle Sam's sailors take part in Navy Day maneuvers. New Orleans, La.—Celebrate Navy Day; York Pa.—Gay celebration ushers in Hallowe'en; Morgantown, W. Va.—Missouri overwhelms West Virginia.

INTERNATIONAL NEWS, NO. 88: Ehrwald, Austria—New aerial railway spans Tyrol mountain heights; Rockport, Mass.—Disastrous train wreck sets restaurant afire; Boston, Mass.—Wild plunge into the Charles River marks end of flight for Army Plane; Berlin, Germany—Germany welcomes Mrs. "Jimmie" Walker on way to christen new liner; New York City—Gobs study dance that killed the Charleston; Philadelphia, Pa.—Big steamship sinks after river collision; New York City—Keel laid for Uncle Sam's first "Treaty Cruiser"; Norfolk, England—Turkey parades begin as holidays approach; Pilot Rock, Ore.—The turkey round-up has begun and thousands of proud beauties are on their way to doom; Havana, Cuba—Reconstruction under way in storm-swept Havana; Niagara Falls, N.Y.—Grandeur of Niagara awes Queen Marie.

INTERNATIONAL NEWS NO. 89: Somerville, N.J.—Trial curtain rises in the Hall-Mills case, greatest of mysteries; Bournemouth, England—12,000 pigeons race; Hamburg, Germany—New York Mayor's wife christens German ship. New York City—Mrs. Walker gets enthusiastic welcome from her hubby; Bluefield, W. Va.—Celebration opens New Lakes to Florida road; New York City—American girls set world's dancing title; Ningpo, China—Chinese "leg-rowers" compete for speed title; New Haven, Conn.—Army slaughters Yale in startling football upset; Pelham, England—Airplane launched from dirigible in flight; New York City—Governor "Al" Smith re-elected once again; Mt. Hamilton, Cal.—Scientists study Mars only 47 million miles away.

FOX NEWS, VOL. 8, NO. 9: New York City—Columbia University students extend welcome to Roumanian royal party; New York City—George Eastman, film magnate, returns from African big game hunt; New Orleans—Government builds great willow tree mattresses to sink on Mississippi's banks as flood barrier; Norfolk, Va.—World's largest anchors are molded here for new American warships; Cambridge, Mass.—Crimson rooters go wild as Harvard downs hated Hanover rivals in great gridiron classic; Phoenix, Ariz.—Throngs participate in opening of $17,000,000 rail cut off which puts Phoenix on main line; Pittsburgh, Pa.—Gene Tunney is welcomed on arrival by Mayor Kline and then attends Pitt-Tech battle; Stuttgart, Ark.—Thousands attend gala carnival in capital of the U. S. rice belt and crown beauty as "Queen of Rice"; Calcutta—Devout Hindus join in rite of drawing ancient wagon that carries one of their gods; Austria—Newest Alpine railroad makes maiden journey in safety; Cuba—Hurricane sweeps Cuba, 600 killed, $50,000,000 lost.

FOX NEWS, VOL. 8, NO. 10: Long Island—Lieutenant Frank Conant of the Navy sets world seaplane speed record; Germany—Throngs hail President Von Hindenburg on tour of Germany as he pays visit to Braunschweig; New York State—Alfred E. Smith, pillar of Democratic strength, up for fourth term at Albany; St. Louis, Mo.—Great Masonic parade marks dedication of new $4,000,000 temple for order in Middle West; New York City—Jackson Barnett, richest Indian in the U. S., visits metropolis with bride; Miami, Fla.—These young musicians from Dixie win title of "snappiest and jazziest" harmonica band in land; Stockholm—Crown Prince Leopold of Belgians arrives in Sweden to claim his bride, Princess Astrid; Brooklyn, N.Y.—Gaile Beverly, Broadway star, shows gobs on U. S. S. *Pueblo* how to do Back Bottom; Paris—French capital claims world's most efficient fire fighters and this is how they're kept fit; Lakehurst, N.J.—"Commencement Day" at Navy parachute school finds graduates stepping into space at 3,000 feet.

Curiosities Subject Features Late War and Armistice

Shots of American troops in France and actual battle scenes of the late war as well as Armistice Day pictures are contained in "Then and Nows," a Curiosities subject which comes to exhibitors on November 7th from Educational Film Exchanges, Inc. Among the high points in the reel which make it appropriate for Armistice Day showing are the "world's greatest chance"—showing President Wilson drawing the first army draft number, together with pictures of the American youth whose name was first drawn; the drawing of the other number, and then the result of this continued drawing of numbers—the continuous line of soldiers going to France. Remarkable views of the Western front in France are given before the showing of the celebration of Armistice Day in Paris, London and New York.

New Pathe Western Slated for Release on Nov. 14th

"The Outlaw Express," the second of the Leo Maloney Western productions for Pathe, is slated for release beginning November 14th. The list of players consists of Joan Renee, Melbourne MacDowell, Albert Hart, Nelson McDowell, Fred Burns, Bud Osborne, Frank Ellis, Evelyn Thatcher and Leon Artigue.

Opinions on Current Productions

"Snookums' Outing"

(Universal-Stern Bros.—Two Reels)

(Reviewed by Paul Thompson)

ANYONE who has ever done any camping knows how complicated life is at best, but when you add a child to the total you have some idea of the troubles that George McManus' cartoon family undergo when they seek and find the wide and somewhat open spaces. Why they should leave home looking for certain trouble only the director, Gus Meins, and Stern Brothers can tell you. Even the start of the automobile trip promises trouble, for most of the equipment falls off before the car has gone more than a few feet. A futile attempt to milk a bull has the logical results. Jed Dooley as Mr. Newlywed decides to go fishing. The heir-apparent succeeds in catching his father's bathing suit on the end of his fish hook. To the embarrassment of father two bathing beauties jump in to rescue the supposedly drowning man. Being modest and fully aware of his nakedness, he swims away to take refuge in some bullrushes, but not to be found by any modern Pharaoh's daughter.

Then in rapid succession come the replacing by Snookums of the missing suit with one stolen from a neighboring camper. The latter wreaks vengeance on Mr. Newlywed and drives the entire family away at the point of a gun. In departing Snookums finds refuge on a trailing tent fastened to the automobile. The barrel in which the baby is lodged becomes detached and rolls down the hill. Frantic pursuit of barrel and baby and the discovery of the latter peacefully sleeping on the remains of the barrel.

Burlesquing none too gently the great American custom of camping out, a somewhat overrated institution at best.

"What Price Pleasure?"

(Universal-Bluebird—One Reel)

NEELEY EDWARDS and his picture wife go for an automobile camping trip. Needless to state, they get off wrong trying to follow the directions of a cross-eyed man. After they have practically wrecked the entire camp of other automobile tourists they locate the shack assigned to them. Then by one of those curious moving-picture coincidences they discover the next house is occupied by one of Neeley's former lady-loves and her husband. Into this situation introduce a package of love letters written to Neeley by the other woman before he was married and you have the ingredients for the trouble which follows. As though this were not enough Neeley is already in bad with friend husband because he has pulled some characteristic comedian stuff guaranteed to make the doer unpopular. Then, too, his own wife suspecting him of flirting with the other woman doesn't help any. Fortunately the letters are dated some years before (moral: always date your love letters), and the two families become quite chummy. But do not let Director Richard Smith tell you that that is the end because it isn't. A wife and a former rival living near each other even on a camping trip in perfect amity. It cannot be done.—PAUL THOMPSON.

"The Mighty Smithy"

(Educational-Life Comedy—One Reel)

JOHN E. McCRORY, the cartoonist, and Robert Sherwood, the editor of Life, respectively, and Henry Wadsworth Longfellow, the somewhat well-known poet, agree "The smith, a mighty man was he." But the creators of the animated cartoon diverge from the famed New England poet in that their hero leaves his forge for adventures further afield. And then, too, there is a love interest in the movie picture and a villain that were lacking, if I remember correctly, in the tale of "The Village Blacksmith," by Longfellow. Whether the introduction of the villainous High Hat Harold and the susceptible Myrtle improve the tale is open to question. Myrtle's cooking was anything but an augury for her married life with Mike because even his forge could not render the beefsteak which she cooked malleable for the anvil-softening process of the sinewy blacksmith's mighty blows. But, disregarding these minor things, virtue again triumphs and villainy once more goes down to defeat. The amorous lovers are once more left in each other's arms at the fade-out. It is really one of the best of the Life animal cartoon issues.—PAUL THOMPSON.

"Open Spaces"

(Educational-Big Boy—Two Reels)

(Reviewed by Paul Thompson)

ANYTHING this youngster does is worth while and this particular issue dealing with his adventures out in the open is no exception. He has an almost uncanny faculty for getting into and out of trouble. Naturally the woods and field offer an excellent opportunity for the director, Charles Lamont, and Supervisor Jack White to exercise their ingenuity to the utmost, which they do. Big Boy catches fish in a puddle in the road. With a piece of limburger as bait, he causes the fish to jump onto the dock so he can fill his basket. Romance comes into his life with the arrival in a smart car of the vamping Bonnie Barrett. An escaped wild animal from a traveling circus complicates things for a time. Even a black-hand scare is introduced when the two youngsters sit down on the running board of the automobile and arise to find on the seats of their respective panties the imprint of the chauffeur's grease-soaked glove. Thus you will understand that even at the tender age which Big Boy and Bonnie represent love is a somewhat complicated affair.

It is amusing and worth the attention of elders as well as youngsters, for the appeal of these "Big Boy" comedies is an all-age appeal, one explanation of their deserved popularity and success.

The cast includes these juvenile actors: "Big Boy," Jack McHugh, Harry Spear, Bonnie Barrett, Bobbie Gordon and Pal (that delightful dog).

"On With the Dance"

(Castle Films—One Reel)

THE art of Terpsichore always makes an interesting subject for entertainment. The various dances incorporated here offer grace and beauty, rhythm and vitality, all blending together in a harmonious whole. The different types of dancing range from the highland fling to a languorous dance of the South Seas. The countries represented are Spain, Russia, Hawaii, Japan, our own America and others. The Russian ga-zot-sky offers vivid contrast to the charming, almost indolent, swing of the geisha girls of Japan. All the high-strung, fast-moving life of our own country is represented in the latest dance craze, the Black Bottom, to which one can apply in all sincerity the adjectives of half-barbaric, energetic and pulsating. The photography is excellent. With the aid of music this one is bound to please.—RAYMOND GANLY.

"The Big Surprise"

(Universal-Gump Comedy—Two Reels)

(Reviewed by Paul Thompson)

MORE troubles for Sidney Smith's cartoon creation, Andy Gump, Fay Tincher as Min and Jackie Morgan aiding and abetting Director Francis Corby to make life miserable—on the screen—for Joe Murphy. The trouble started because Joe or Andy—if you prefer—is a late riser and so eats his breakfast from a tray placed on the handlebars of his bicycle while wheeling to work. If he had not been gulping down coffee he would not have run down the pedestrian who causes all his subsequent troubles. But he did run down the man and the latter, seeking to buy a new suit, encounters Andy in the department store, where he is a clerk. He attempts to fit the irate one to a suit but his identity being established Andy takes to flight throughout the department store. Finally he takes refuge in a show window where a bedroom set with dummies is being shown (Reginald Denny's "Take It from Me" please write). Followed there by Min with their fight watched by a crowd outside the window in the street you can imagine for yourself just what the poor simp has to go through. The requisite number of vases are broken over his head and a sufficiently energetic rough house staged to satisfy the store window spectators and the majority of movie fans in front of the screen.

"Figures of Fancy"

(Educational-Lyman Howe-Hodge-Podge—One Reel)

HERE is a combination of drawings and photographs most of them rather ingeniously combined. As an illustration; drawings are shown depicting how various animals think they look rather than how they really appear to others in real life. The underlying idea is not half bad for utilizing scenic pictures already in stock. For example, the giraffe is credited with thinking himself like the Yosemite Falls (business of dissolving the drawn giraffe into a photograph of the falls). Likewise, the hippo, being well informed geographically, thinks he resembles the Grand Canyon (some traveler in Africa doubtless told him about America), hence justification for a moving picture of the Grand Canyon. Snappy way to introduce your travelogue shots.—PAUL THOMPSON.

UFA Goes Lion-Hunting

AMONG the many arrangements for pictures, directors, stars, etc., between American film companies and the leading German organization, UFA of Berlin, Metro-Goldwyn-Mayer contracted for a series of short subjects. Three of these have already been shown at the Capitol Theatre, New York, and throughout the country. They included two remarkable undersea films, then a crocodile hunt in the Argentine. For their fourth subject lion hunting in the country of the Massai in Central Africa was selected. Fortunately for the expedition, equipped with not only guns, but moving picture cameras, the village which they visited was in the throes of a series of depredations by the king of beasts and his courtiers. Hence, the visit was more than welcome. They not only took their excellent pictures but rid the neighborhood of the marauders.

While this one of the series cannot compare with the first three for thrills, as at no time do you feel that the cameramen are in danger, yet it is an interesting picture. At the Capitol, on the night when I saw it, it drew considerable applause from the audience.—PAUL THOMPSON.

A group of episodes incorporated in the Paramount feature length comedy, "So's Your Old Man"

Syncopating Sue

It Has Its Possibilities

(Reviewed by Laurence Reid)

THERE'S a "Broadwayish" flavor about Corinne Griffith's new feature which smacks of "Subway Sadie" and "Classified," though it fails to approach these pictures in entertainment value. The old "rush-to-the-rescue-to-save-little-sister" idea is exploited again—which of course puts it up to the spectator to give most of his attention to the performances, the incident and atmosphere. In this direction he will not be disappointed.

Miss Griffith makes a slightly bored, sophisticated, patronizing girl of the piano fiend who does her stuff in a Broadway honkytonk. And as usual she is very easy on the optic nerve. She has good company in Tom Moore, who beams good nature in his role of a trap drummer, and Rockcliffe Fellowes as the theatrical producer. The latter type is overdrawn, but the emphasis is necessary to pad out a thin yarn.

The piece is well gagged with hokum and humor and most of the subtitles manage to click. There is a picturey finish which is far from life, but it adds spice to the action. Fair enough.

The Cast: Corinne Griffith, Tom Moore, Rockcliffe Fellowes, Lee Moran, Joyce Compton, Sunshine Hart, Marjorie Rambeau. Director, Richard Wallace

THEME: Romantic drama of working girl determined to have stage career. After various disillusionments she discovers that true love is better than acting for a living.

PRODUCTION HIGHLIGHTS: The humor in the gags and subtitles. The scene in producer's apartment. The finale. The acting by star and principal players. The atmosphere and excellent production.

EXPLOITATION ANGLES: Affords excellent tie-up with music stores, etc. Might feature a jazz band. Play up as typical Broadway story. Feature beauty of star and mention Tom Moore as excellent choice for opposite role.

DRAWING POWER: O. K. for any type of house. Star and cast and title should draw them.

Produced and distributed by First National.
Length, six reels. Released October, 1926.

Red Hot Hoofs

Tom Tyler Licks a One-time Pugilistic Star

(Reviewed by Paul Thompson)

JUST where the title of this F. B. O. picture fits I am at a loss to discover unless it be that the cowboys dash madly to the station to greet the villain-to-be. Also that the hero, Tom Tyler, foreman of a ranch, is seemingly always doing hard riding to rescue the heroine, Dorothy Dunbar; hence I imagine "The Red Hot Hoofs" refers to the various horses employed. A bit far fetched. Why not "Cowboy Versus Pug"? because after all the high spots are two fights in which the champion of the Los Angeles A. C. and points north and south on the Pacific Coast puts to rout that whilom prominent heavyweight, Al Kaufman. You see, it was like this: Kaufman comes to the small Western town to do his training for the heavyweight championship battle. He gets mixed up in affairs that do not concern him. Dorothy Dunbar's stage brother, Stanley Taylor, has stolen money from the local bank. Tom Tyler stays three rounds in a fight with Kaufman and wins a thousand dollars with which the defalcation is to be made good. Kaufman steals this from the boy and in addition threatens to expose him unless Dorothy agrees to marry the coming (it is hoped) heavyweight champion. Nothing doing. Things do look black, however, until Frankie Darre, Tyler's kid brother, brings the hero and star to the lonely shack.

A mildly interesting and different theme with two striking fights by two men who, in another field, are prominent for their pugilistic prowess; a virile, likeable hero, a new and attractive leading woman, a good kid actor with a trained pony.

The Cast: Tom Tyler (starred), Frankie Darro, Dorothy Dunbar, Stanley Taylor, Harry O'Connor, Al Kaufman and Barney Furey. Director, Robert De Lacey; story by George Worthington Yates, Jr.; continuity by F. A. E. Pine.

THEME: Pure cowboy versus dastardly pugilist defeating latter in and out of ring.

PRODUCTION HIGHLIGHTS: Pugilistic sequences; rodeo riding at start of film.

EXPLOITATION ANGLES: Kid element, real ability of two fighters, good clean Western.

DRAWING POWER: Should be rather good in houses catering to suitable clientele.

Produced and distributed by F. B. O.
Length, 4,681 feet. Released December 19, 1926.

Production stills of "Midnight Lovers," a First National picture

Action highlights in the F. B. O. production, "Red Hot Hoofs"

Midnight Lovers

Lewis Stone in an Amusing Comedy

(Reviewed by Paul Thompson)

SCORE one for First National and for John McCormick with "Midnight Lovers," with Lewis Stone and Anna Q. Nilsson. This is delightful fooling from start to finish. You never are bored or, as is so often true, wishing the action would speed up and the end be reached. There is not only good acting but intelligent direction. Based on the stage play, "Collusion," by J. E. Harold Terry, the humor of the original has been retained and in this new medium intensified. Stone in two intoxication scenes is not only convincing but never maudlin or offensive. In the leading feminine role Anna Q. Nilsson displays a, by some unexpected, flare for comedy that supplements well the acting of her stage and war-time husband Stone.

Married during his furlough from the Royal Flying Corps at the front Stone unconsciously jeopardizes his marital happiness by taking his bride on an aerial honeymoon. Then the quarters filled with war mementoes does not score with his wife. Add to this unhappy start an erroneous report of his straying from the straight and narrow married path on his return to France and you partly know why she wants a divorce. Being very much of a thoroughbred, Stone agrees, but upsets the pre-arranged "desertion" divorce grounds by getting spiffy and spending the night at his own, his wife's, or rather their apartment. Need it be added that once the interior decorator is kicked out that there is a reconciliation?

The Cast: Lewis Stone and Anna Q. Nilsson (starred), John Roche, Chester Conklin, Dale Fuller, Purnell Pratt and Harvey Clark. Director, John Francis Dillon.

THEME: Domestic comedy-drama extolling the virtues of enough brandy and soda.

PRODUCTION HIGHLIGHTS: Aviation honeymoon. Stone's realistic and ludicrous intoxicated scene after quarrel.

EXPLOITATION ANGLES: Laugh provoking qualities of a deft amusing comedy.

DRAWING POWER: Should be good. Will satisfy patrons.

Distributed by First National Pictures.
Length, 6,100 feet. Released November 7, 1926.

So's Your Old Man

Mostly Gags and Wisecracks

(Reviewed by Laurence Reid)

AMERICA'S favorite wisecrack has been lifted out of the people's collective mouth to adorn W. C. Fields' latest, an adaptation of Julian Street's short story, "Mr. Bisbee's Princess," and it, in all probability, will draw the crowds. Once it proceeds to unfold, the filmgoers will see Paramount's new comedian doing much better than he did in "It's the Old Army Game." He still relies upon some of his old Follies wheezes, but considerable of the gags are treated with a refreshing touch by La Cava.

It is broad comedy, seasoned with a dash of sentiment—W. C. himself attending to the gags and Charles Rogers (the Phi Beta Kappa man of the Paramount College), Kittens Reichert and Alice Joyce attending to the romantic sauce. The star is funny with his golf scene and when he tries to demonstrate his invention—an unbreakable windshield. He goes in for a burlesque attire—which to our way of thinking is not only antiquated in this modern day but is also far from being funny. The film has its comedy moments though Mr. Fields has yet to ring the Lloyd-Chaplin-Keaton bell.

The Cast: W. C. Fields, Charles Rogers, Kittens Reichert, Alice Joyce, Marcia Harris, Julia Ralph, Frank Montgomery, Jerry Sinclair. Director, Gregory La Cava.

THEME. Comedy of inventor who nearly comes to grief with invention before he encounters a Lady Bountiful. Latter brings him success.

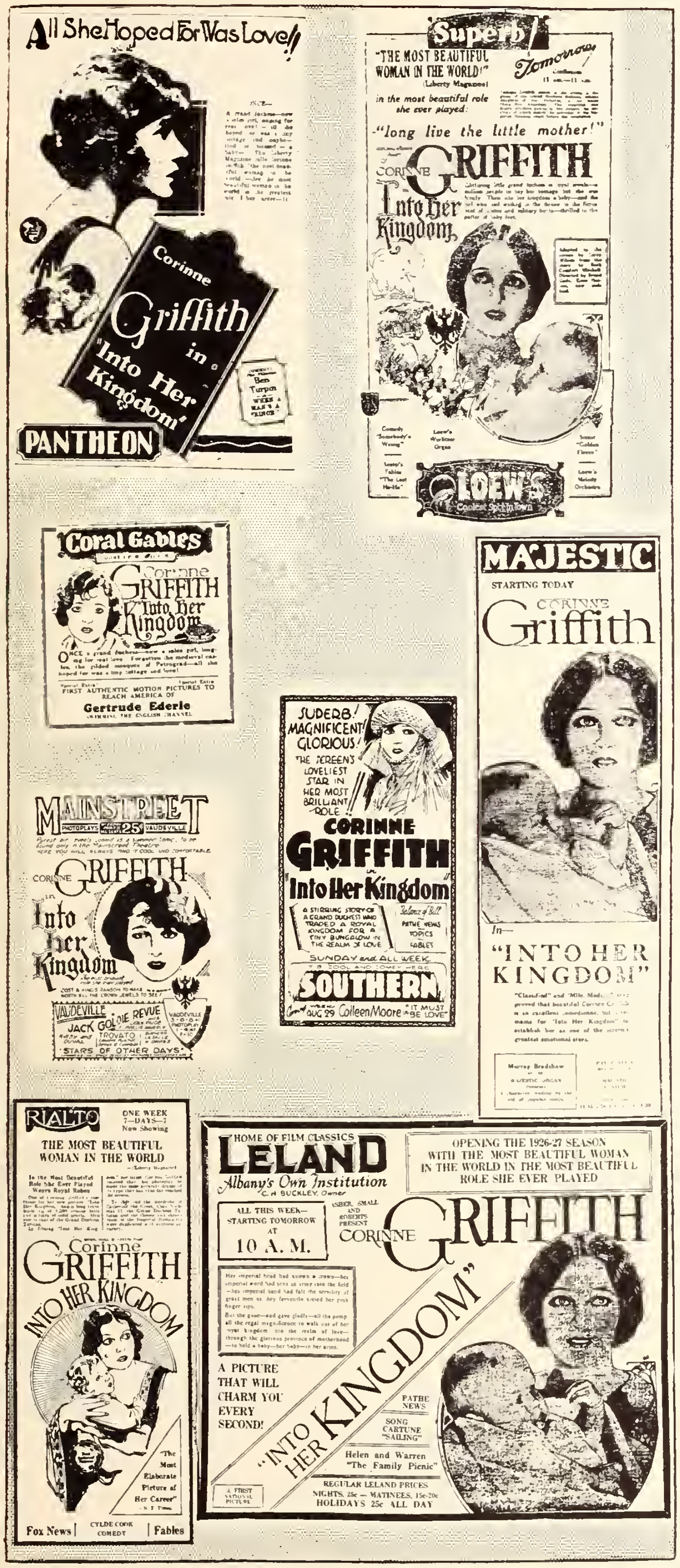
PRODUCTION HIGHLIGHTS. The gags in the golf scene. The episode of demonstrating the invention before the capitalists. The meeting of Bisbee with the princess. The youthful romance. The captions.

EXPLOITATION ANGLES. The title—a w. k. wisecrack—has teaser possibilities. Also play up Fields as a new type of comedian. Play up his Follies reputation. Emphasize its comedy—its gags, etc. Mention as adaptation of prize short story.

DRAWING POWER. Title should draw. Also Fields should pull 'em in if he is sufficiently known in your community. O. K. for downtown and neighborhood houses. Will amuse the average picturegoer.

Produced and distributed by Famous Players.
Length, six reels. Released October, 1926.

Scenes from the First National feature production, "Syncopating Sue"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A representative group of displays first-run exhibitors used to exploit presentations of First National's "Into Her Kingdom." As in the case of all Corinne Griffith pictures, halftones are widely used by exhibitors featuring the star. The following theatres are represented in the group of displays illustrated above; Majestic, Tulsa; Pantheon, Toledo; Loew's Vendome, Nashville; Southern, Columbus, O.; Coral Gables, Miami; Mainstreet, Kansas City; Rialto, Fort Worth, and Leland, Albany

CLASSIFIED AD SECTION

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EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

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WANTED—New and second-hand subjects for Indian territories. Write Box 25, MOTION PICTURE NEWS, New York City.

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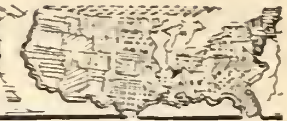
WE DEAL EXCLUSIVELY in used opera chairs, rebuilt machines, motor generators and theatre equipment. Get our prices first. Big savings guaranteed. Illinois Theatre Equipment Company, 12-14 E. Ninth Street, Chicago.

Regional News from Correspondents



Chicago

PRESIDENT JOE POLLOCK of the National Screen Service spent several days at the Chicago headquarters of his company. One of the highlights of his visit was a dinner at the S[illegible] followed by a theatre party at the "[illegible]" [illegible] Chicago staff of National Screen Service headed by Manager [illegible] being the guests of Mr. Pollock. Assistant Sales Manager W. P. Garyn was also a visitor at the local office this week.

Ben Bennett, who has been connected with the Rhodes interests in South Bend, is now managing the Pearl and Byron theatres in Highland Park, both of which houses are owned by Louis Laemmle.

H. Stuckmeyer is again managing director for the Theatres Operating Company in Peoria, Ill., after putting in several months in charge of Saxe's Tower Theatre in Milwaukee.

Lee Woodyatt, veteran Warner Brothers salesman, died at his home in Chicago on October 20th, after an illness of many weeks. It was thought that Mr. Woodyatt had a chance for recovery and he recently returned home from the hospital but complications set in and the physicians were unable to save him. Mr. Woodyatt was taken to the family home in Moline, Ill., for burial.

Alec Francis stopped off in Chicago this week for a visit at Fox's exchange and then went on to New York City, where he will start work shortly on The Music Master.

Julius Ross, former purchasing agent for Lubliner & Trinz Circuit, was in Chicago for a few days [illegible] to start on a motor trip to California, where he plans to enjoy a [illegible] vacation. Mr. Ross has recently been connected with a steel concern in Wheeling, W.Va., but expects to get back in the motion picture field.

Among Chicago visitors noted on Film Row within the past few days were Harry Goldberg, one of the leading exhibitors in Omaha, A. H. Blank, C. C. Burr, and the popular screen comedian, Johnnie Hines.

Manager Weil is again in charge at Gumbiner Brothers' Bryn Mawr Theatre, which he formerly managed for many years.

It is reported that Great States Theatres, Inc., has purchased a site for a 3,000-seat motion picture theatre in Decatur, Ill., and is already letting contracts for its erection.

H. L. Whelpley has been appointed manager of Sussman & Lamm's stock theatre in Moline, Ill., and has gone to that city to assume his new duties.

It is reported that the M. & H. Theatre Corporation, which operates the Ambassador Theatre, has taken over Ascher Brothers' Drake Theatre, now under construction, and will operate it in conjunction with their other houses.

Manager Palski has opened his cozy new Linden Theatre in South Bend and the first few days at this house were very successful. It has five hundred seats.

Mrs. Deardorff has installed a fine new Marr & Colton organ in her Strand Theatre at Kendallville, Ind.

James Grainger of Fox Film Corporation was here for a conference with District Manager Clyde Eckhardt this week. Mr. Grainger is en route from the coast to the New York headquarters of his company.

The many friends of Rube Leventhal, manager of Brunhild Brothers' Temple Theatre, are sympathizing with him in the death of his mother, which occurred last week, following a second paralytic stroke within a few days.

William M. Hopkinson, brother of George D. Hopkinson, one of the best liked and oldest exhibitor in Chicago territory, passed away last week, many exchange men and exhibitors attending the last rites.

Manager Davies of the Solon Theatre, Spencer, Ia., has taken over the Strand at Mulford, Ia., and is now operating both houses.

T. D. Kiefer has closed down the Home Theatre at New Berlin, Ill., pending the erection of a building of his own. Mr. Kiefer was compelled to take this action as his lease had run out on the theatre.

District Manager Clyde Eckhardt of Fox Film Corporation is now spending a day a week at the Fox Exchange in Milwaukee.

It is reported that Logan Wood, who for several years operated the theatre at Joppa, Ill., is about to retire from the show business.

Frank R. Heidrich of the Mecca and Lyceum theatres, New Orleans, La., has been in Chicago for several days and it is reported that he is making plans for a large new theatre in New Orleans.

Reports from Southern Illinois are that the Star Theatre at Alto Pass will be closed until spring, and that the Grand Theatre at Odin is also closed for the season.

Eddie Rosecan is now connected with the Johnson Theatres, Inc., as assistant buyer and booker. Mr. Rosecan has been connected with the Chicago film business for many years and has enjoyed a wide circle of friends here.

Charles Carpentier of East Moline was in Chicago recently and arranged for a camera man to shoot the pictures of the recent street widening and other improvements installed in his city. It is rumored that Mr. Carpentier has a good chance of being the next mayor of East Moline if he consents to run.

James E. Coston, who for the past two years has had offices in the building at 845 S. Wabash Avenue, is arranging to move his headquarters to the Standard Oil Building, 910 S. Michigan Avenue. The recent addition of important theatres to his booking circuit have made it necessary for him to secure larger quarters.

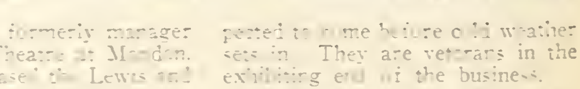
Sam Katz, who is now making his headquarters in New York City, was a Chicago visitor last week.

M. A. Sterrit has disposed of his Park Theatre at Oneida, Ill., to C. E. White.

Nels Frie of the Home Theatre Company, Danville, recently was injured in an automobile crash, but is reported to be recovering rapidly from the injuries he sustained.

Manager Jarnigan of the Strand Theatre, Mendota, and the Chateau, Amboy, has taken over the Colonial at La Salle. E. Brenamen was former owner of the Colonial.

Minneapolis



BEN [illegible] [illegible] [illegible] [illegible] [illegible] for the [illegible] next [illegible] ter.

George Wiggens, for more than four years secretary of the Minneapolis Film Board of Trade, has just returned from a short honeymoon trip. He was married last week to Miss Florence Johnson of Minneapolis.

Tom Burke, Minneapolis manager of First National, is recovering in Fairview Hospital, Minneapolis, after an operation performed last week. Burke was taken suddenly ill while touring the territory and was rushed here from [illegible] Falls for the operation. He is expected to be back at work soon.

Joe Marland, formerly manager of the Palace Theatre at Mandan, N.D., has purchased the Lewis and Clarke Hotel there. He is a veteran exhibitor and has been active in the exhibitors' organization.

Eph Rosen, newly appointed branch manager for Associated Exhibitors, becomes the manager of the feature sales department here under the union of Pathe Exchanges, Inc., and Associated Exhibitors branches. W. R Lehmann continues as Pathe branch manager.

Mr. and Mrs. Max Kroschke are building a brand new house at Princeton, Minn., where they own the Strand. The opening is expected to come before cold weather sets in. They are veterans in the exhibiting end of the business.

John Keefe took charge of the Palace Theatre, Mosenee, Wis., Nov. 1st. He purchased the house from W. J. Gillman. He will build a new theatre in Mosinee.

Harold Youngren is booking vaudeville for the State Theatre at Two Harbors, of which he is manager. The house will use several acts to feature week-end bills.

D. J. Lapp, of Early, Ia., is reported about to reopen the Princess Theatre, at Dexter, Ia.

Kehrberg Brothers have reopened the Gem at Sheldon, Ia.

Holdingford, Minn., will soon have pictures in the Dreamland Hall. It has been theatreless since the burning of a house there last summer.

E. A. Esche has bought the Waubay, S.D., Orpheum from F. G. Perry. He has been manager of the Orpheum at Bristol, S.D.

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Albany

THE past week brought two or three important changes along Film Row. Sam Burns resigned as local manager for Tiffany Pictures, and his successor has not yet been named. Jack Krause resigned as local manager for Associated Exhibitors, and is said to be slated to handle the Chase product in this section. Vincent Fisher resigned as booker at the Fox Exchange, and has been succeeded by Louis Freiberg, a salesman.

The Avon Theatre in Watertown, staged a big Hallowe'en party last Saturday morning, for the children of the city. A special program of pictures was given and the children also received candies, toys and souvenirs. Prizes were also given for the best costumes.

James Roach and Guy Graves of Schenectady, connected with the Farash theatres in that city, dropped in at the Leland, one night last week, but without announcing their identity, with the result that they were held in line until such time as Alec Sayles discovered their predicament.

Julius Berinstein, owner of the Colonial Theatre in Albany, used a mind reader last week, along with his picture program.

Uly S. Hill has been named as chairman of the publicity committee in connection with the Community Chest drive that has just started in Albany. Some months ago, Mr. Hill bought a house in Albany, which he has just converted into apartments and between this and the theatres, together with the chest drive, he is one of the busiest men in Albany.

Sam Aarons, of the Regent in Albany, tried out a tenor singer last week, in connection with his picture program.

Isaiah Perkins, of Speculator, was in town during the past week, and said that he had sold his theatre to a Mr. Turnbull. Other exhibitors in town, primarily to attend a meeting of the Arbitration Board, were J. H. Gerner, of Lowville; W. A. Seaman, of Highland and Frank Ferrara, of Glasgow.

Jane Halloran, secretary of the Albany Film Board of Trade, has received a letter from Miss Dorothy Kenney, secretary of the National Board, who is now at Hot Springs, Ark., recuperating from a very serious illness. Miss Kenney writes that she is regaining her health. She has been in this city from time to time.

The arrival of the Thomas Meighan-Paramount unit in Calgary, Canada, where scenes for Meighan's latest production, "The Canadian," were filmed. From left to right, William Beaudine, director, Mrs. Meighan, "Tommy" himself and Mona Palma, his new leading lady

Signs have been posted in all Albany exchanges giving the location of the nearest fire alarm boxes.

Sam Hochstim, of Hudson, accompanied by wife and child were in town Thursday, spending the entire afternoon along Film Row. The baby was greatly admired by the young women in the various exchanges.

A new theatre is being built in Dexter, N.Y., according to word which has reached Film Row in this city.

R. J. Meigs, a Pathe salesman, returned to town during the week and stated that he had encountered a heavy snow storm in the vicinity of Lyon Mountain.

Sidney Sampson, of Buffalo, President of Bond, was in town during the week. Matt Saul, from the home offices of Educational, was also here.

Cards have been received along Film Row from Mr. and Mrs. Richard Strewe of New Haven announcing the arrival of a son a few days ago. Mr. Strewe was formerly a booker in the local Pathe Exchange, and while there met and married Florence Kenny, likewise employed in the office.

Although Ben Smith, of New York City, one of the heads of Tiffany Pictures, was in town during the week, he failed to name a new manager in place of Sam Burns.

Among the numerous [illegible] of the week was [illegible] Stevens, [illegible] manager for [illegible], [illegible] exhibitors at Lyon Mountain and other places up the Champlain territory. George [illegible], of [illegible], was on Film Row during the week.

Mose Roth, [illegible] manager for Fox, was in Albany during the week and spent two or three days at the local exchange, discussing matters with [illegible], the manager.

Larry Taft, who runs the theatre in [illegible], N.Y., and who was formerly a cook in the army, plans to stage a benefit shortly for the American Legion of his home town. Mr. Taft has varied interests, for aside from running his theatre, he also has a small saw mill and does considerable concrete work. The other day when Ray Smith and C. R. Halligan, local representatives for Universal, called on him, they found him [illegible] working in the saw mill.

Harry Seed has been made chairman of the dance to be given by the Albany Film Board of Trade on November 17. The dance will be held at the Hotel Kenmore, instead of the Knickerbocker Inn as first planned.

"Pop" Linton, of Utica, is doing a great deal in newspaper advertising this fall in connection with his theatre. Mr. Linton spent a portion of last week in New York City.

A. W. Smith, district manager for First National, together with Mrs. Smith, paid Albany a visit last week and were the guests of C. H. Buckley, owner of the Leland and the Clinton Square theatres, one evening. Arthur Abeles, District Manager for Warner Bros., was also in town.

There will be a stiff fight for patronage in Utica as soon as the new James Theatre, owned by Sam Slotnick, is opened. The house will be a subsequent-run theatre and is in close proximity to [illegible] Hill.

New York City received a visit last week from Joe Wallace, house manager of the Proctor Theatre, and Ackerman Gill, [illegible] in a like capacity at Schenectady.

[illegible] Harry Hellman, who is the owner of the Royal in Albany, has been [illegible] for seven years and has never made a mistake. This probably establishes a record, particularly in view of the fact that [illegible] features [illegible] each day.

Mrs. [illegible], formerly connected with the [illegible], is now with the [illegible].

Kansas City

AMONG the out-of-town exhibitors in the Kansas City market last week were: J. J. Newcomb, Burlington, Kas.; J. H. Baily, Waverly, Kas.; Roy MacGuire, Darlington, Mo.; R. V. Turner, Burlingame, Kas.; W. W. Wallace, Orpheum, Leavenworth, Kas.; J. H. Thomas, Novelty, Winfield, Kas.

J. E. Flynn, district manager for Metro-Goldwyn-Mayer, and Harry Sachs, home office representative for Pathe, were among the Kansas City visitors this week.

Ed Lowery, former First National salesman, has joined the Pathe forces in Kansas City.

Joe Fatler, former United Artists representative in Omaha, is covering Southern Kansas for Warner Bros.

Tom Byerle, First National branch manager, kept his word Saturday and each employee of the exchange received double salary, which they had been promised if the office went over its quota in the summer play date drive.

Donald Chambers has enrolled at the Fox Exchange as a "student," learning the business from stem to stern.

Lou Hess, special home office representative for Universal, and Tom Curran, sales representative for Rayart Pictures, were also visitors on Movie Row, as was [illegible], President of [illegible] Pictures.

[illegible] Educational representative in the Southern Missouri territory.

Paul S. Meyer, District Manager for Universal, [illegible] was confined to his bed this week on account of illness.

Max J. Meyer, formerly with F.B.O., has joined the Fox ranks.

C. A. Schultz, F.B.O. branch manager, was a visitor in the territory this week.

No sooner had Sid Cohen been appointed manager of the Isis Theatre, Universal-owned suburban house of Kansas City, than improvements on the theatre were inaugurated. [illegible]

[illegible] Pathe Exchange [illegible]

The Beaumont Theatre, [illegible] Street and [illegible], Kansas City, [illegible]

Milwaukee

MEAD F. HANSON has taken over the management of the Orpheum Theatre at Manitowoc. Mr. Hanson is an executive of the Boy Scouts, and is managing the theatre for that organization. George Herzog is the former manager.

Al Wilson, who appears in a series of air films for Assoc. Exhib. They will be released by Pathe

G. G. Bandy, manager of the Majestic at Rhinelander, visited local exchanges recently.

Al Robarge, of Merrill, where he manages the Cosmo, was in the city early this week to attend the meeting of the Arbitration Board.

Miss Estelle Steinbach, of the First National offices, has returned to her work after an illness of three weeks.

John Adler, of Marshfield and Stevens Point, was a Film Row visitor this week.

The local M.-G.-M. organization is still diligently searching Milwaukee for a site for their new offices.

Frank Steffen of the Rex Theatre, Racine, was in the city for a few hours on Thursday.

Mr. Burks, exploitation manager from Fox Chicago office, is spending a few days in Milwaukee.

George Herzog, manager of the Strand and Rialto theatres at Manitowoc, was a recent Milwaukee visitor.

R. J. Sickels, cashier at M.-G.-M. local office, entertained the M.-G.-M. office force on October 29th at a Hallowe'en party which was also a housewarming, for the Sickels have just moved into their new West Allis home.

Mr. Smith of the Orpheum Theatre at Fond du Lac, spent some time visiting along Film Row this week.

C. W. Eckhardt, the Fox district manager and also Chicago branch manager, was in Milwaukee office on Thursday.

A. C. Accola of the Bonham Theatre, Prairie du Sac, was among Milwaukee visitors this week.

S. A. Shirley, M.-G.-M. district manager, spent several days in the Milwaukee office.

William H. Dudley, of the Non-Theatrical Bureau of Visual Instruction of the University of Wisconsin, was in the city this week to attend the meeting of the Arbitration Board.

C. J. Goetz, of the United Theatre Company of Janesville, Beloit and Kenosha, was a recent Milwaukee visitor.

Glen Wood, shipping clerk at P. D.C. office, is a proud daddy—it's a girl, born three weeks ago, and is called Betty. Playing with the baby isn't keeping Glen from hunting the elusive duck.

Mr. and Mrs. S. Olson, of the Pastime Theatre at Delavan, visited local exchanges this week.

Morris Abrams, exploitation director from the M.-G.-M. Minneapolis branch, spent the week in Milwaukee. He expects to visit the larger Wisconsin cities before he returns to Minneapolis.

Among out-of-town exhibitors in the city this week were W. L. Ainsworth, of the Fond du Lac Theatre, Fond Du Lac; J. Vander Vaart, of the Vander Vaart Theatre, Sheboygan, and Louis Lutz, of Fisher's Appleton Theatheatre at Appleton.

Corinne Griffith, star of "Syncopating Sue," a First National release

Cleveland

SAM MORRIS was in town last Monday. He stopped off for the day en route from Chicago to New York and held a conference with local Warner Brothers Exchange manager, Norman Moray.

W. C. Bachmeyer, Central Division Manager for Fox, has just brought his three weeks' stay in and around Cleveland to a close.

John Muck, who has owned and operated the Victor Theatre, Akron, for the past fourteen years, sold the house last week to John Hagan. Muck has not retired from the picture business, however, as he still has the Royal.

George V. Zellers re-opened the Elk Theatre, Toledo, last Saturday. The house has been closed for many months.

J. A. Beidler and Martin Smith, who control a chain of motion picture theatres in Toledo, have just added the Hart Theatre to their circuit. The house was purchased from Adam Hart, a pioneer in motion picture exhibition. This is the seventh link in the Beidler-Smith chain, the others being the Eastwood, East Auditorium, Savoy, Royal, National and Pastime.

Homer C. Borger, for ten years with the local Universal Exchange, is now traveling auditor for P.D. C. and in that capacity paid the Cleveland office a visit last week.

William Shallitt, manager of the Cleveland United Artists Exchange since last December, is in the East on an indefinite leave of absence on account of poor health. William Rosenthal, who has been in charge of city sales, has been made acting manager for the period of Shallitt's absence. Morris Safier, United Artists central division manager, has been spending most of his time in Detroit, taking over the duties of Detroit Branch Manager Herbert Traver, who is ill.

Tom Colby has a new title since Associated Exhibitors and Pathe have concluded their combination of interests. He is now branch feature sales manager. He has charge of all the features, both Pathe and Associated Exhibitors. Oscar Ruby continues, as he has been for the past many years, as Pathe branch manager.

Morris Safier, Central Division Manager for United Artists, says that the new United Artists Cleveland branch will move into its location on December 1st. United Artists is building its own one-story office on East 21st Street, just north of Payne Avenue. They will almost be next door neighbors to the local Paramount Exchange, which also has its own exchange building. So Paramount. Fox and United Artists will each be independently located. The other exchanges are all in the Film Exchange Building.

Burritt Jacocks, of New Haven, who is connected with the Universal home office, and Miss Rose Kiblan, also of New Haven, were married in Cleveland last Thursday by Father Shannon of St. John's Cathedral. Lester Tietjen, local Universal office manager, and Mrs. Tietjen were accessories to the crime as best man and matron of honor.

Salt Lake City

ABE SPITZ'S new theatre in Wollaston is scheduled to open Nov. 1st. He will present vaudeville and pictures in the new playhouse. He also owns the Palace at Providence, the Palace at Auburn and the Castle at Mount Pleasant.

Harry Brown, for some years manager of Associated Exhibitors' Boston Exchange, has gone to his home in Cleveland. Ben Rogers, for some time a salesman on the staff of Associated Exhibitors, has been appointed manager, succeeding Mr. Brown.

Charles Henschel, assistant division manager of Pathe, was a guest at the Boston Exchange of that company during the week for a short time.

The Lincoln Theatre at Quincy Point, Mass., formerly known as the Casino, reopened Saturday night. The theatre has been extensively remodelled, improved and enlarged. It is owned by William J. Bigley, who also operates a theatre at Hampton, N.H.

W. A. Nichols of the Majestic Theatre, Antrim, N.H., and George Stearns of the Strand, Milford, N.H., were visitor to Boston's Film Row during the week booking many films for the winter season.

Des Moines

THE Fox Film Corporation at the new Des Moines office had a very wonderful party for the formal opening of their headquarters in Iowa. The exhibitors received invitations to attend the official opening of the exchange offices on Wednesday, October 27, buffet lunch from noon to two o'clock. And it was a real feed, beautifully served at tables set through the back offices of the exchange. There were also some baskets of flowers, presented with congratulations from the film trade people. One hundred and twenty-five visited the film exchange offices on Wednesday and there were also a number who stopped in on Thursday. Practically every prominent film man of the State was there, including, among others, Tom Brown of Iowa City, John Anderson of Boone, Tom Arthur of Mason City, L. D. Hendricks of Mt. Vernon, Bill Treloar of Ogden, Ed Smith of Newton, and B. I. Van Dyke of Des Moines, W. A. Dutton of Manchester, Carl Bundling of the Strand at Mystic, Otto Bankman of the Strand at Marengo, Jake Cohen of Ottumwa, Bill Eddy of Indianola, Arthur Watson of Knoxville, M. R. Blair of Cedar Falls. Mrs. Reingold assisted B. B. Reingold, office manager, at the head of the reception committee.

A large number of exhibitors attended the opening of the new Fox Films Exchange at Des Moines, Iowa. Every prominent film man was there

Columbia Pictures are opening offices this month in Des Moines in the Film Exchange Building. The exchange has previously been served through the offices of Premier, but now they are to have their own headquarters. S. S. Swarz, who was previously office manager for Premier, will have charge of the new Columbia Film offices. The new exchange has already petitioned for membership on the Des Moines Film Board of Trade.

Jake Mitchell, who has been in the film business for ten or twelve years, at one time with Universal in Omaha and most recently in Denver, where he has been for the past six years, is now traveling the southern territory for F.B.O. While in Denver Mr. Mitchell was engaged during a large part of the time in the theatre supply business.

Ned Marin, Western Sales Manager, and E. C. Jensen, personal representative for Norma and Constance Talmadge, spent a couple of days at the Des Moines office of First National. They presided at a special sales meeting for which all salesmen came in off the road.

M. J. Weisfeldt, district manager for F.B.O., has been in Des Moines. He accompanied N. C. Rice, exchange manager, to Burlington and the film towns along the river.

Leo Wiedertz, who was formerly with First National and most recently has been on the booking staff of Pathe, has returned to the First National offices and will take charge of the shipping department. W. J. Hackman, who has been on the road as salesman for First National for the past year, has resigned his position here to take a booking job at Kansas City with Pathe, where he will work under Mr. Ballentyne, who was for several years manager of the Des Moines Pathe offices and known as one of the most popular of the film men among the theatre men of the state.

E. A. Hundling, who has the Rialto Theatre at Newton, of which he is manager for A. H. Blank, and who will have charge of the new theatre at Newton being constructed in the Maytag Hotel Building for which Mr. Blank has signed for the management, is also a football enthusiast. He has two sons on the Newton High School team which has three sets of brothers in its line-up. The new Newton Theatre is just getting well under way and will not be ready for opening until after the first of the year. It will be one of the most attractive houses in the State and occupies most of the first three floors of the hotel building.

Florida

SOUTH FLORIDA got the first touch of winter the past week. The nights were cool with the thermometer dropping as low as 50 degrees. This spelled profit for the theatres as it pulled people away from the open-air resorts.

Friends of E. J. Walton, who has been ill for several weeks, will be glad to know that he is recovering rapidly and will soon be out again. Mr. Walton operated the three leading theatres of Ybor City for several years, but deserted the show business about a year ago to enter the real estate game.

N. V. Darley, manager of the Rivoli in Ybor City, turned his house over to the American Legion for two days the past week. Official American pictures of the World War were shown and they pulled immense business.

Chas. A. Sappal and Tracy Barham, of the S-B-T Properties, Inc., the new corporation recently formed by the merger of the properties of Charles A. Sappal, Tracy Barham and B. H. Trumbull, went to Jacksonville this week to attend the opening of their new house there, the Gem. "We had wonderful business the opening days," said Mr. Sappal. "If it just continues like that, we will be sittin' pretty."

The new Cazin Theatre, in West Tampa, opened last Friday evening. The house is a beauty and reflects great credit upon its owner and designer, Leon Cazin. Leon took the old Royal Theatre and the drug store next door, tore out the interior and made it all over at a cost of over $10,000. The people of West Tampa seem to appreciate this comfortable house and are packing it nightly.

The new Tampa Theatre, which opened recently, has been doing a turn-away business each night at 75c, the highest price ever charged for a straight picture show in Tampa. In order to relieve the night crowds and to build up the matinee business, Manager James M. Wiest announced a reduction in price, from the opening until 6 P.M., to 50c for adults and 25c for children.

The musicians playing in the several theatres of Orlando have gone out on strike for an advance in salary. The contract with the theatres expired and the managers and musicians could not come to satisfactory arrangements, so the men walked out.

N.S.S.

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Christmas — New Year

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Seattle

W. L. STEELE, former manager of the Queen Anne Theatre in this city, last week announced that he had taken over the ownership of the Proctor Street Blue Mouse and the Paramount Theatre in Tacoma. His plans for the operation of the houses have not yet been definitely decided, it was reported.

Art Aronson, genial head of the Northwest Poster Company of this city, reports that he has appointed Sid Schubach as manager of the Oregon territory for his company. Mr. Schubach was former booker for the First National exchange in Portland, where he has been succeeded by Morris Markewitz, until recently connected with the booking department of First National in San Francisco.

Fred Mercy, managing director of the new Capitol Theatre in Walla Walla, arrived in town last week for a brief visit with the film magnates. He reports excellent business at his house, upon which he spent more than $12,000 a short time ago. At that time the Capitol was entirely remodeled and redecorated, now representing one of the Northwest's finest theatres of its size.

Dave Frazer, manager of the Producers' Distributing Corporation exchange, has been spending the last week out of the city on a brief business trip to the key cities of the territory.

H. E. Coffey of Los Angeles, well-known in the film industry in the California territory, was a recent visitor on Film Row. He spent a few days here in the interests of Goodwill Pictures, which are being placed here on a State Rights basis.

Officials and members of the newly organized Puget Sound Theatres, Inc. From left to right: Benjamin Fey, president; Geo. Srigley; Bob Mayes; Roy Czerney, secretary; John McGill, treasurer, and E. J. Fey

E. K. Taylor, general manager for the W. A. Simons Enterprises of Montana, also spent a few days here last week, coming over from his Missoula offices in the interest of the Simons houses.

Manager J. A. Gage of the Educational Exchange is receiving congratulations this week upon the arrival of a new member of the Gage household. It is Miss Jacqueline Ann Gage—another "J.A." by the way. Both Miss and Mrs. Gage are progressing nicely, and the enthusiasm about the new member is shared equally by "J.A." and "J.A.Jr."—the latter just two years old.

Another new arrival on the Row is the son of A. J. Sullivan, assistant manager of the Metro-Goldwyn-Mayer exchange, whose arrival was an event of the past week. Both mother and son are getting along fine, reports Mr. Sullivan.

Eddie Rivers, former Seattle showman and now connected with several Eastern Washington houses, has announced another addition to his chain—the Keylor Grand Theatre at Walla Walla. Up to the present time this has been a road show and legitimate house, but Mr. Rivers plans to use it for the bigger pictures during the weeks that there are no road show bookings. He has not yet announced details of the management, but it is thought that he will act as managing director for the time being.

Frank Bligh, showman of Salem, Oregon, who opened his new theatre in that city last month to remarkable capacity business, was a visitor on Film Row recently. Mr. Bligh's house is reported to be one of the most attractive of the small city theatres in the entire state of Oregon.

Manager Leroy V. Johnson of the Liberty Theatre last week attracted much additional business to his house when he presented the Seattle Lions Club Quartet as an added feature. The quartet is known throughout the city through its radio and luncheon appearances, and has a remarkable following among music lovers.

Following the extensive theatre building enterprises in the Pacific Northwest during the last six months, B. F. Shearer of the Shearer Theatre Equipment Company of Seattle and Portland has blossomed out in a handsome new Cadillac sedan, in which he rushes from one theatre to another supervising the construction and decorating work.

Jimmy Bills, popular shipper at the Educational exchange, last week had the misfortune of having his automobile rammed by another machine, and suffered minor injuries as a result. A prompt settlement for $500, however, quickly eased Mr. Bills' injuries.

Rolla Duncan, former postmaster at Billings, Montana, last week announced that he had resigned from that position and has taken a ten-year lease on the Judith Theatre at Lewiston, Montana. Prior to the opening of the Judith, Mr. Duncan plans to spend approximately $30,000 in remodeling, decorating and furnishing. He will maintain a strict first run policy there.

Philadelphia

BEN AMSTERDAM, of the Masterpiece Exchange, and Jack McFadden of F.B.O., have been appointed a committee to make plans for a social organization to be run in conjunction with the Philadelphia Film Board of Trade. Charles Goodman, of Educational Pictures, Charles Zagrins of Fox, and Gene Marcus of Twentieth Century, were appointed a committee by Bill Heenan, president of the board, to draw up a new set of by-laws to the constitution, it being felt that the constitution drawn up several years ago does not meet the requirements at the present time.

Pete Morrison, Universal star

Employees of the Philadelphia exchange of First National Pictures, Inc., were recently presented with an extra week's salary, as the result of the exchange's making 110 per cent. of its quota during the summer sales drive. This applied to every member of the force, from manager to poster clerk. The regular meetings of the First National Club will be held during the winter, at which a member of the force will give a talk on some pertinent subject.

John Bethel, who has for some time been manager of the Trio Exchange in Washington, has resigned and returned to Philadelphia, accepting a position with the De Luxe Exchange, covering the Harrisburg territory. Mr. Bethel was succeeded by Ben Tolmas, who had formerly been associated with Columbia Pictures. Mr. Tolmas, however, made but a short stay in Washington and returned to Philadelphia to become a member of the Universal sales force.

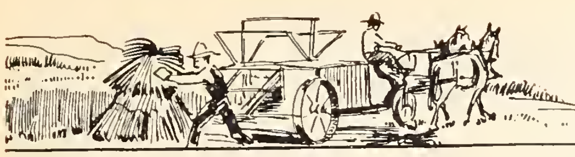
The Roxborough Theatre, in Roxborough, a suburb of Philadelphia, operated by the East Coast Theatres Company, of which Oscar Neufeld and Sam Stiefel are the heads, was recently robbed. Thieves forced an entrance to the theatre and took approximately $200 from the safe in the box office, which represented part of the day's receipts. Police were unable to secure any clues.

The Diana Theatre, South Bethlehem, which has been operated by numerous people during the past several years, has recently been taken over by Mrs. Ernest Pearl, renamed the Strand and enlarged and improved. It now has a seating capacity of 500.

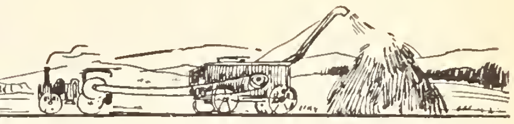
Karl Suelke, a member of the sales force of the Philadelphia office of Paramount, has returned from Wilkes-Barre, where he temporarily filled the position of branch manager during the illness of Fred Myers, who has finally been able to resume his duties.

Bob Wood, for some time connected with the Universal office in New Haven, Conn., as exploiteer, has been transferred to Philadelphia and will handle exploitation for the Quaker City and the Washington, D.C., Universal Exchanges. Nat Levy, who has been selling practically all of Universal's product, has been assigned to concentrate on three productions.

The Broad Theatre, Penn's Grove, N.J., which has been operated for some time by E. H. Doughton, has recently been acquired by the Stanley Company of America and will be under the immediate supervision of Jacob Fox, who recently sold the controlling interest in his theatres to the Stanley Company, but is still acting in the capacity of general manager. The Stanley Company acquired the Broad under a long-term lease with an option to buy and will make extensive improvements and alterations.



New England



CHARETTE, INC., operating several theatres in New Bedford, Mass., participated in the observances of Navy Day by throwing open the doors of all of its theatres to all of the sailors of Uncle Sam's fleet in port there.

The New Bedford Theatre, formerly playing stock, has changed its policy to pictures, featuring road shows.

Walter Part, for some time manager of the Capitol Theatre, Providence, R.I., passed away on Oct. 22nd.

Construction is well advanced on the new theatre being built by Morris Rudnick on Warren Street, Roxbury district of Boston.

One of the most interesting suburban Boston deals of the week is the sale of the Hoffman Circuit, including the theatres in Somerville, Mass., to P. Magert, of Chelsea, Mass., and Central Falls, R.I. The purchase includes the Broadway, Somerville and Regent theatres.

James A. Curran, assistant manager of Pathe's Boston Exchange, has returned from his wedding trip. His bride, before marriage, was Miss Louise M. Lynch, also of the Pathe office.

The Strand Theatre, Springfield, closed some weeks ago for extensive redecorating and remodeling, has been completely renovated and will reopen within the next fortnight. It is operated by the Winchester Theatres and Phil Lavine is manager.

Residents of Peaks Island, in Portland Harbor, Me., have filed a petition with the State, seeking tax exemption for the theatres on the island. It is understood that if this exemption is granted, one or more of the theatres will be operated during the winter months.

J. A. McConville, President of Independent Films, Inc., returned from his vacation Monday. With Mrs. McConville he made an extensive tour through Maine and the Provinces and later spent several days in New York.

Miss Agnes Donahue, assistant booker at Producers Distributing Corp., Boston, has been made assistant booker at United Artists, starting Monday.

Glover Ware, of the Strand Theatre, Peabody, Mass., paid a visit to Film Row during the week, the first in many months.

District Manager George J. Schaefer, Branch Manager William Erb and Sales Manager J. Frank Shea, attended the Paramount Convention at French Lick, Ind., from the Boston office.

Nathan Gordon has returned from the First National Convention at French Lick, Ind.

Samuel Z. Poli, of New Haven, was in Worcester during the week inspecting the work on his new theatre, the Palace, which is soon to be opened. Mr. Poli said no date had yet been set for the opening, but that he is pleased with the progress being made on the new playhouse.

H. L. Smith has leased the Capawock Theatre at Vineyard Haven, Mass., to Michael J. Keegan, of Oak Bluffs, Mass.

The Bookers Association, composed of all of the bookers of the New England exchanges and circuits, will hold their first party of the current season at Rainbow Gardens, Walpole, Mass., the evening of Nov. 10. The affair will be informal.

Stanley Hand, special representative of Warner Brothers and formerly connected with the Pathe Exchange in Boston, was a visitor to Warner Brothers' Exchange in Boston during the week, on business.

William K. Rudolph, in charge of exploitation for Fox, came over from New York for a business visit to the Boston exchange during the week.

William P. Gray, of Lewiston, Me., head of the Gray Circuit, was a visitor to Boston, arranging bookings for the mid-winter season.

Foundations are now going in for the new B. F. Keith Memorial Theatre on the site of the old Boston Theatre and other buildings between Washington and Mason streets, in the heart of Boston's shopping and theatre district. P. L. Soule & Son Co. are the foundation contractors. Thomas W. Lamb, of New York City, drew the plans. The construction permit issued at Boston is for $1,000,000. Weinberger & Weishoff, of New York City, are the engineers.

Salt Lake City

THE FOX FILM CORPORATION has just taken over the Rialto Theatre at Rock Springs, Wyo., according to announcement.

Ben Winzeler of the Liberty Theatre at Freemont, Utah, is conferring with exchange managers in this city.

J. J. Gillette, owner of the Strand Theatre at Toodle, Utah, is spending a few days at the local Exchange Mart.

W. J. Heineman is now in charge of the local Universal exchange in the place of Mathew Aparton who left for Seattle. Heineman was formerly Branch Manager for Universal in Butte, Montana. He is leaving on his initial trip into Idaho from this office within a few days.

H. B. Ashton, owner of the Columbia Theatre at Provo, Utah, is visiting the local Exchange Mart this week.

Pathe has recently taken over Associated Exhibitors and will handle all of these pictures in connection with their former product, according to Manager J. A. Epperson here. L. A. Davis, former District Manager for Associated Exhibitors, has now been appointed to the position of Branch Feature Sales Manager, and leaves for the territory this week. Booker Eddie Smyth is confined to his bed through illness.

A new salesman has been added to the Metro-Goldwyn-Mayer sales staff in the person of A. A. Bruce who is succeeding C. John Predari. Bruce was manager of the Kinema Theatre of this city some years ago.

Branch Manager L. C. Wingham just returned to the local Metro-Goldwyn-Mayer exchange from a trip into the Idaho country.

Louis Marcus, District Manager for Famous Players-Lasky, and Branch Manager L. J. McGinley, will return in about two weeks from French Lick Springs, Ind., where they are in attendance at the District Managers and Branch Managers convention.

G. C. Lindsay, operating the Star Theatre at Eureka, Utah, is visiting the local exchange managers here.

Walter S. Rand, sales manager for United Artists in this city, is making a short trip into Southern Utah with sales representative Milton Cohn. Frederick Young is in the office after covering the Southern Utah territory, and reports the arrival of a lovely new baby girl at his home.

The Peery Brothers of the Egyptian and Ogden theatres at Ogden, Utah, are visitors along film row this week, as are S. B. Steck of the Lyceum Theatre, and Mell Stringham of the Colonial at Ogden.

J. T. Sheffield, owner of the Columbia Exchanges, left here for the home office in Denver after a visit of about two weeks.

James R. Keitz, manager of the local office for Columbia Exchanges, has left for Idaho to be gone for a period of about five weeks.

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Musical Presentations for Short Subjects

Jazz Orchestra Accompanies Comedies at Palace, Montreal—Rotsky Discusses Box Office Values

THE average high class short comedy means more at the box office than the average stage specialty available to the picture theatre, and therefore merits a more conspicuous place in the theatre billing, according to George Rotsky, managing director of the Palace Theatre in Montreal and widely regarded as one of the most progressive exhibitors in the industry.

Rotsky's unusual methods in advertising and presenting short comedies and novelties at the Palace have been the subject of much comemnt for some time, and this phase of the work he is doing naturally developed as the most fulsomely discussed topic at an interview with a representative of MOTION PICTURE NEWS during the exhibitor's recent visit to New York.

As a lover of music and a close student of its application to the motion picture, Rotsky has developed these two forms to a high degree of artistic unity at his Palace Theatre. The high quality of the musical fare served patrons of the Palace is one of the outstanding attractions of that flourishing house—and it is a house where the ideals of service and the best available pictures are the policy and constant rule.

In his musical presentations he has given the short subjects as much consideration as the long features. In addition to the concert orchestra which renders the overture and the musical score accompanying feature pictures and stage numbers, the Palace offers its patrons a short program of popular music played by the jaz orchestra which plays at the Ritz Carlton Hotel in Montreal. This dance orchestra, a musical organization which has won great popularity and praise, plays the accompaniments for the short comedies.

Gives Shorts Box Office Value

These presentations are introduced by a screen announcement which is inserted following the leader and gives the title of the number or numbers and features the orchestra, the unit being offered as "A Palace Theatre Presentation." The dance orchestra plays a short number before the start of the comedy from a position at the side of the stage and under a spot light.

Similar presentations of special short novelties are offered from time to time. In the case of scenics a member of the orchestra plays a solo accompaniment from the stage or is picked out by a spot light.

From his long experience at the Palace, Rotsky has learned that these short subjects, aided by novel presentation features, have a definite box office value in addition to serving as highly satisfactory entertainment units to round out programs at cinema theatres. They have—he believes—distinctly more box office value than the average specialty act or stage presentation, and for that reason the shorts are billed above the stage specialties in all his advertising for the Palace—save in exceptional cases where a stage performer of wide reputation, a Gilda Gray for example, is booked as an attraction.

Proves Drawing Power of Music

The continued high quality of the musical features at the Palace has cultivated a keen appreciation of music on the part of patrons at this Montreal theatre. The interest in the scores played for pictures at the Palace expressed itself so forcibly some time ago that there were constant inquiries as to the name of the main theme featured in these scores. As a result of these inquiries, Rotsky now uses a screen leader in which the theme is given, along with the name of the composer.

Giving the public what it wants in the way of pictures and supporting numbers, and service, are the elements which account for the success of the flourishing theatre, Rotsky said.

The effort to keep in touch with the public taste in entertainment is vigorously pursued at the Palace. Rotsky holds frequent meetings of his entire staff, or at least the departmental heads. At these conferences various phases of the theatre and the entire program is discussed from all angles, with each person requested to give his comment on each unit of the bill. "I have picked up some of the most valuable hints in this manner," Rotsky says. "Moreover, the meetings promote a better understanding on the part of all of the departments of the house, and they stimulate the interest of all in their work as individuals and members of an organization."

The service features he maintains include a check room for the convenience of women shoppers visiting the theatre after a tour of the stores.

Equipment

Price Buying Again

By P. M. ABBOTT

PRICE has often been the subject of this column, though not very recently. For some reason or other we had gained the impression that exhibitors had quit the practice of buying equipment on price alone and that this change in policy was due to greater appreciation of real values.

We were too optimistic, it seems.

During a trip which we have just made, we visited several large cities and talked with many theatres architects and equipment manufacturers. We were surprised to know that in practically all our conversations with the heads of these organizations, a complaint was registered against exhibitors for favoring products having a low initiation cost. We learned, however, that the worst offenders in price buying are exhibitors building their first or second house. The big circuit owners are buying with broader vision.

However, considering all phases of buying on price only, we must again be optimistic—this time for the future. As more theatres are built, many exhibitors are learning a valuable, if costly, lesson regarding equipment values. For exhibitors have only to experience once the inconvenience and cost resulting from a failure of inferior equipment to be cured for all time of buying on price alone. The replaced equipment, which may cost anywhere from hundreds to thousands of dollars, is a severe lesson, but it is one that is remembered.

We heartily endorse intelligent buying. High prices do not necessarily guarantee product. Our criticism is that product known to be of the best grade when offered to exhibitors at fair prices should receive first consideration and equipment offered at perhaps 20% or 30% off, which exhibitors hope will serve their purpose, should not be given preference.

Theatres are built today to last. And only equipment of the best grade will withstand the usage of years. This will then, for even those exhibitors who are wont to consider price only, allow them to figure the cost of equipment over an extended period of years.

Aladdin Inaugurated With Elaborate Bill on Stage and Screen

PRESENTATION features have taken such a firm hold on the theatregoing public of Denver, that the larger houses in that city are constantly improving their stage numbers and adding new features to lure the ticket buyers to their box offices. With the opening last week of the new and very handsome Aladdin Theatre, the competition among the so-called "presentation houses" reached a new high peak.

The Aladdin showed the Warner Bros. production "Across the Pacific" as the screen feature of the opening bill, which included an elaborate program of supporting features. The stage portion of the program offered a special presentation by Georgia Lane in which the "Dance of Aladdin's Jewels" and the "Black Bottom" were featured, and included a musical presentation by Dahl's Arabian Nights orchestra.

The America Theatre inaugurated a new policy with the introduction of Jimmie Kempner as permanent production chief and entertainer, who appears in conjunction with Bud Rice's "Kentucky Night Hawks," now a permanent feature at this house. "The Mystery Club" was the screen attraction.

Last week's bill at the Colorado was headed by the screen production "Syncopating Sue" and included stage numbers featuring the Harry and Billy Clark Revue of dance and syncopation; Whitney's Comedy Dolls, and Scheuerman's Colorado orchestra in a special presentation.

Omaha Presentation Houses Offer Musical Specialties

Musical specialty acts recruited from vaudeville were the presentation features at the A. H. Blank theatres in Omaha last week. The Strand, which had "The Ace of Cads" as the screen attraction, presented Herring and Zeh, "the half-backs of harmony;" while Dainty June Hoviek and her Newsboy Songsters were the stage offering at the Rialto, where "The Prince of Tempters" was the leading photoplay of the week.

Ambassador Books Van & Schenck

The Ambassador Theatre, St. Louis, will present Van and Schenck as one of the future stage attractions offered in conjunction with feature photoplays.

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STAGED FOR "VARIETY"
Photo above shows the setting used with a prologue to "Variety" at the Riviera Theatre, Knoxville, Tenn. The number was designed and staged by Manager F. W. Brunelle

Colorful Ballet Presented at New York Capitol

A colorful ballet with a personnel of thirty dancers, forms the nucleus of the musical program with which Major Edward Bowes surrounds the screen spectacle, "Bardelys the Magnificent," at the Capitol Theatre, New York, this week. It is called "Pierrot-Pierrette" and Chester Hale, ballet director, is responsible for the choreography. Joyce Coles and Roland Guerard are the principal dancers, with the ensemble work executed by the regular Capitol Ballet Corps and the Chester Hale Girls.

Rita Owin in Frolic Staged At Strand This Week

Rita Owin, eccentric dancer, returns to the Mark Strand in New York this week as one of the principals in a new Frolic staged by Joseph Plunkett as a feature of the bill surrounding "Syncopating Sue," the new Corinne Griffith screen vehicle.

In addition to the dancer, the Plunkett presentation includes Kitty McLaughlin, soprano, and Mlle. Klemova and M. Daks, seen in the "Pompadour" ballet. The Strand's symphony orchestra plays the "William Tell" overture.

Gilda Gray on Stage and Screen at Capitol

Gilda Gray as the star of "Aloma of the South Seas" and a stage act in which she appeared with a company of twenty-five assisting artists, proved a sell-out attraction last week at the Capitol Theatre in Des Moines.

The Des Moines Theatre presented "Variety" as the screen feature for the week and had Taylor and Hawks, comedy and song artists, as the stage attraction.

Local Singer Stage Star on Madrid Program

Gladys Morrison, a Kansas City singer who received honorable mention in the Marion Talley scholarship fund contest, appeared at the Madrid Theatre there last week as the star of the stage program offered with "Take It From Me," the Reginald Denny feature. The Isis, also a Universal house, had Victor, piano accordionist, as the presentation feature.

A fashion show staged in conjunction with a local department store was one of the exploited features at the Newman, the Publix house. Special "lingerie shows" were presented for women only at morning performances three days of the week, while a daily presentation of new models was displayed on the mezzanine at 3.30 p. m., throughout the week. The stage show was "Milady's Shawl," with Edna Kirby, Paramount screen actress, appearing in person at two performances daily as an added attraction. "The Quarterback" was the Newman screen feature for the week.

3 Specialty Numbers Staged With Film at Eastman

The Eastman Theatre, Rochester, last week offered three stage specialties in conjunction with the screen presentation of "Kid Boots." The stage numbers were "A Javanese Mask Dance," in which seven dancers participated; "A Modern Romeo," which featured the singing of "Climbing Up the Ladder of Love"; and "Under Mexican Skies," with Mexican dances and folk songs presented in a rather elaborate setting.

Missouri Presents Birthday Week Program

The Missouri Theatre in St. Louis celebrated its sixth anniversary with a special program of screen and stage events. The photoplay feature was "The Quarterback." On the stage Robert and Marjorie Alton, recently appointed to take charge of the Missouri's presentation numbers, offered a revue in which a cast of 36 performers appeared. The stars of the stage number were Sam Ash, Joan Ruth, Berta Gilbert, Dave Vine and the Missouri Dancing Girls.

Presentation Popular at Albany Strand

Presentation acts given at the Mark Strand in Albany last week in connection with the regular picture program scored well with audiences. This policy may be followed from time to time. The acts last week included Harry Breuer, xylophone soloist, and Stuart Ross, concert pianist.

Edwards Star at Crandall's Met.

Cliff Edwards ("Ukulele Ike") is the stage attraction offered on the current bill at Crandall's Metropolitan, D. C. "Forever After" is the screen feature on the bill.

Local Acts Popular at Loew Houses in Cleveland

Robert Pank, who with Thomas Carroll manages the Ohio Booking Offices, Cleveland, reports that he has put on 450 local acts in the Loew houses within the past six months. Just six months ago Tommy Carroll introduced Discovery Night at the State Theatre to bolster up the Thursday business. Local amateurs offered their services. Within a few weeks Discovery Night turned Thursday from the poorest night in the week to the best night of he week. So good was the stunt that it has been introduced as a regular feature of the programs at the Park, Liberty and Doan theatres. In each instance the policy has been highly successful.

From collecting acts for the State Theatre the activities of Pank and Carroll grew to such porportions that the Ohio Booking Offices were opened to take care of this special branch of the work. Carroll is manager of the State Theatre. Pank and Carroll are now working up an act comprised of the best of the 450 acts to be put on at the State Theatre some time.in November.

Pictures Policy Announced for Pantages in Dallas

Serving two weeks' notice to Bert Smith, manager of his "Smiling Eyes" company, a tabloid musical comedy show, Si Charninsky, manager of the Pantages Theatre in Dallas, announced that his house will be turned into a strict picture theatre and that he would not attempt to play stock of any description this year.

Failure of Pan time to get over here last winter successfully against Keith-Interstate in Hoblitzelle's Majestic, and with Loew's Melba playing vaudeville, invited a stab at musical stock by Stinnet and Charninsky, which has also resulted very unfavorably since the Publix Theatre, The Palace, established the presentation craze.

Seattle Winter Garden Reopens With New Policy

The newly-renovated Winter Garden Theatre in Seattle was reopened last week by Manager Frank Edwards under its new twenty-five-cent admission policy. The house will feature first-run F. B. O. pictures and second-run Metro-Goldwyn-Mayer films, with changes either once or twice a week, depending on the subject. Andy Ward's Orchestra, formerly at Hamrick's Egyptian Theatre, furnishes the music at the house, and small stage presentations are featured as well. The Winter Garden is still under the Edwards-Herpick banner.

Theatre's Auto Park Shows Big Profit for Season

The financial returns accruing from the utilization of a vacant lot adjoining a theatre for parking space, have been well illustrated the past summer in Glens Falls, N.Y., where the Fred Mausert, owner of the State Theatre, made sufficient money from parking cars to meet the cost of the film shown. Mr. Mausert is now engaged in erecting a business block in front of his theatre, which stands a considerable way back from the street.

The MANAGER'S OFFICE

HOWARD W. FOERSTE, for the past year manager of Warner Bros. State Theatre in Pittsburgh, recently joined the Loew organization as manager of Lowe's Colonial Theatre in Reading, Pa. Foerste is credited with the feat of bringing the State "out of the red" in which it is said to have languished during the years of its existence previous to its acquisition by Warners.

FRANK STEFFY, former manager of the Coliseum Theatre in Seattle, left there last week for San Francisco, where he is to become associated with the Partington-Publix Theatre enterprises.

S. H. LEVANGIA has been appointed manager of the Regent Theatre in the Norfolk Downs section, Quincy, Mass. Mr. Levangia was, for 21 years, with the Automatic Vaudeville Co.

CHARLES WILLIAMS has been appointed manager of the Strand Theatre, Dorchester district of Boston, succeeding A. Cross.

Scenes of Local Football Game Popular Feature

An example of up-to-the-minute showmanship was put over last week by Managing Director Hal Horne and Manager Archie Ruggles of the Fifth Avenue Theatre, Seattle, in connection with the University of Washington-Washington State College football game in the local stadium. Under the direction of Mitchell Sutherland, publicity director, the Fifth Avenue's special cameraman shot pictures of the events preceding the game, as well as the first half of the contest, and just half an hour after the game was over these films were being flashed on the Fifth Avenue screen as a regular part of the Fifth Avenue Theatre News.

Arlington, Relief Manager, in North Michigan

After three weeks at Michigan City, Ind., where he put over a campaign for the "Tivoli Serenaders," Harvey Arlington, relief manager and publicity expert for the Fitzpatrick-McElroy Company, jumped to Cadillac, Mich., to look after the Lyric Theatre there and do some extra publicity while Frank Anderson, the resident manager, is on vacation recuperating from a recent serious illness.

"Football Week" Feature at Stanley Theatre

The Stanley Theatre, Philadelphia, is featuring a "football week" program this week, with "The Quarterback" as the screen attraction and Waring's Pennsylvanians as the stage offering. The management of the Stanley entertained football teams of various colleges as guests at the showings last Monday.

Male Usher Staff at State

After seven years of service at the State Theatre in Cleveland girl ushers have been supplanted with boys in uniform. Some of the girls had been ushering at the State ever since the house opened. They have been transferred to the Cameo.

Toronto Exhibitors Running Co-operative Ads

Various independent exhibitors of Toronto, Ontario, are engaging in co-operative newspaper advertising for current attractions in local newspapers under the auspices of the Motion Picture Theatre Owners Association. The display cards are run under a special heading which reads: "Community Theatres Today—Members Motion Picture Theatre Owners Association.

Exhibitors who are using the co-operative feature include Sam Fine of the Christie; S. Sternberg, Danforth; H. Alexander, Park; Roy O'Connor, Prince of Wales; A. Polakoff, Kingswood; J. C. Brady, Madison; S. Major, of the Major Theatre and others.

Midnite Shows May Become Permanent Feature

If early indications, consisting of a compilation of attendance figures including this week, are to be accepted as a barometer, midnight shows on Saturday night in Kansas City are to be permanent attractions. It now is a common sight to see more than a block of patrons lined up in front of the Newman and Liberty theatres downtown, while the same experience is being met at the Isis Theatre, one of the larger suburban houses of the city. Attendance figures thus far justify making the midnight shows more elaborate than ever, the managers say.

Stage Offerings Featured by Harrisburg Houses

In developing its recently inaugurated policy of presenting one musical act on the stage in connection with the regular picture programs, the Colonial Theatre at Harrisburg, Pa., offered "The Kuban Cossack Chorus," composed of fourteen Russian singers, during the week of October 25. As a stage presentation at Loew's Regent in addition to the picture program, Manager Russel A. Bovin the same week offered Helen Newitt, soprano, and Bernard Ferguson, baritone, in a group of songs.

Acts One Night a Week at Glens Falls Theatres

Gerald Sullivan, who is now handling all three houses in Glens Falls, for William Benton, is planning to put on musical acts along with pictures, one night a week. Sullivan believes that amateur acts of the usual sort, in a city the size of Glens Falls, serve to attract an undesirable following, and do not improve the business generally. Prices at the Rialto, in Glens Falls, have been increased.

Norfolk Houses Inaugurate Time Giving Service

A new time giving service has been inaugurated by the theatres controlled by Wilmer and Vincent in Norfolk, Va. Arrangements have been made so that anyone calling any of the theatres between 9 A. M. and 11 P. M. daily will be told the correct time. This has been done since the Western Union and other organizations have ceased that service.

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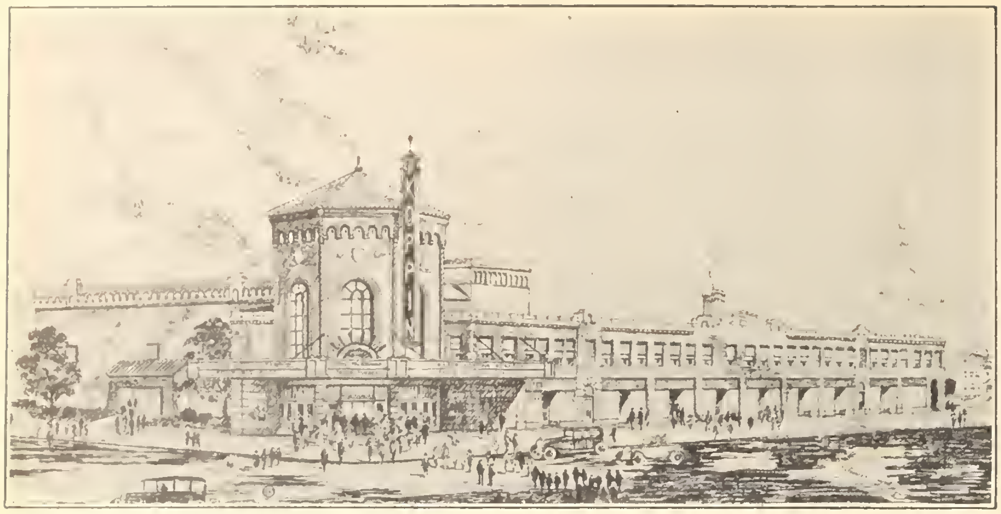

Architect's sketch of the new Koppin Theatre, the Woodward Theatre Company's latest Detroit theatre project, under way at Six Mile road and Gratiot avenue. It will cost in the neighborhood of one-half million and will be the "prize house" of the Henry S. Koppin circuit

Two Years Old—Controls Detroit's Seats

Premiere of Henry S. Koppin's "Uptown" Places Woodward Circuit in Dominant Position

According to a recent statement from the Detroit offices of the Woodward Theatre Company, that theatre circuit now controls twenty-nine houses in the state of Michigan; having reached this total in what is said to be the record time of less than two years. The Woodward Company also claims the distinction of having under control more seats in the city of Detroit than any other local circuit of theatres, and employs twenty percent of the motion picture operators in that locality.

Henry S. Koppin is the "man behind the gun."

Four new theatres are at present under construction: two in Detroit, one in Dearborn and one in Wayne, Mich. The Dearborn house, which will be known as the "Calvin," will be completed the latter part of November, and, it is said, will be the last word in theatre construction. The new house on Gratiot Avenue and Six Mile Road will be the prize house of the Koppin circuit, seating in the neighborhood of 3,000, and constructed at an estimated cost of over a half-million. This theatre will be known as the "Koppin" and will be ready for occupancy about Jan. 1, 1927.

"Uptown," the Latest

The opening of the "Uptown," the latest addition to the Henry S. Koppin chain and the house that brought the circuit up to the total of twenty-nine, auspiciously took place on Saturday evening, October 16. The playhouse, which is situated at Mack and Chalmers avenues, is only twenty minutes away from the heart of Detroit's business activities. The theatre, which has a seating capacity of 2,000, ranks with the best outlying theatres in Detroit and is the most luxurious one on the East Side. The spacious foyer of the theatre is 110 feet long, 20 feet wide, and is a veritable work of art, handsomely decorated in gold, ivory and turquoise blue. To the right of the room, while on the left of the foyer is the gentlemen's smoking room and lounge.

The Uptown is Spanish in design and foyer is a spacious ladies' rest and smoking the same idea has been carried out in the interior. The plans were drawn by Kohner and Payne and the decorations by the Max Goldberg Decorating Company. A full stage, completely equipped and sufficiently large to handle the largest of attractions or vaudeville acts, is provided. The stage is equipped with thirty-two sets of scenery lines, all on a counterweight system. An eight-piece orchestra, under the direction of James Fitzgerald, and the latest Wurlitzer organ, played by Miss Irene Hout, furnishes the music.

The vertical sign on the Uptown Theatre is 40 feet high with four-foot letters, and together with the marquee sign, which has a reading space of 184 feet, is one of the most elaborate and attractive sign installations erected in Detroit. The entire sign equipment was furnished by the Lu-Mi-Nus Sign Company of Chicago.

The policy of the house is vaudeville and photoplays, the vaudeville being supplied through the Bert Levy offices. The building in conjunction with the theatres has eight stores and sixteen offices and is entirely of stone and brick masonry.

Prices for week-day matinees, with the exception of Saturday, when there is a children's matinee at ten cents, are ten and twenty cents. Evening admission is at the rate of thirty-five and fifteen cents. There is also a Sunday matinee for children at a ten-cent admission.

W. D. Shafer, managing director of the Henry S. Koppin Circuit, will supervise the Uptown, and Thomas Hungerford is house manager.

Henry S. Koppin, president of the Woodward Theatre Company of Detroit, and "the man behind the gun" in that company's theatre expansion program in Detroit and its adjacent territory

Hertner Electric Reports Big Fall Business

John H. Hertner of the Hertner Electric Company reports that he is receiving the largest number of Fall orders for the Hertner Transverter in the history of the company.

In the last two weeks orders have been received from twenty-two States and Canada, showing that the construction of motion picture houses exists practically throughout the entire United States.

A number of more important theatres ordering Transverters are.:

Madison Theatre, Rochester, N.Y.; Peoples Theatre, Everett, Wash.; New Westside Theatre, Scranton, Pa.; State Theatre, Reading, Pa.; Rosenthal's Rivoli Theatre, Newark, N.J.; New Capitol Theatre, Worcester, Mass.; Strand Theatre, Springfield, Mass.; Princess Theatre, Shelby, N.C.; Strand Theatre, Montgomery, Ala.; Eagle Theatre, Asheville, N.C.; New Palace Theatre, Stamford, Conn.; Yoma Farms, Napanoch, N.Y.; B. F. Keith's Georgia Theatre, Atlanta, Ga.; New Mission Theatre, Amarillo, Texas; Rialto Theatre, Norway, Mich.

Davis Reopens Virginia Theatre, Hazard, Ky.

Theatregoers of Hazard, Ky., were favorably impressed with the improvements made by Manager L. O. Davis in the Virginia Theatre, when they attended the reopening of that house during the middle of October. The outside lobby has been completely done over and the interior, with its comfortable divans and floor lamps, presents a most attractive appearance. Hazard now lays claim to possessing one of the finest small city theatres in the country.

Libbin Joins Marr and Colton in Chicago

A. Libbin, who for the past twenty years has been engaged in the organ industry with some of the largest organ manufacturers, joins the Marr & Colton Sales Staff, with headquarters in Chicago, Ill.

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Projection

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Inquiries and Comments

The Ray Family

THE average projectionist, no doubt, little realizes that the light rays he uses in his daily projection of pictures constitute but a very small part of the long band of wave-lengths which go to make up the ray family.

It may be surprising to learn that such apparently unrelated wave motions as radio waves, heat waves, light waves, X-Rays, and radium emanations are, in reality, akin to each other, since they form but steps in the long ladder of wave-lengths of which so-called visible light forms a part.

The range of wave-lengths covered by this ladder of ether vibrations extends from thousands of feet, in the case of the long radio waves, to millionths of an inch, in the case of the short waves emitted by radio-active substances (such as radium).

Incidentally, a confusion in nomenclature is revealed in the application of the same term radio to both the extremely short, high frequency vibrations emitted by such radio-active elements as radium, uranium, etc., and the electro-magnetic waves used for the transmission of wireless messages and which by comparison are extremely long and of low frequency.

The individual bands of wave-lengths composing the ray family are primarily distinguished from each other by their frequencies of vibration, and an excellent illustration of this point is available in the case of the band of so-called visible light waves.

Light Rays Invisible

Now light rays, as such, are not visible and it is only when they impinge upon solid substance, however minute, which deflects them to the eye that the sensation of vision is excited. For that matter, none of the members in the entire ray family are visible, since, indeed, they consist only of vibrations.

White light, as is commonly known, is composed of all the colors of the spectrum together with some vibrations which do not excite the sensation of vision; that is, the infra-red and ultra-violet rays. The term white light, then, is a general one applied to the composite of all the individual colors of the spectrum and should never be taken to mean a color, as it has no one particular wave-length of frequency of vibration.

The separate colors, which go to make up so-called white light, on the other hand do have each a particular frequency of vibration which differs from that of other colors and it is this difference in frequency which determines the color.

The speed of travel is the same for all colors; for if this were not so we would be unable to receive the sensation of white light from distant sources. Now the speed for any color is determined by the wave-length (the distance from the so-called crest of one wave to the crest of the next) and the frequency of vibration, so that if one factor is known the other can be easily determined, since the speed is the same for all colors.

Thus, if the frequency of vibration is doubled, the resulting wave-length will be reduced to one-half since the distance covered by the vibration is the same for any given medium (186,600 miles per second through air).

Red Light Waves Have Low Vibration

In the case of red light, the distance between successive waves (wave-length) is comparatively great and so the rate of vibration is relatively low. In proceeding up the scale of colors, through orange, yellow, green, blue, and violet, the wave-length progressively grows smaller and the rate of vibration correspondingly more rapid.

In traveling up on the scale, through ultra-violet, X-Rays and radium rays, a similar change in wave-length and frequency takes place; that is, the wave-lengths decrease until absurdly small values are encountered.

The particular point to be stressed is that a continuous chain of vibrations, extending from wireless waves to the radium rays, has been estblished with no breaks or gaps in the chain, and that a progressive change in wave-length and frequency of vibration accompanies this chain.

This chain of vibrations has been the subject of intensive study by scientists the world over and it was only recently that the last gap was closed by Dr. Nicols, late of the Research Laboratories at Nela Park, Cleveland, who was stricken in the midst of a lecture describing the results of his work.

More recently, Dr. Coolidge, at the Research Laboratory in Schenectady, achieved noteworthy results by using high-powered Cathode-rays, which lie in the region of extremely short wave-lengths, above the ultra-violet.

The Cathode-Ray Tube

He has constructed a device called a "Cathode-Ray tube" which, briefly, consists of two special electrodes enclosed by a glass bulb from which practically all gases have been withdrawn. In other words, it is an evacuated tube. This tube, when operated at high electrical pressures (350,000 volts) emits a powerful blue glow extending a distance of two feet beyond the walls of the tube.

The blue glow is caused by an intense field of electrons, or negative electricity, that is ejected from the tube. The electrons, traveling almost at the speed of light, strike the atoms of the gases in the air and are reflected back until they form a ball of blue light around the end of the tube.

This powerful electronic field possesses remarkable powers, some of which will be briefly described. A block of lime placed in the field glows with a bright orange color, which dies out as soon as it is taken out. A block of calcite, or Icaldns spar, however, retains the glow it gets from these rays for several hours. Hot as it looks, it can be handled without harm. It is a cold, fluorescent, light.

Acetylene gas, injected into the discharge, forms a yellowish-brown powder, the composition of which remains a mystery to chemists. Every chemical solvent known has been tried on this powder, with no avail.

Similarly, castor oil, under the influence of the rays, changes into a solid, crystals of cane sugar turn white and, on heating, emit gas, and a water solution of the sugar becomes acid under the rays.

Plant and animal life are even more mysteriously affected by the Cathode rays. They break into the leaf of a rubber plant, with no effort, leaving an effect as though the plant had been pricked by a thousand needles.

Stranger still is their effect on the ear of a rabbit that had been taken for the experiment. One second's exposure to the discharge and a scab was formed. Within a few days, scab and hair came off and about three weeks later the same spot became covered with a snow-white growth of hair that soon became longer than the original hair.

Of further interest in the electronic field are the new glow lamps consisting of nothing more than a glass bulb filled with gas, such as hydrogen. No filament of any kind is used and nothing other than the gas is placed within the sealed bulb.

These bulbs when placed in the field created by a powerful high-frequency coil, emit light, the color of which is dependent upon the particular gas placed in the bulb. In the case of hydrogen, the color of the light is pinkish.

Lamps of this type have been constructed which give off a light intensity measuring 8000 candle power—about equal to a 35-ampere direct current arc.

Lighting Effects Greatly Developed During Past Ten Years

THE last ten-year period has been one of wonderful development in auditorium and stage illumination. Scientifically worked out effects have been developed that have been pleasing and satisfying to the audience.

To obtain these effects with one switchboard operator who can reach all the controls and be physically able to operate the large number of dimmers interlocked together has been a further development worthy of note. In the past, many banks of dimmers have been located above the switchboard and it has frequently been necessary for operators to stand on platforms, boxes, etc., to reach the dimmer handles. It is the dimmer bank and its operating levers that "control the lighting." All that switches can do is to make and break the electrical circuit.

Trumbull "Controlite" is one of the latest developments to meet these demands. The illustration shows that the operating handles of the switches and dimmers are adjacent to each other in a position most convenient for the operator. Each switch and dimmer becomes a unit. Any desired effect can be made, for all the dimmers are interlocked.

So much for the simplicity of operation. Now the construction has special features of simplicity and required up-to-dateness. Controlite is built on the integral unit system. All group circuit units (a group circuit unit is a dimmer and its operating handle, with its corresponding switch and operating handle) are the same dimensions, regardless of the plate rating. This facilitates any desired change in circuits at a later date. All fuses are in one place, that is, a separate group of magazine panels built into the switchboard, and completely wired and tested out before shipment.

The dimmers are Ward Leonard's Continuous Duty Vitrohm type, and they with their controlling mechanism are mounted back of a highly finished group of steel plates forming a "dead front" through which only the operating handles project. The handles, in any position, entirely fill the slot through which they project.

The entire "Controlite" is one unit completely wired so it is only necessary to stand in place and connect the various circuit wires to the magazine panel.

West Coast Ritz of Los Angeles, Cal., Formally Opened to Public

EXECUTIVES and celebrities of the motion picture industry and numbers of those prominent in the social and civic life of Los Angeles were present when that city's newest theatre, the West Coast Ritz, formally opened its doors to the public on the evening of October 15. The Ritz is located at Wilshire and La Brea streets.

The new playhouse, with its group of stores and offices, is one of the most magnificent structures to be completed in recent months. The cost was approximately $1,000,000. The theatre has a seating capacity of 2,000 people and is equipped with every known type of ultra-modern mechanical installation and will be particularly noted for its attention to the comfort and convenience of patrons.

The interior decorations of the new theatre have been executed to inspire pleasant moments for the theatre goer. Artists and sculptors have lavished their talent in an array of interior apppointments. Gorgeous hangings, magnificent color effects, gleaming and curling ceilings, the smartest and sharpest developments of American ingenuity are everywhere noticeable.

The policy of the new theatre, as outlined by A. M. Bowles, general manager of West Coast Theatres, Inc., will make it a magnet for screen fans who want the best pictures and want them often. The Ritz will feature straight pictures, four new ones a week, to run as follows: Sunday and Monday, Tuesday and Wednesday, Thursday and Friday, and one picture, Saturday only.

Locate Theatre? Find Coal Mine, Says Reporter

COMMENTING on the many troubles experienced by certain citizens of Sullivan, Ill., in the way of definitely reaching a decision regarding a theatre site for that city, a reporter from the next door town of Lovington sympathizingly or sarcastically states: "They're having as much trouble in Sullivan finding a theatre site as Lovington is getting its coal mine started."

However, in Sullivan after several sites were decided upon only to be thrown in the discard in the end, the latest report is that the site of the old Jefferson theatre, which was destroyed by fire a few years ago, has been definitely chosen as a location for Sullivan's new playhouse.

Discuss Important Topics at Projection Society

Last Thursday's meeting of the American Projection Society in the offices of the Supreme Chapter at 158 West 45th Street, New York City, was well attended, several interesting topics being brought up for discussion.

The chief speaker of the evening was G. A. Mowbray, chief engineer of the Liberty Electric Corporation, Stamford, Conn. Mr. Mowbray gave an illustrated lecture on "The Multiple Converter for Reflector Arc Lamps, the Liberty Syncroverter" and "A Revolutionary Movement."

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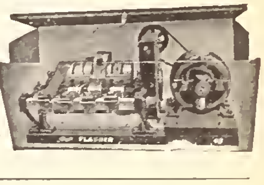

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6600 feet	
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R Adoree-R Graves	M-G-M		
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6400 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 1
Devil's Horse, The	Rex Horse	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6 reels	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forlorn River	Jack Holt	Paramount		
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	6 reels	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Ladies First	Douglas MacLean	Paramount		
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	Bushman-Door	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Michael Strogoff	Ivan Moskine	Universal	10 reels	
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 3
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	Creighton Hale	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5560 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	7 reels	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	Special Cast	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6 reels	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists		
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	6 reels	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J Harron-M. Day	M-G-M	5584 feet	
Call of the Wilderness	Sandow Dog	Assoc. Exhib.		
Campus Flirt, The	Bebe Daniels	Paramount	6 reels	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7000 feet	
Confessions of a Bride	M Harris-V. Varconi	Assoc. Exhib.		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount		
Final Extra The		Lumas		
First Night, The	B. Lytell-D. Devore	Tiffany		
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Forever After	M Astor-L Hughes	First National		
Gay Deceiver, The	L Cody-M.Day	M-G-M		
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Great Gatsby, The	Warner Baxter	Paramount		
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart		
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
King of the Saddle	Bill Cody	Assoc. Exhib		
La Boheme	L Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
London	Dorothy Gish	Paramount	7 reels	Nov. 6
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry-P. Wegener	M-G-M	7 reels	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5640 feet	Nov. 6
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Midnight Lovers	Nilsson-Stone	First National		
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Nervous Wreck, The	Special Cast	Prod. Dist. Corp	6 reels	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7 reels	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	
Quarterback, The	Richard Dix	Paramount	6 reels	Oct. 30
Rambling Galoot, The	Buddy Roosevelt	Assoc. Exhib		
Red Hot Leather	Jack Hoxie	Universal	4555 feet	
Risky Business	Vera Reynolds	P. D. C		
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior?	E.Roberts-H.Tucker	Famous Attractions		
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount		
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	7 reels	Oct. 23
Thirty Below Zero	Buck Jones-E.Novak	Fox		
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures		
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	6 reels	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O		
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander-Carr	Chadwick	7300 feet	
Bardleys the Magnificent	John Gilbert	M-G-M	9 reels	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R.Ince-M.Livingston	F. B. O	5408 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
City, The	J.Gaynor-W.McGrail	Fox		
Desert's Toll, The	Frances McDonald.	M-G-M		
Dude Cowboy, The	Bob Custer	F. B. O		
Exit Smiling	Beatrice Lillie	M-G-M		
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M		
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 21
His New York Wife	E. Clayton-A. Day	Famous Attractions		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Ladies at Play	Hughes-Kenyon	First National		
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Lightning		Tiffany	6500 feet	
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Obey the Law	Bert Lytell	Columbia Pictures		
On the Wings of the Storm	R. Howes-V. Faire	Fox		
Outlaw Express, The	Leo Maloney	Pathe	6 reels	
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Redheads Preferred	M. Daw-T. von Eltz	Tiffany		
Return of Peter Grimm	Alex B. Francis	Fox		
Rough Rider, The	Frank Hopper	Paramount		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
Stepping Along	Johnny Hines	First National		
Syncopating Sue	Corinne Griffith	First National		
There You Are	Nagel-Roberts	M-G-M		
Tin Hats	Windsor-Nagle-Roach	M-G-M		
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures		
Unknown Cavalier, The	Ken Maynard	First National		
Upstage	Norma Shearer	M-G-M		
Wearing of the Green	Betty Bronson	Paramount		
We're in the Navy Now	W. Beery-Hatton	Paramount		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Better Way, The		Columbia Pictures		
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Canadian, The	Thomas Meighan	Paramount		
Canyon of Light	Tom Mix	Fox		

Feature	Star	Distributed by	Length	Reviewed
Death Valley	Buck Jones	Fox		
Duke of Ladies, The	Special Cast	First National		
Faust	Emil Jannings	M-G-M		
Flying High	Wm. Fairbanks	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
HBiger Night	Laura La Plante	Universal	7603 feet	Aug. 28
Just Another Blonde	Mackail-Mulhall	First National		
Let It Rain	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		
Money to Burn	Devore-MacGregor	Lumas		
Mother Machree	Belle Bennett	Fox		
One Hour of Love	J. Logan-R. Frazer	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Red Mill, The	Marion Davies	M-G-M		
Silent Lover, The	Milton Sills	First National		
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Stolen Pleasures	Helene Chadwick	Columbia Pictures		
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
Twinkletoes	Colleen Moore	First National		
White Black Sheep, The	Richard Barthelmess	First National		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Be Yourself	Raymond Griffirh	Paramount		
Blonde Saint, The	Kenyon-Stone	First National		
Enchanted Island		Tiffany		
Flaming Timber		Tiffany		
Head Waiter, The	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Lady in Ermine, The	Corinne Griffith	First National		
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
Not Herbert	P. Starke-Lyon	First National		
One Chance in a Million	Wm. Fairbanks	Lumas		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Slide, Kelly, Slide	William Haines	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Wild Man of Borneo, The	W. C. Fields	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
Here Y'are, Brother	Stone-Dove-Hughes	First National		
His Rise to Fame	George Walsh	Excellent Pictures		
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Overland Stage, The	Ken Maynard	First National		
Quarantined Rivals		Lumas		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Silky Anne	Constance Talmadge	First National		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Heroes of the Night		Lumas		
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Orchids and Ermine	Colleen Moore	First National		
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Song of Steel		Tiffany		
Tittle, the Toiler	Davies-M. Moore	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Tiger, The		Tiffany		
Too Many Women	Norman Kerry	Universal		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Gun Gospel	Ken Maynard	First National		
Poor Nut, The		First National		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	

Comedy Releases

Title	Star	Distr.	Rel. Date	Length	Rev.
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice the Fire Fighter		F. B. O			
All For A Nurse	Sid Smith	Sava Films		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
And George Did	Sid Saylor	Universal		2 reels	
Another Kick Coming		Red Seal			Sept. 4
Are Golfers Cuckoo?	Fatty Layman	Sava Films		2 reels	
Around the Bases	George Lewis	Univ	Oct. 24	2 reels	
Babes in the Jungle	"O. Henry"	Fox		2 reels	
Babes in the Sawdust	Charles Puffy	Universal		1 reel	
Back to Mother	"Helen and Warren"	Fox		2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	
Ball and Chain	Arthur Lake	Universal		1 reel	
Banana King, The	Sid Smith	Sava Films		2 reels	
Barely Reasonable	Holmes-Corbett	Univ	Nov. 21	2 reels	
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Benson at Calford	George Lewis	Univ	Oct. 24	2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	
Big Business		Fox			
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		2 reels	
Blisters Under the Skin		F. B. O		2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	
Blue Back	Lewis Sargent	Bray Prod		2 reels	
Breaking Records	George Lewis	Universal		2 reels	
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O		2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Universal		2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal		2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal		2 reels	
Buster's Prize Winner	Trimble and Dog	Universal		2 reels	
Buster's Sleigh Ride	Trimble and Dog	Universal		2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
By George	Sam Saylor	Universal		2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O		1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Caught in the Act	Laymon-Dorety	Tennek Film		2 reels	
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Cinder Path, The	George Lewis	Universal		2 reels	
Collegians, The (Series)	Gulliver-Lewis	Universal		2 reels	
Complete Life, The	"O. Henry"	Fox		2 reels	
Comrades-in-Work	Mabel Normand	Pathe		2 reels	
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Diamond of Kali	"O. Henry"	Fox		2 reels	
Dinky Doodle in Egypt	"Cartoon"	F. B. O		1 reel	May. 22
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	Oct. 16
Divorce Dodger, The		Pathe	Nov. 28	2 reels	
Dizzy Dancers	Cameron-Lorraine	Fox		2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Burns-Marion	Educat	Nov. 14	2 reels	Nov. 6
Dog Gone It	"Cartoon"	Bray Prod		1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5	1 reel	Aug. 21
Don't Kid Me, Monk	"Mr. X" (Monkey)	Bray Prod		2 reels	Nov. 6
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Easy Payments	"Helen and Warren"	Fox		2 reels	
Egged On	Charles Bowers	F. B. O	Sept. 6	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Fadeaway, The	"Cartoon"	Red Seal	Sept.	1 reel	
Fatty's First Fancy	Fatty Laymon	Sava Films		2 reels	
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Bursts a Bubble	"Cartoon"	Educat	Oct. 31	1 reel	
Felix the Cat Hunts the Hunter	"Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Land O' Fancy	"Cartoon"	Educat	Oct. 17	1 reel	
Felix the Cat in Reverse English	"Cartoon"	Educat	Nov. 14	1 reel	
Felix the Cat Scrambled Yeggs	"Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix Shatters the Sheik	"Cartoon"	Educat	Sept. 19	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Cartoon"	Educat	Nov. 28	1 reel	
Fighting Fool, The		Bray Prod		2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit	George Lewis	Universal		2 reels	
Fighting to Win	George Lewis	Univ	Nov. 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
Fistical Culture (Series)	Louis Sargent	F. B. O		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	1 reel	
Flashing Oars	George Lewis	Universal		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod		2 reels	Sept. 11
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
George in Love	Sid Saylor	Universal		2 reels	
George's in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Runs Wild	Sid Saylor	Universal		2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Getting Hitched		Bray Prod		2 reels	
Girl	"O. Henry"	Fox		2 reels	
Gold Brush, The	Hank Mann	Sava Films		2 reels	
Golfing Widows, The	Barbara Luddy	Fox		2 reels	
Grabbing Grabbers	Mickey Bennett	C & C		2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	Oct. 30
Gyping Gypsies	Milburn Marante	C. & C.		2 reels	
Gyping the Gyps	Eddie Gordon	Sava Films		2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
Harem Knight, A	Ben Turpin	Pathe	Nov. 7	2 reels	Nov. 6
Hearts for Rent	Arthur Lake	Universal		1 reel	
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pictures			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pictures			
His Off Day	Dunham-Gallagher	Educat	Nov. 7	1 reel	
His Taking Ways	Al St. John	Bischoff		2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	
Hoboken to Hollywood	Billy Bevan	Pathe	Sept. 5	2 reels	Sept. 11
Hold Still	Cornwall-Duffy	Educat	Oct. 10	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital		Fox	Oct. 17	2 reels	Nov. 6
Hoot Mon	Bobby Vernon	Educat	Nov. 21	2 reels	
Horns and Orange Blossoms	Charles Puffy	Universal			
Humdinger The	Johnny Arthur	Educat	Oct. 10	2 reels	
Hur Ben	Hank Mann	Sava Films		2 reels	
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	
Jane's Engagement Party	Wanda Wiley	Univ	Nov. 14	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Universal		2 reels	
Jane's Honeymoon	Wanda Wiley	Universal		2 reels	
Jane's Inheritance	Wanda Wiley	Univ	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Universal		2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Univ	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat	Sept. 12	2 reels	
Jerry the Giant	"Animal"	Fox		2 reels	July 10

Title	Star	Distr.	Rel. Date	Length	Rev.
Keeping His Word	Charles King	Universal		2 reels	
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox		2 reels	
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov. 6
Kiss Me, Kate	Dunham-Gallagher	Educat	Sept. 26	1 reel	Oct. 3
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O		2 reels	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Lafayette Where Are We?	Shields-Arthur	Fox		2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O		2 reels	Aug. 28
Last Lap, The	George Lewis	Universal		2 reels	
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies		Fox			
Lookout Below	Lewis Sargent	Bray Prod.		2 reels	Nov. 6
Lookout Buster!	Trimble and Dog	Universal		2 reels	
Lots of Grief	"The Gumps"	Univ	Oct. 31	2 reels	Oct. 16
Love's Hurdle	Charles King	Univ	Sept. 26	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Lyin' Tamer, The	Shields-Luddy	Fox		2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox		2 reels	
Making Good	George Lewis	Universal		2 reels	
Married Widow, The	Eddie Gordon	Sava Films		2 reels	
Marry Month of May	"O. Henry"	Fox		2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	Oct. 31	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod		2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay Prod			
Merry Kiddo, The	Alberta Vaughn	F. B. O		2 reels	
Midnight Follies	George Davis	Educational			
Mighty Smithy, The	"Life Cartoon"	Educat	Nov. 7	1 reel	
Minute to Go, A	Eddie Fetherstone	C. & C.		2 reels	Sept. 25
Missing Links	"Life Cartoon"	Educat	Sept. 12	1 reel	Sept. 25
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkeys Prefer Blonds		Bray Prod		2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat, The	"Van Bibbers"	Fox		2 reels	
Movieland	Lupino Lane	Educat	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C		2 reels	
My Kid	"Big Boy"	Educat	Sept. 5	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox	Nov. 14		Nov. 6
Never Again	"The Gumps"	Univ	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series)	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ	Oct. 3	2 reels	June 19
Nickel Hopper, The	Mabel Normand	Pathe		2 reels	
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O			
Non-Stop Bride	Hoyt-Cameron	Fox		2 reels	Sept. 25
North of 6⅞	Sid Smith	Sava Films		2 reels	
Nothing to Live For	Al Joy	Ricardo Films			
Not to Be Trusted	"Helen and Warren"	Fox		2 reels	
Oh! For a Nurse	Sid Smith	Sava Films		2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod		2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Olga's Boatman	Neely Edwards	Univ	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe		2 reels	
On the Farm		Bray Prod		2 reels	
On the Front Page	Lillian Rich	Pathe	Nov. 28	2 reels	
On the Jump	Al Alt	Rayart		2 reels	
On Thin Ice	"Mutt & Jeff"	Short Film Syn		1 reel	Mar. 6
Open Spaces	"Big Boy"	Educat	Nov. 7	2 reels	
Orphan, The	Al Joy	Ricardo Films			
Over There	Al Joy	Ricardo Films		2 reels	
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod		2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray Prod		1 reel	Nov. 6
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pink Elephants	Al St. John	Educat	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ	Nov. 7	2 reels	Oct. 23
Plumb Goofy	Dunham-Gallagher	Educat	Oct. 10	2 reels	Oct. 30
Pound Foolish	George Davis	Educat	Oct. 24	2 reels	Nov. 6
Prince and the Pyra, The	Charles Puffy	Universal			
Prodigal Bridegroom, The	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	
Punches and Perfume		Bray Prod		2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educat	Sept. 12	2 reels	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	Nov. 21	1 reel	
Radio Mad	Laymon-Dorety	Tennek Film		2 reels	
Raggedy Rose	Mabel Normand	Pathe	Nov. 7	2 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat	Oct. 24	1 reel	
Rain and Shines	Al St. John	Bischoff		2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O		2 reels	
Relay, The	George Lewis	Universal		2 reels	
Road House, The	"Aesop Fables"	Pathe	Oct. 10	1 reel	Oct. 23
Sailing Along	Al Alt	Rayart		2 reels	
Sawdust Baby	Earl McCarthy	Artclass	Jan. 12	2 reels	
School Days	"Aesop Fables"	Pathe	Dec. 19	1 reel	
School Days	"McDougal Alley" Kids	Bray Prod		2 reels	
Second Hand Excuse, A	Charles King	Universal		2 reels	
Shady Rest	"The Gumps"	Universal		2 reels	
She Beast, The	Sid Smith	Sava Films		2 reels	
Shell Socked	Jimmie Adams	Educat	Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Universal		2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe	Sept. 5	2 reels	Sept. 11
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Skating Instructors	"Mutt & Jeff"	Short Film Syn		1 reel	
Smith's Landlord	Hiatt-McKee	Pathe	Sept. 19	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Vacation	Hiatt-McKee	Pathe		2 reels	Aug. 28
Smith's Visitor	Hiatt-McKee	Pathe	Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	Nov. 14	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ	Oct. 31	2 reels	June 19
Snookum's Outing	"Newlyweds"	Univ	Dec. 1	2 reels	
Snookum's Playmate	"Newlyweds"	Universal		2 reels	
Snookum's First Tooth	"Newlyweds"	Univ	Sept. 19	2 reels	June 26
Society Architect, A		Fox			
Some More Excuses	Charles King	Universal		2 reels	
Spooky Money	Al Joy	Ricardo Films			
Stage Shy	Hank Mann	Sava Films		2 reels	
Steeplechaser, The	Lige Conley	Fox		2 reels	Sept. 11
Strictly Kosher	Wise-KcKay	Artclass	Sept. 15	2 reels	
Teacher, Teacher	Lloyd Hamilton	Educat	Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe	Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	Dec. 19	2 reels	
Tennis Story, The	"Van Bibbers"	Fox		2 reels	
Thanks for the Boat Ride		Universal			
That's My Baby	Charles Puffy	Universal		1 reel	
Through Thick and Thin	"Aesop Fables"	Pathe	Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ	Sept. 26	1 reel	Sept. 4
Too Much Sleep	Arthur Lake	Univ	Nov. 7	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Univ	Sept. 19	1 reel	Sept. 11
Unsquirtable Pickle, The	Charley Bowers	F. B. O			
Uppercuts	Jack Duffy	Educat	Sept. 5	2 reels	Sept. 11
Vulgar Boatman, The	Hank Mann	Sava Films		2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O		2 reels	
Wanderers of Wetland	Hank Mann	Sava Films		2 reels	
Wanted a Bride	Arthur Lake	Univ	Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	Nov. 21	2 reels	
Watered Stock	"Aesop Fables"	Pathe	Sept. 26	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox		2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal		2 reels	
What'll You Have?	Charles King	Universal		2 reels	May 22
What Price Pleasure?	Neely Edwards	Univ	Nov. 29	1 reel	
What's Your Hurry?	Charles King	Universal		2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	Sept.	1 reel	
Which Is Which?	Charles King	Univ	Oct. 10	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	Oct. 3	1 reel	Oct. 2
Why George?	Sid Saylor	Univ	Oct. 24	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Wife Shy	Bobby Vernon	Educat	Sept. 26	2 reels	Sept. 25
Wild Bill	Charles Puffy	Univ	Nov. 14	1 reel	Oct. 30
Wild Roomer, A		F. B. O			
Winnie's Birthday	Ethlyn Gibson	Artclass	Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O		2 reels	
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe	Oct. 3	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films		2 reels	
Wives and Women	Charles Puffy	Univ	Sept. 12	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	Sept. 1	2 reels	
Yellow Pirate, The	"Life Cartoon"	Educat	Sept. 26	1 reel	
Yokel, The	Snub Pollard	Artclass	Nov. 24	2 reels	

Short Subjects

Title	Distr.	Rel. Date	Length	Rev.
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe		1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
Alpine S. O. S	Cranfield & Clarke		2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoon, Issue 15	Red Seal	Sept.	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Aphrodite (Novelty)	Service Film		1 reel	
Around the World in Ten Minutes (Variety)	Fox		1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox		1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Beautiful Britain	C. & C		1 reel	
Beauty and the Beach	C. & C			
Beechnuts	C. & C		2 reels	
Big and Little	Pathe	Sept. 5	1 reel	Sept. 11
Birds in the Treetops	Cranfield & Clarke			
Blood Will Tell	American Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Bruce Scenic Novelties, No. 1	Educat	Sept. 5		Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3		Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17		Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14		
Bruce Scenic Novelties, No. 5	Educational			
Bruce Scenic Novelties, No. 6	Educational			
Bruce Scenic Novelties, No. 7	Educational			
Bruce Scenic Novelties, No. 8	Educational			
Bruce Scenic Novelties, No. 9	Educational			
Bruce Scenic Novelties, No. 10	Educational			
Bruce Scenic Novelties, No. 11	Educational			
Bruce Scenic Novelties, No. 12	Educational			
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal		1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	
Castle Novelties (Series of 13)	Castle Films		1 reel	
Cathedral of St. Paul's	Cranfield & Clarke		1 reel	Sept. 18
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept. 18
Cliff Dwellers of America (Variety)	Fox		1 reel	
Colorado (Variety)	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Educat	Sept.	1 reel	
Constantinople (Variety)	Fox		1 reel	
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Diver, The (Nature Special)	Bray Prod		1 reel	Nov. 6
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct. 1	2 reels	
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fashions in Photographs	Pathe		1 reel	Sept. 4
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Fighting Strain, The (Mustang)	Universal	Dec. 4	2 reels	
Fighting With Buffalo Bill (Serial)	Universal	Aug. 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Fire Fighters, The (Serial)	Universal		10 episodes	
Florida Pastel	Cranfield & Clarke			
Frontier Post, A (Variety)	Fox		1 reel	
Fugitive Futurist (Novelty)	Cranfield & Clarke		1 reel	
Game Hunting in Abyssinia				
Gems of the Screen (Series)	Red Seal		1 reel	
Giggles (Novelty Series)	Tennek Film		1 reel	
Glimpses of Switzerland	Cranfield & Clarke			
God's Country	Cranfield & Clarke		2 reels	

Title	Distr.	Rel. Date	Length	Rev.
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Golden Stallion, The (Serial)	Nat Levine		10 episodes	
Great Lakes, The (Variety)	Fox		1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal		1 reel	
Haunted Homestead, The (Mustang)	Universal		2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Heavenly Bodies				
Heavens Above (Novelty)	Service Film		1 reel	
Her First Night in a Beauty Parlor	Arthur J. Lamb		2 reels	
Hero Land (Color Novelty)	Service Film		1 reel	
Heroes of the Sea	Cranfield & Clarke		1 reel	
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Hitting the Bull's-Eye	Pathe		1 reel	Sept. 25
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Honeymoon Cruises	Tennek Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	
House Without a Key, The (Serial)	Pathe		10 episodes	
Housing Problem, The	Bray Prod		1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
If a Picture Tells a Story	C. & C	Sept.	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
International Detective Stories (Series)	Tennek Film		2 reels	
It Can Happen to You (Scandal of America)	Artclass	Oct. 20	1 reel	
Jewels of Venus				
Jim Hood's Ghost (Mustang)	Universal	Aug. 29	2 reels	Sept. 11
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	Sept. 26	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	
Jungle Heroine, A	Chesterfield		2 reels	
Jungle Mystery	Sava Films		2 reels	
Jungle Round-Up, A	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Jungle Tragedy, A	Chesterfield		2 reels	
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, No. 1	Red Seal	Sept.	1 reel	
Keeping 'Em Guessing, No. 2	Red Seal		1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Land of Rivers (Scenic)	Service Film		1 reel	
Last Man, The	Chesterfield		2 reels	
Law of the North (Mustang)	Universal	Oct. 3	2 reels	Sept. 18
Lightnin' Flashes (Drama)	Sava Films		2 reels	
Lightnin' Strikes (Drama)	Sava Films		2 reels	
Lightnin' Wins (Drama)	Sava Films		2 reels	
Lightning Hutch (Serial)	Arrow Film			
Literary Digest (Series)	Cranfield & Clarke		1 reel	
Lion's Mate, The	Chesterfield		2 reels	
Lizzie's Last Lap (Novelty)	Cranfield & Clarke		1 reel	
Lone Prairie, The (Mustang)	Universal	Nov. 14	2 reels	Oct. 30
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal		2 reels	
Making of a King (Prince of Wales)	Cranfield & Clarke		2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	Oct. 17	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Maryland, My Maryland (Variety)	Fox		1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	Cranfield & Clarke		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	
More Ways Than One (Sportlight)	Pathe	Oct. 17	1 reel	Oct. 16
Mother O' Mine	Cranfield & Clarke		1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	Oct. 24	1 reel	Oct. 23
Movie Struck	C. & C	Oct	2 reels	
My Lady's Stockings (Variety)	Fox		1 reel	
Night Prowler, The (Scandal of America)	Artclass		1 reel	
Nuremberg the Toy City (Sketch Book)	Pathe	Oct. 31	1 reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal		1 reel	July 10
On Guard (Serial)	Pathe		10 episodes	
On With the Dance	Castle Films	Nov. 5	1 reel	
Out of the Inkwell (Series)	Red Seal		1 reel	
Overnight From Paris (Variety)	Fox		1 reel	
Pack up Your Troubles (Song Car-Tune)	Red Seal		1 reel	
Pathe Review, No. 35	Pathe		1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	April 27	1 reel	
Pilgrimages to Palestine (Series)	Universal		1 reel	
Pinnacle Rider, The (Mustang)	Universal	Oct. 24	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	Oct. 31	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	Sept. 19	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Pup's Tale, A (Sketch Book)	Pathe		1 reel	Oct. 23
Radio Personalities (Series)	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rambling in Old Japan	Cranfield & Clarke			
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal		10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Rocky Mountain Gold	Fox		1 reel	Oct. 9
Rose of Monterey	Castle Films	Nov. 15	1 reel	
Rushing Waters	Cranfield & Clarke			
Saddle Tramp, The (Mustang)	Universal	Sept. 26	2 reels	
Scandal of America (Series)	Artclass		1 reel	
Scotty of the Scouts (Serial)	Rayart			
Screen Star Sports (Series)	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series)	Columbia		1 reel	
Searchlight (Series)	Red Seal		1 reel	
Searchlight, Issue M	Red Seal	Sept.	1 reel	
Seas of the World	Red Seal			
Shadowland	Cranfield & Clarke		1 reel	Sept. 18
Shadows of the Tiger	Sava Films		2 reels	
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 5	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	
Show Cowpuncher, The (Mustang)	Universal	Nov. 7	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal		10 episodes	
Sin	Cranfield & Clarke		2 reels	
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	Cranfield & Clarke			
Sky Skidder, The (Serial)	Bischoff		10 episodes	
Snowed In (Serial)	Pathe		10 episodes	June 26
Songs of Yesterday	Cranfield & Clarke		1 reel	
So This Is America (Travelogue)	Castle Films	Oct 22	1 reel	Oct. 16
So This Is Berlin (Travelogue)	Castle Films	Oct. 19	1 reel	
So This Is Europe (Travelogue)	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox		1 reel	
Sportsman's Dream	Cranfield & Clarke			
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America)	Artclass		1 reel	
St. Pauls	Cranfield & Clarke		1 reel	
Table Manners	Bray Prod		2 reels	
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Terrors of the Jungle	Sava Films		2 reels	
Then and Now (Curiosity)	Educational	Nov. 7	1 reel	
Trails of the Gods	C. & C	Sept.	1 reel	
Trail of the North Wind	Cranfield & Clarke		2 reels	
Transportation (Novelty Magazine)	Bray Prod		1 reel	
Travels in Toyland (Variety)	Fox		1 reel	
Tripping the Rhine (Sketch Book)	Pathe	Nov. 28	1 reel	
Tulip Land	Cranfield & Clarke		1 reel	
Under Colorado Skies (Variety)	Fox		1 reel	
Unexpected Visitor (Scandal of America)	Artclass	Feb. 23	1 reel	
Valiant Skipper, The	Cranfield & Clarke		2 reels	
Vanishing Millions (Serial)	Sierra Pictures		15 episodes	
Velocity (Novelty)	Bray Prod		2 reels	Oct. 23
Whatnots (Curiosity)	Educational	Oct. 3	1 reel	Oct. 9
When Bonita Rode (Mustang)	Universal	Oct. 10	2 reels	Sept. 25
When Oscar Went Wild (Mustang)	Universal		2 reels	
Where the Silver River Gleams	Cranfield & Clarke		1 reel	
Whirlwind Driver, The (Mustang)	Universal	Sept. 12	2 reels	Sept. 18
Whirlwinds (Series)	F. B. O			
Whispering Smith Rides (Serial)	Universal		10 episodes	
Who Is Safe? (Scandal of America)	Artclass	Dec. 22	1 reel	
Wire Tigers, The	Chesterfield		2 reels	
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico				

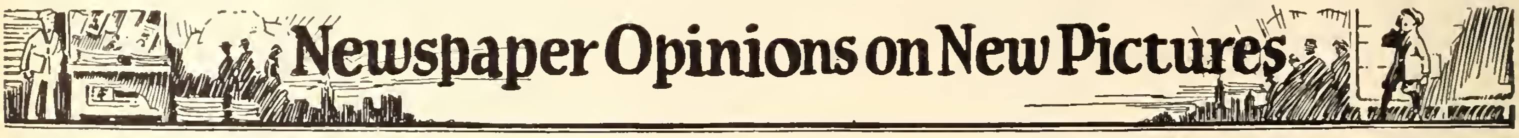
Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to Lovers	Bebe Daniels	Paramount		
Advice to the Lovelorn		Universal		
Afraid to Love	Florence Vidor	Columbia		
After All	Norma Shearer	M-G-M		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
Alonzo, the Armless	Lon Chaney	M-G-M		
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
American Tragedy, An		Paramount		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Bound		Paramount		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		
Back Slapper, The	John Gilbert	M-G-M		
Back to Nature	Richard Dix	Paramount		
Bad Lands		Paramount		
Bad Little Good Girl		Chadwick		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste	Special Cast	Paramount	10 reels	Sept. 11
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben-Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better 'Ole, The	Syd Chaplin	Warner Bros	9 reels	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F B. O		
Big Gun, The	George Lewis	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bill of Sale, The		Arthur J. Lamb		
Bill Smith, M.D		Universal		

Feature	Star	Distributed by	Length	Reviewed
Birds of Prey		Columbia Pictures		
Bitter Apples	Monte Blue	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Border Whirlwind, The	Bob Custer	F. B. O		
Born Lucky	Raymond Griffith	Paramount		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
California	T. McCoy-A. Pringle	M-G-M		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain Salvation		M-G-M		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Casey at the Bat	W. Beery-R. Hatton	Paramount		
Cat and the Canary, The	Jean Hersholt	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Champagne	Lya de Putti	Paramount		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Cheerful Fraud, The	Reginald Denny	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce		Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
College Widows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib.		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Crooks Tours	George O'Hara	F. B. O		
Cross-Eyed Captain, The		Paramount		
Cruel Truth, The		Sterling Pictures		
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Friends	T. R. Barnes-M. Gay	Sterling Pictures		
Dangerous Virtue	Jane Novak	Lee-Bradford		
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros	10 reels	Aug. 21
Don Mike	Fred Thomson	F. B. O		
Don't Tell the Wife	Irene Rich	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas		
Down the Stretch	Agnew-Nixon	Universal		
Driven From Home		Chadwick		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Everybody's Acting	Betty Bronson	Paramount		
Exclusive Rights		Famous Attractions		
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fashions for Women	Esther Ralston	Paramount		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love, A	Goudal-Varconi	Prod. Dist. Corp		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O.		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flaming Fury	Ranger (Dog)	F. B. O		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod		
For Ladies Only		Columbia Pictures		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr	Paramount		
God's Great Wilderness		American Cinema		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla Hunt, The	Special Cast	F. B. O	8 reels	June 26
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Great Galeoto, The	Novarro-Terry	M-G-M		
Greatest Show on Earth	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Head of the House of Coombe, The		First National		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Held by the Law	M. De La Motte	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His Dog	Rod La Rocque	Prod. Dist. Corp		
His First Flame	Harry Langdon	Pathe		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hotel Imperial	Pola Negri	Paramount		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Isle of Life, The	Stone-Kenyon	First National		
Ia Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Jocelyn's Wife	Pauline Frederick	Tiffany		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Kiss in the Taxi, The	Bebe Daniels	Paramount		
Knockout Riley	Richard Dix	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Last Outlaw, The		Paramount		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariats	Tom Tyler	F. B. O		

Feature	Star	Distributed by	Length	Reviewed
Lightning Express, The		Columbia Pictures		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Long Loop of the Pecos, The	Leo Maloney	Pathe		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	Blanche Sweet	Fox		
Love's Greatest Mistake		Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib.		
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Picts		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp		
Manon Lescaut	John Barrymore	Warner Bros		
Man Who Forgot God		Paramount		
Man With a Thousand Faces	Special Cast	M-G-M		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Mask and the Face, The	Adolphe Menjou	Paramount		
Masquerade Bandit, The	Tom Tyler	F. B. O		
Matinee Ladies	Special Cast	Warner Bros		
McFadden's Flats	Murray-Conklin	First National		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Millionaires	G. Sidney-L. Fazenda	Warner Bros		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Missing Link, The	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Monkey Talks, The	Bellamy-Lowe-J. Trevor	Fox		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother	Belle Bennett	F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Music Master, The		Fox		
Mysterious Island	Special Cast	M-G-M		
Mysterious Rider, The		Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Morals	Lya de Putti	Paramount		
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Noah's Ark	Special Cast	Warner Bros		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Oh! What a Night		Sterling Pictures		
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
One Hour of Love	Jacqueline Logan	Tiffany		
One Increasing Purpose	Lowe-Rubens	Fox		
Open Book	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp		
Paradise for Two	Dix-Bronson-Beranger	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Perfect Fool, The	Ed. Wynn	Paramount		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Quality Street		M-G-M		
Quicksands	Richard Dix	Paramount		
Racing Blood	R.Agnew-A.Cornwall	Lumas Film		
Raging Seas		Tiffany		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Hot Hoofs	Tom Tyler	F. B. O		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Regular Scout, A	Fred Thomson	F. B. O		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	Special Cast	Columbia Pictures		
Resurrection		United Artists		
Return of a Soldier	Special Cast	M-G-M		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Rider of the Plains	Tim McCoy	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
River, The	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of the Bowery		American Cinema		
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Rough House Rosie	Clara Bow	Paramount		
Royal Romance	G. O'Brien-McDonald	Fox		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Runaway Enchantress, The	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Salvation Jane	Viola Dana	F. B. O		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
See If I Care	Alberta Vaughn	F. B. O		
See You Later	Douglas MacLean	Paramount		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkruat	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silver Shield, The	Thomas Meighan	Paramount		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slide, Kelly, Slide	William Haines	M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
Sorrell and Son		Paramount		
Somewhere South of Sonora	Ken Maynard	First National		
Sorrows of Satan, The	Adolphe Menjou	Paramount		Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Special Delivery	Eddie Cantor	Paramount		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stark Love	Special Cast	Paramount		
Stepping Along	Johnny Hines	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Summer Bachelors	M. Moore-Bellamy	Fox		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunshine of Paradise Alley	Barbara Bedford	Chadwick		
Surf Man, The		M-G-M		
Sweethearts in Every Port	W. C. Fields	Paramount		
Tale of a Vanishing People		Tiffany	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Ten Modern Commandments	Esther Ralston	Paramount		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Third Degree, The	Dolores Costello	Warner Bros		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tongues of Scandal		Sterling Pict		
Top of the World, The		Tiffany		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Turkish Delight		Prod. Dist. Corp		
Twelve Miles Out	John Gilbert	M-G-M		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Uneasy Payments	Alberta Vaughn	F. B. O		
Unknown Treasures	Agnew-Hulette	Sterling Pict		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		

Feature	Star	Distributed by	Length	Reviewed
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Wag Lady, The		M-G-M		
Waiter at the Ritz, The	R. Griffith-A. Day	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War of the Worlds		Paramount		
War Paint	Tim McCoy	M-G-M		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Geese		Tiffany		
Wind, The	Lillian Gish	M-G-M		
Wings	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		
Winning Spirit, The	Raymond Ganly	Paramount		
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
• Wolves of the Air		Sterling Pictures		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World at Her Feet, The	Florence Vidor	Paramount		
World's Illusion, The		M-G-M		
World Struggle for Oil, The	Special Cast	Pathe	5 reels	
Worst Woman, The		Famous Attractions		
Wreck, The		Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Jean Hersholt	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yoke, The	Special Cast	Warner Bros		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		



Newspaper Opinions on New Pictures

"Blue Eagle" — Fox, Keith's 105th Street Theatre and the Hippodrome, Cleveland

Plain Dealer: "Here is a tale of the sea that is frequently exciting and never dull. For colorful, stirring action, 'The Blut Eagle' stands above the average. The scenes on board the U.S. warship *California* are particularly interesting and realistic. . . . George O'Brien is excellent. Entertaining picture."

"Marriage License?" — Fox, Palace, Cleveland

Plain Dealer: "Every now and then a director repeats, or nearly repeats some unusually good work. Frank Borzage, who directed 'Humoresque,' also made this picture. And a great deal of the same quality which distinguished 'Humoresque' is found in 'Marriage License?' . . . It is an intensely emotional story. Alma Rubens does her best work. Recommended."

"The Family Uostairs"—Fox, Academy of Music, New York

Christian Science Monitor: "An amusing and well-considered picturization of the ructions and rhapsodies of a heavily-handicapped family. . . . Mr. Blystone has taken the original material of the play and shaped it into picture form with remarkable success. . . . Virginia plays her part with fine feeling. . . . The titles . . . are amusingly injected into the picture and are bound to keep any audience in a ripple of laughter. . . . It has a large element of appeal for the average movie-goer and should make the rounds of the theatres with much success."

"3 Bad Men" — Fox, Palace, Calgary, Alberta

Herald: "Stupendous Films in '3 Bad Men'—Highly Recommended as Exceptional Entertainment—It equals many of the intense moments of the recognized screen classics and will, no doubt, take its place with them. The feature is supposed to be a companion picture to 'The Iron Horse,' but in my humble opinion, it is a far better attraction, not only from the standpoint of production, but in the matter of plot, locale and direction . . . the cast is very good."

November bulletin of National Catholic Welfare Council. "The Fox company presents another worthwhile picture in '3 Bad Men.' . . . In the filming of which, one of the biggest and finest scenes ever taken is shown. . . . The land rush is well filmed and is bound to leave a lasting impression. '3 Bad Men,' however, has more than scenery to offer. Tom Santschi, J. Farrell MacDonald and Frank Campeau in the title roles are a treat in themselves. '3 Bad Men,' with its many fine scenes, story and comedy touches, has something that will appeal to young and old alike."

"The Magician" — Metro-Goldwyn-Mayer, Loew's State, Los Angeles

News: "Rex Ingram once again demonstrates that his is a consistently good director of motion pictures. There are so many directors who are 'in-and-outers,' that is, who make one poor picture to one good one,—that 'The Magician,' which opened at the State, can safely be compared with the finest work Ingram has done, and he has made some excellent pictures. 'The Magician' holds the interest of the audience from start to finish. It is evenly, smoothly told. The story . . . is intriguing. Ingram does some masterly work in bringing out this theme."

Herald: "A film packed with thrills—'The Magician,' a Rex Ingram production adapted from W. Somerset Maugham's success. Alice Terry, as the heroine, does some of the best work of her screen career. The plot concerns a man who secures, through crooked means, a formula which is supposed to have the effect of creating life, and after months of work, he reaches the climax of his formula, which calls for the life of a beautiful woman. Thrills galore . . . The directing is excellent. . . . Now and then, last evening, one could hear a gasp and then a sigh of relief."

Express: "Rex Ingram's latest triumph, 'The Magician,' provides an excursion into a land of fantasy, adventure and hectic romance. Paul Wegener, who was also seen in 'The Golem,' is the magician, Oliver Haddo, and he conveys with fearsome mien the sinister terror of this character. Ivan Petrovitch as the doctor-lover is the matinee-idol type."

Record: "An amazing photoplay. There are splendid effects in this unusual piece of filmcraft, and the sinister note which prevails in every sequence is impressive in the extreme. 'The Magician' marks the second American appearance of Paul Wegener, whose work in 'The Golem,' established him as one of the most interesting of European actors. Alice Terry, perhaps the loveliest woman in motion pictures, is pictorially pleasing, even exquisite, as the girl."

Examiner: "Fascinatingly grewsome."

"The Lily"—Fox, Fox Olympic, Pittsburgh

Sun: An intensely dramatic story with a glittering cast. This gripping stage success of David Belasco's is even more powerful on the screen. There is a strong love interest which brings about some of the most dramatic situations ever recorded by a camera."

"The Black Pirate"—United Artists, Marivaux Theatre, Paris

Journal: "Douglas Fairbanks puts all of his brilliant and sparkling personality in the characterization of the bold but altogether appealing pirate in his new production, 'The Black Pirate.' He brings to the stirring story a conviction of reality which makes one live again in the days when pirates roamed the seas."

Echo de Paris: "After his great productions of 'Robin Hood,' 'The Thief of Bagdad,' 'Don Q, Son of Zorro,' Douglas Fairbanks now shows us 'The Black Pirate,' a picture worthy of even surpassing the success of his previous films. Douglas Fairbanks for seven or eight years has maintained his unique place as the idol of an immense public—a romantic personality of the screen loved by all the world. Once again, Douglas Fairbanks uses all his arts to make 'The Black Pirate' one of the finest achievements that has thus far been reached in motion pictures."

Petit Journal: "Among the many wonderful and startlingly beautiful scenes of 'The Black Pirate' perhaps the most impressive is the attack on a pirate ship by a company of soldiers swimming under the surface of the sea to cover their approach."

Paris Midi: "The romantic nature of the story of 'The Black Pirate' furnishes Douglas Fairbanks with material which he has visualized with a master-hand in scenes of magnificent beauty. It may truly be said that 'The Black Pirate' marks a new epoch in the art of motion pictures."

Matin: "Douglas Fairbanks has entertained us with so many characters of romance that we have come to feel that he is the incarnation of heroes of other days. In 'The Black Pirate' he shows us another type no less interesting than the others and surrounded with a splendid production the magnificence of which has never been surpassed."

"My Official Wife"—Warner Bros., Uptown Theatre, Los Angeles

Record: "'My Official Wife,' co-starring Irene Rich and Conway Tearle, is now enjoying tremendous popularity during its world premiere showing at the Uptown Theatre. These two great emotional lovers have been brought together in a story divinely suited to them."

Illustrated News: "It was its first showing anywhere and judging from the reception it received, the Warner Brothers who made it will have plenty of cigarets and gasoline to burn this winter. And neither Miss Rich nor Tearle will lose the affection of any of the hordes who worship at their shrine."

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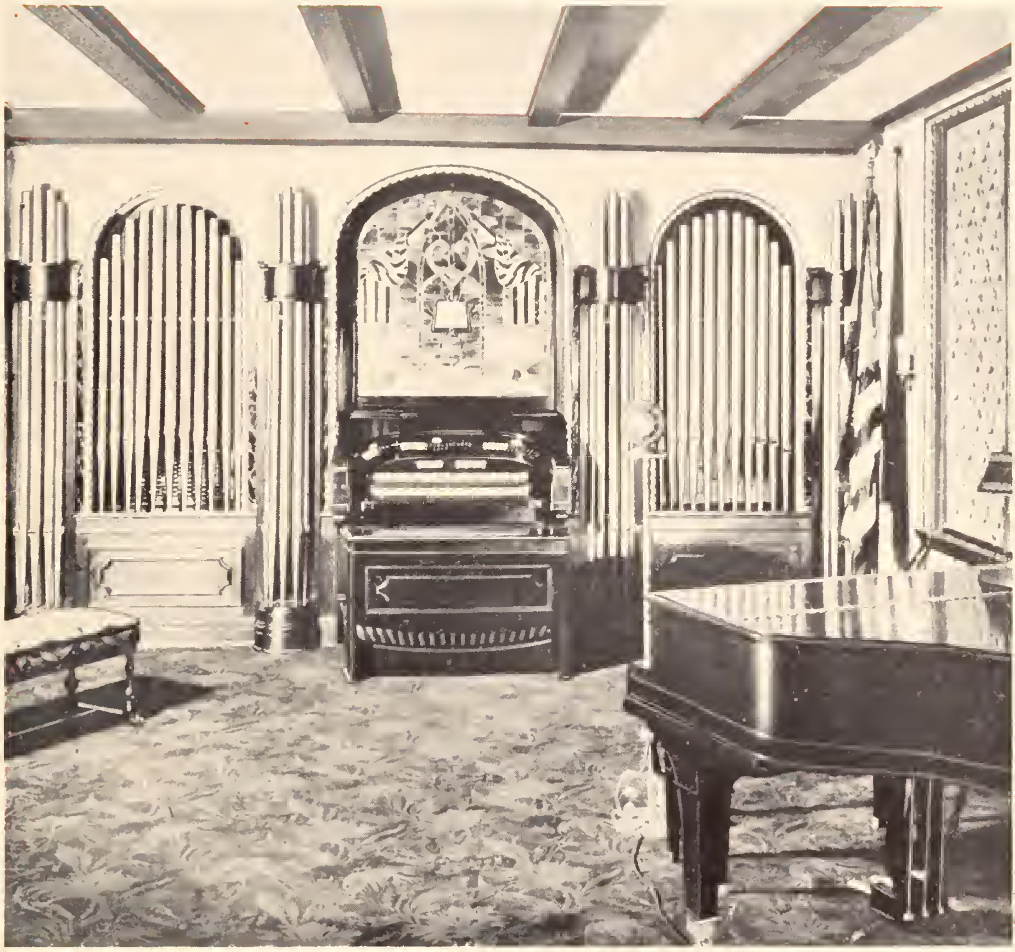

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Motion Picture News

Reg. U. S. Patent Office

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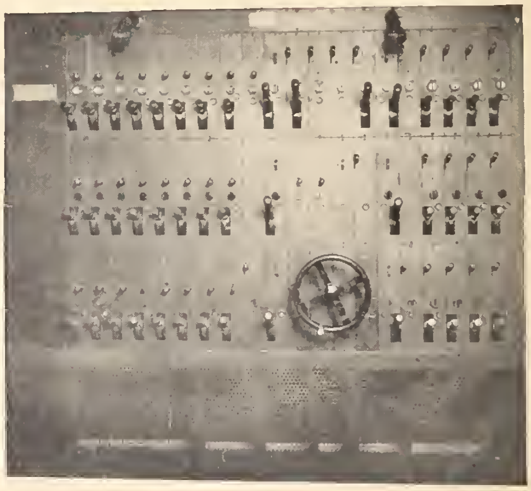
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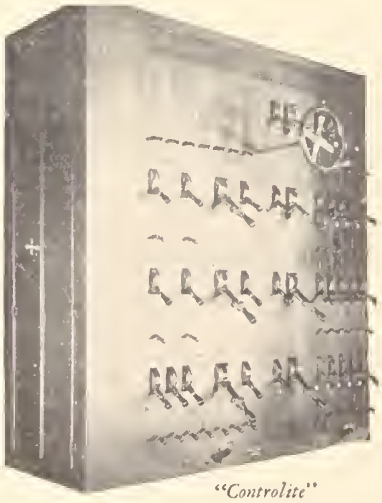
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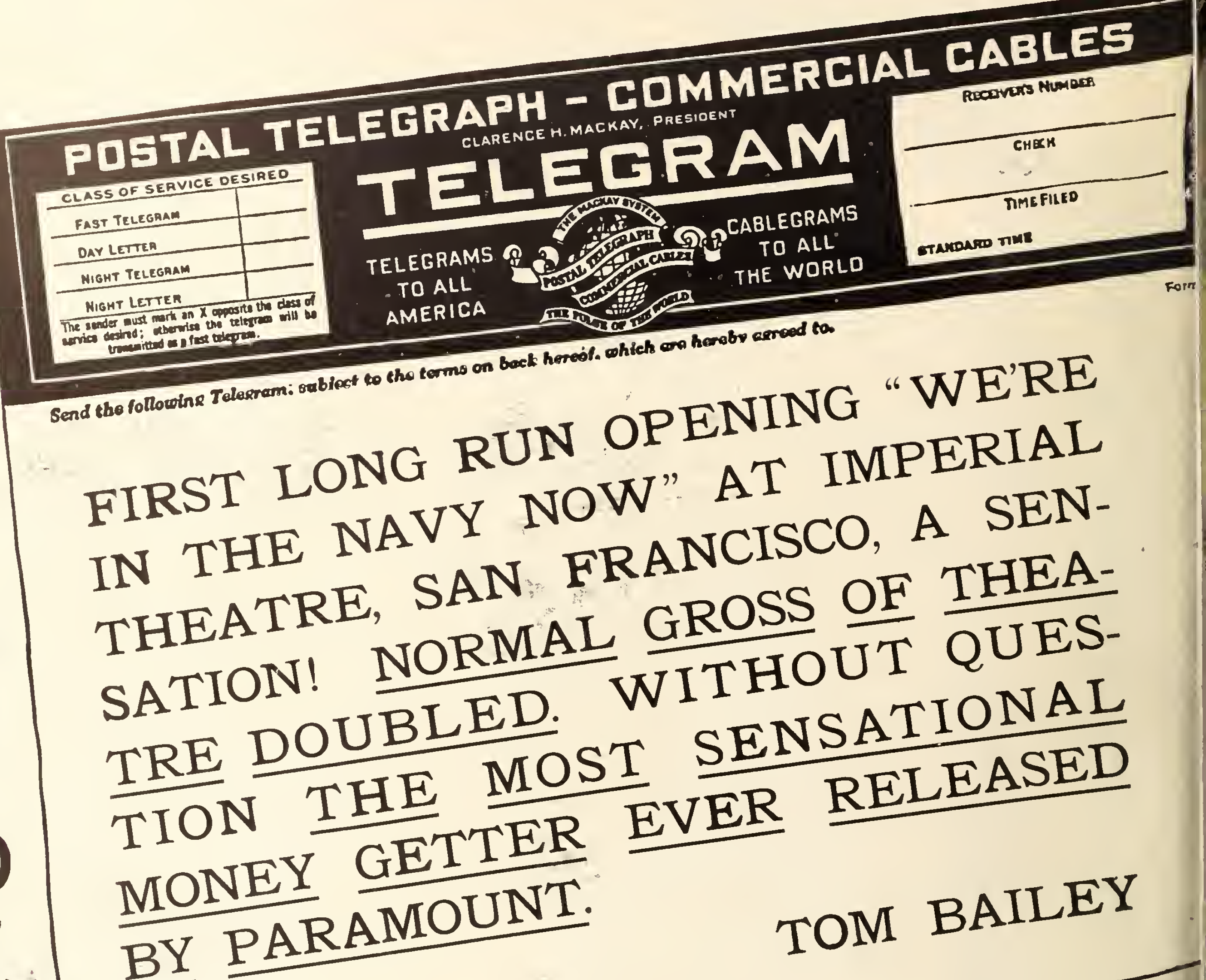

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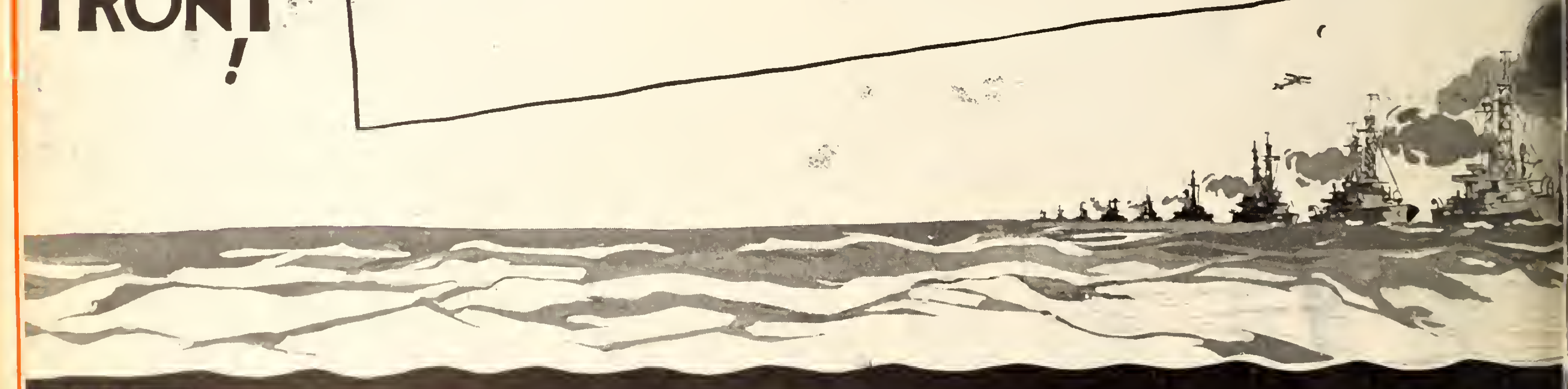

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Into a rugged melodrama of London's mysterious Limehouse district, comes Rin-Tin-Tin, wonder dog of the screen! A new setting for Rin-Tin-Tin, but there is adventure here as gripping as in the far North, as thrilling as on the Western plains. A story that's new, a cast that is great, making a Rin-Tin-Tin picture a greater box-office bet than ever!

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a scream,
a shriek and
a wow."

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Says About

LLOYD HAMILTON
in "JOLLY TARS"

Any comedy that merits this description must be sure-fire at the box-office if you advertise it.

(Review from Exhibitors Herald):

"JOLLY TARS"

SAME DAY, same theatre (Orpheum, Chicago). Audience reaction—uproarious.

Lloyd Hamilton has made a flock of funny comedies. This one is faster and, perhaps in part because of that reason, funnier than any of his others. This is a riot, a scream, a shriek and a wow.

Ham gets wished into the navy and what happens after that is nobody's business. One of the big differences between this and other comedies is that in this one things do seem to happen, instead of seeming to be made to happen. I imagine Director Norman Taurog had a lot to do with that, since episode slips into episode without visible line of demarcation, and if that is the case he should nail down the formula. It's priceless.

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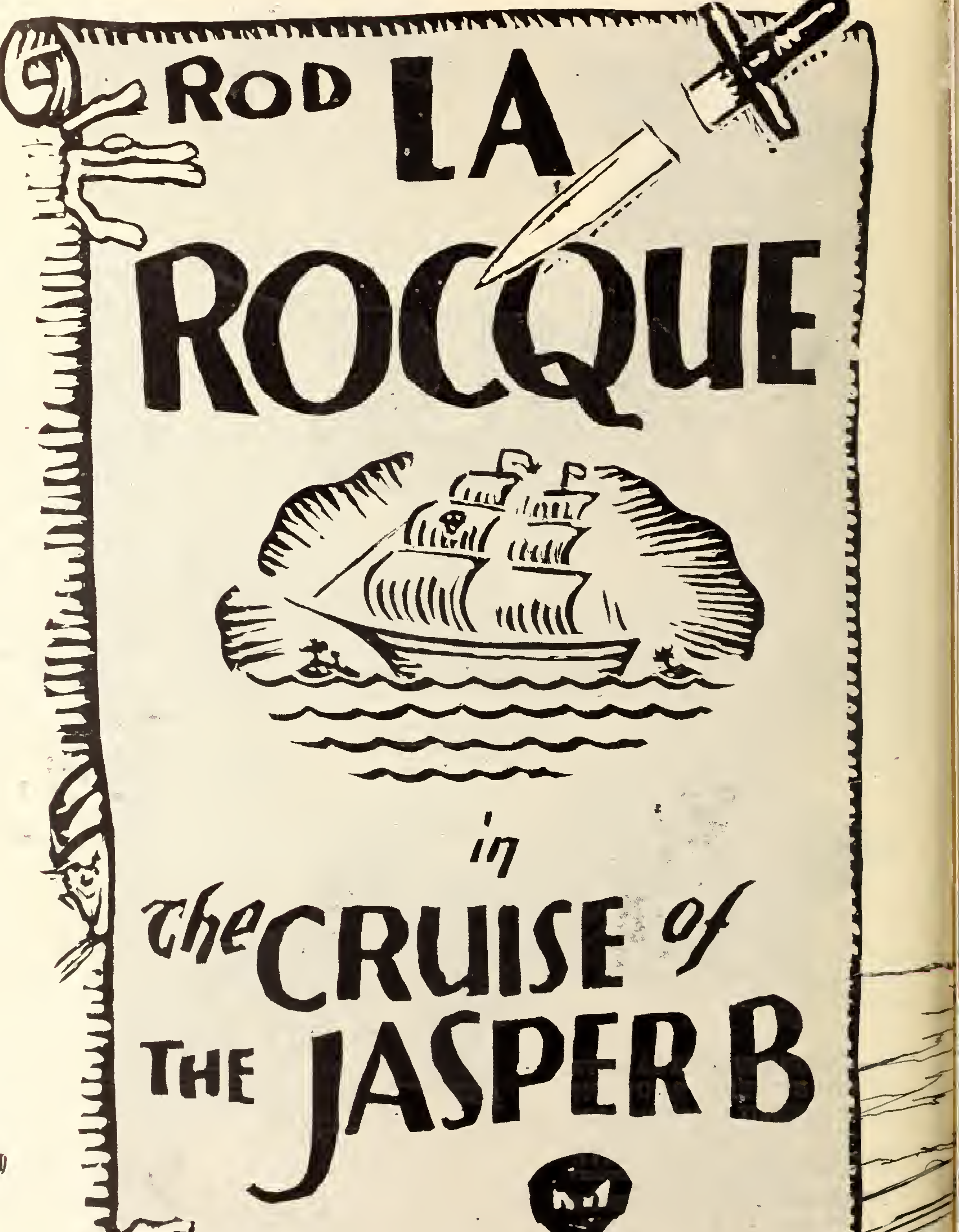
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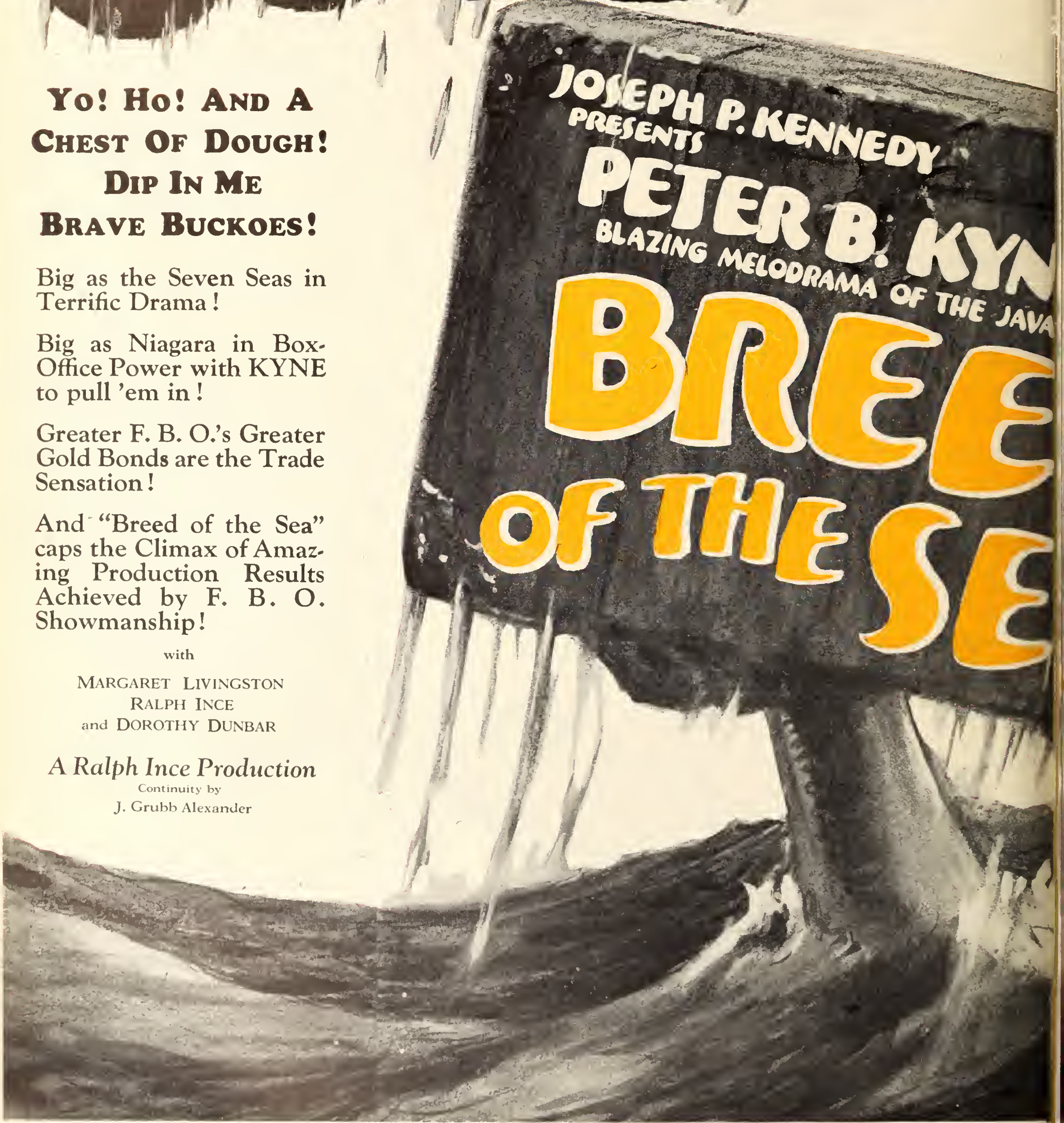

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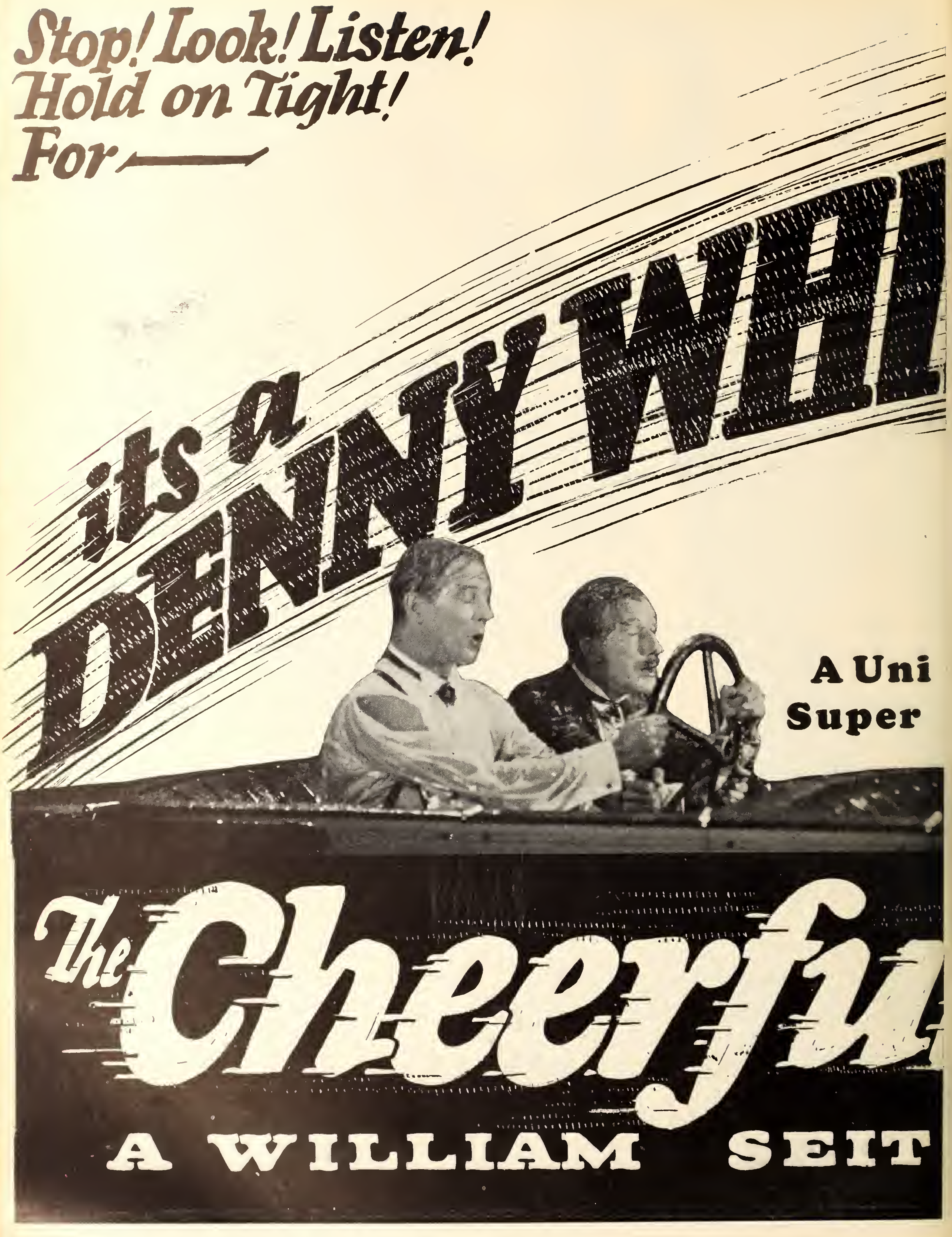

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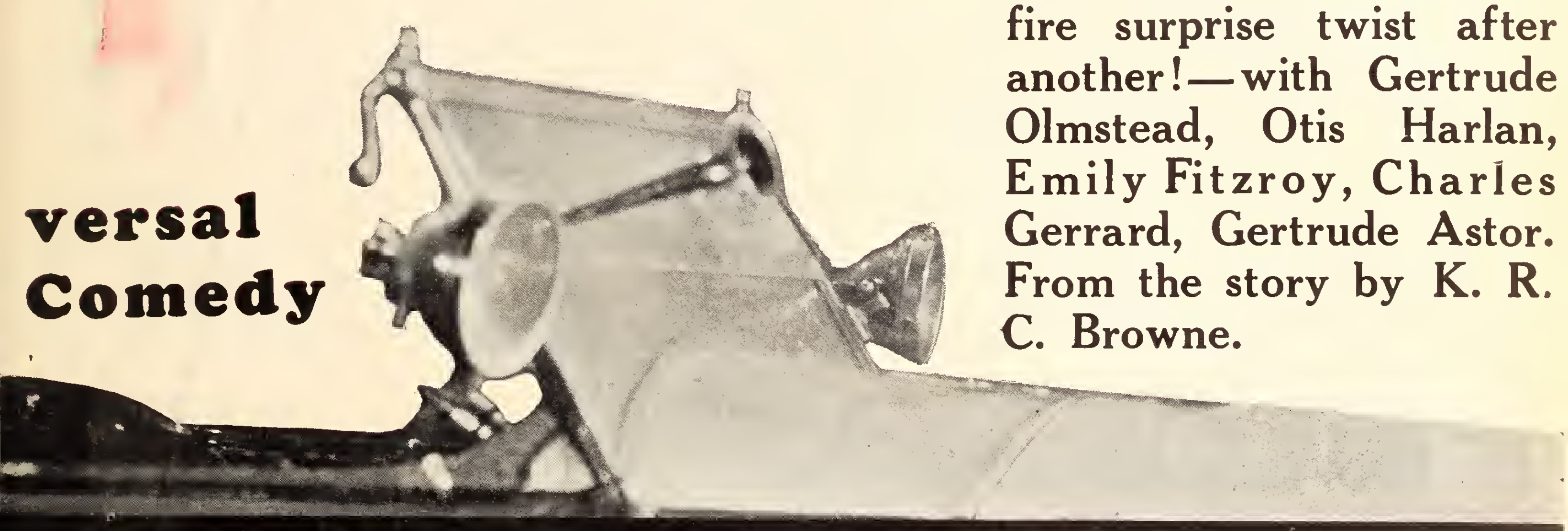

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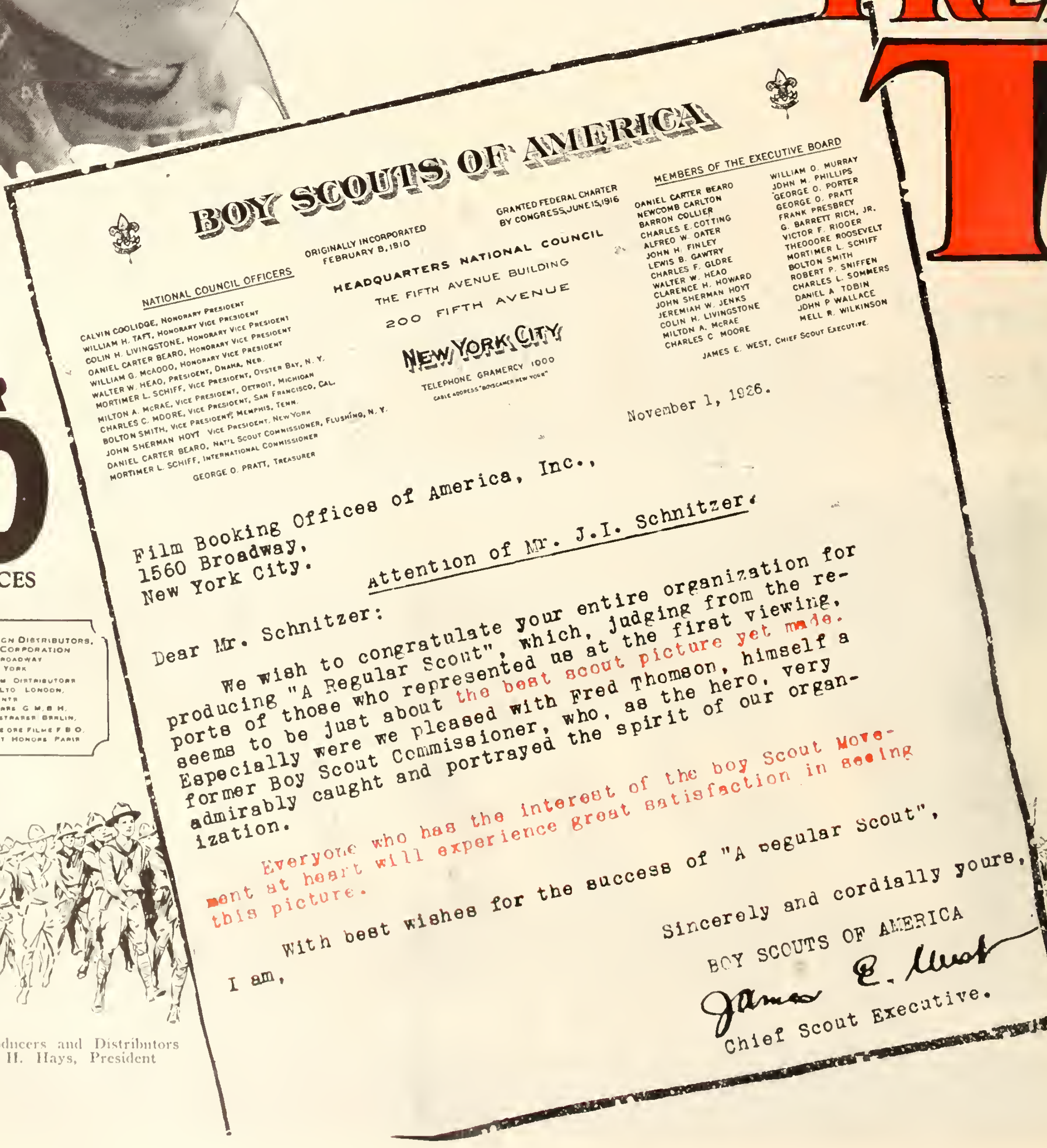

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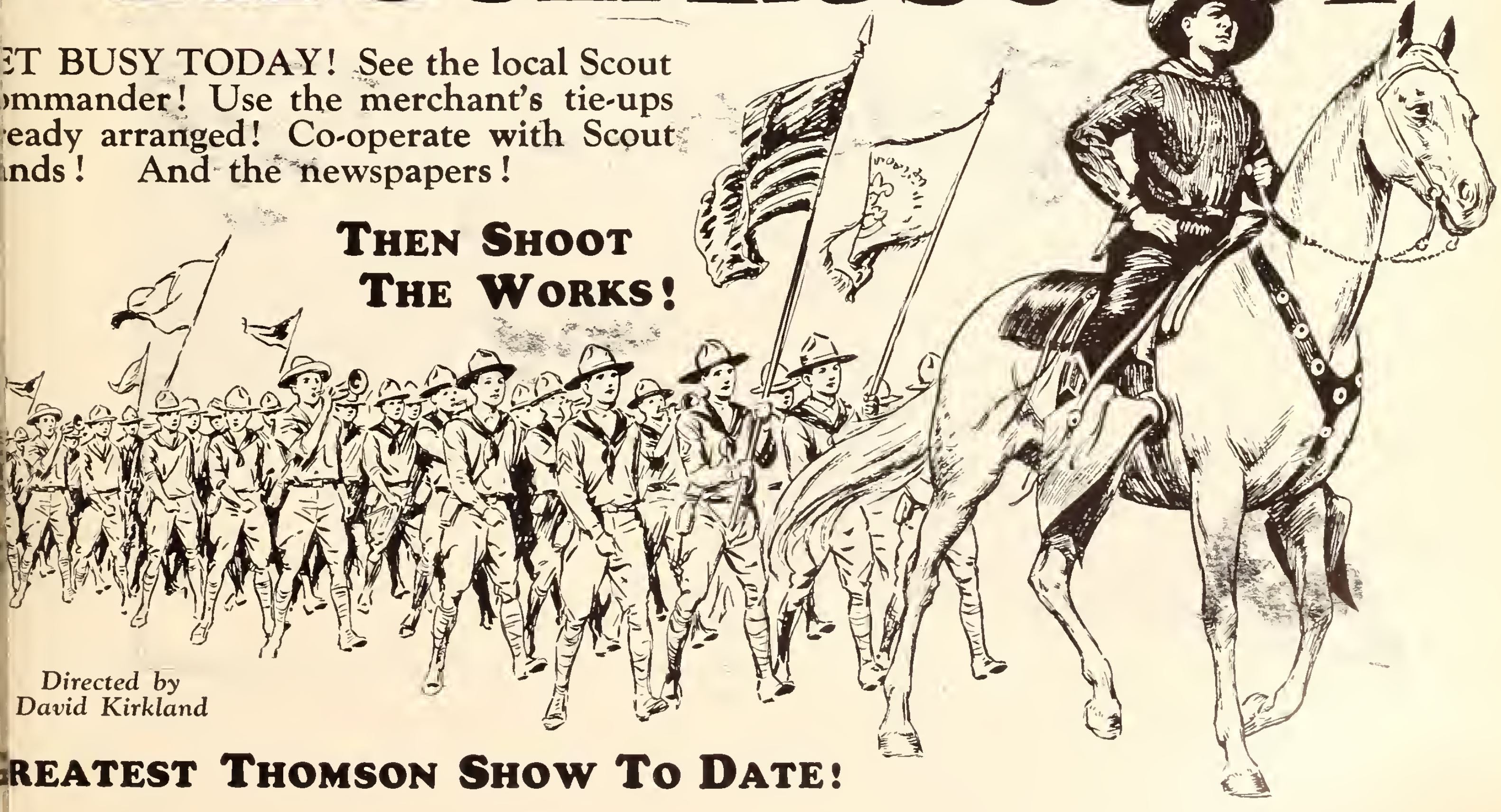

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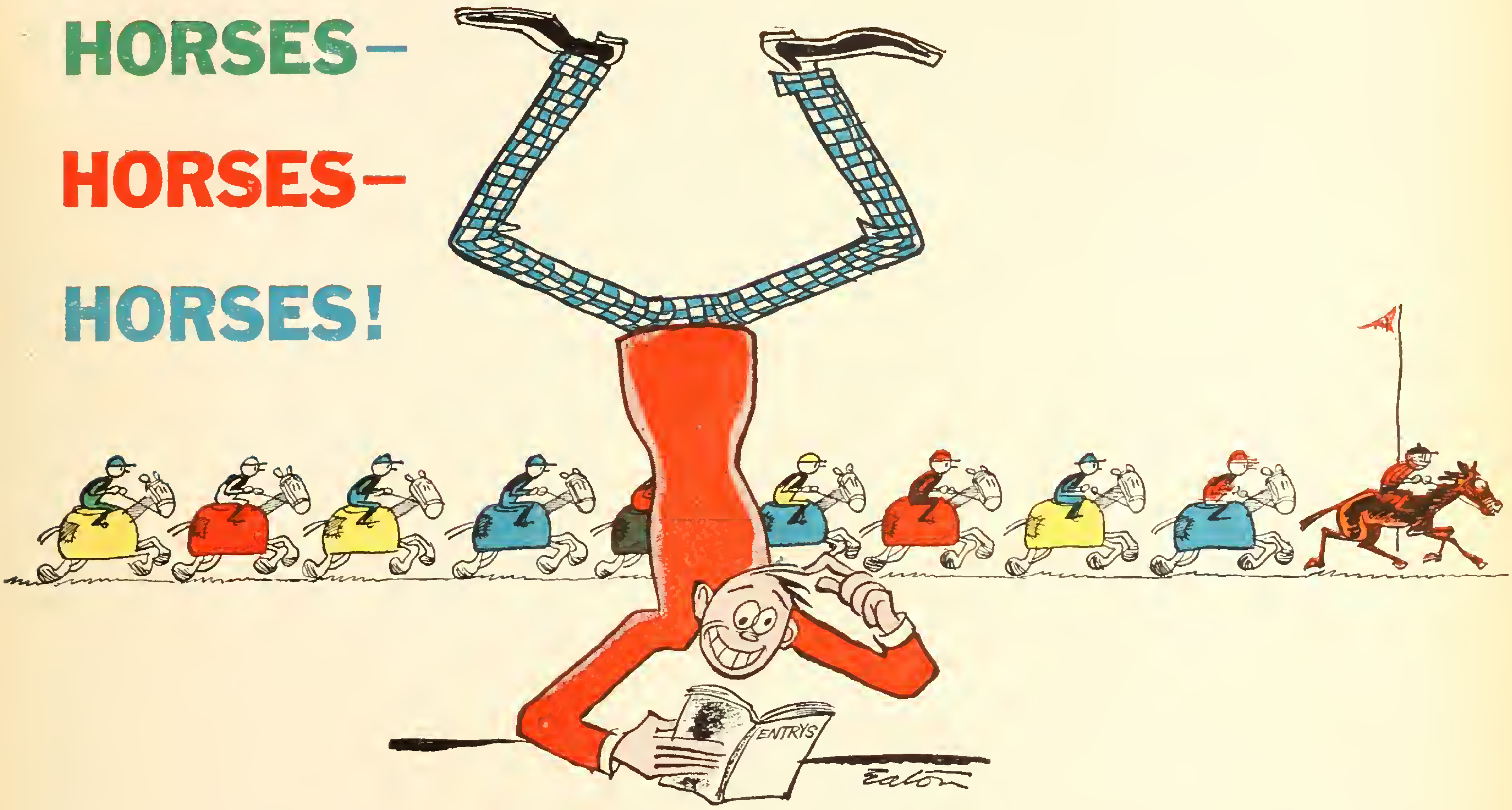

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HAVE had to be held for two weeks

IN a 5400 seat house!

THEY are "La Bohéme" "Marē Nostrum" "The Waltz Dream" "Battling Butler" with "The Four Horsemen" breaking all records.

* * *

AND that's just a starter

OUR advice to all exhibitors is to play safe

PLAY

METRO-GOLDWYN-MAYER Pictures—that's horse-sense!

TAKE the gamble out of the game!

for Exhibitors *this Free Book on* Theatre Lighting

In the Lounge Room

"There must be no glare. The light should be soft and decorative. The proper use of colored light makes beauties of furnishings ordinarily unappreciated, stand out and become high spots in the decorative scheme. For example———"

The Auditorium

"No two theatres are identical. Decorations are widely different. However, certain general principles should be followed in lighting the auditorium. A few schemes of illumination that can be recommended are———"

WRITTEN by one of the foremost lighting engineers in the country, this new book on theatre lighting will suggest to you many ways for using light to increase the attractiveness of your theatre. It is written in clear, concise language and is profusely illustrated and covers every angle of the subject in a most interesting and understandable manner.

IT TELLS

How to apply light at the entrance of your theatre to attract the passing crowd.

How to light the foyer—what size, color and types of lamps to use and what systems of lighting have been found effective.

Important points to keep in mind when planning lounge room lighting.

How the auditorium should be lighted.

The most up-to-date practices in stage lighting.

Specific examples of correct and incorrect lighting in every part of the theatre.

How to make the most of your present lighting facilities.

Lighting Systems

"Totally indirect lighting systems provide soft, well diffused, glareless illumination. Equipment concealing the inverted reflectors and lamps should be made decorative. The following examples illustrate a few of the wide variety of styles which are possible——"

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

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Publicity Department,
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Gentlemen:

Please send me your new bulletin on Theatre Lighting.

Name ....

Theatre ....

Address ....

The HOUSE

From the "Saturday E

EARL DERR

WI

Allene Ray

And a Stel

A BIG FEATU
IN A TRULY

Pathe is proud of this serial.

Not only is it a great mystery story, but it's a production that sparkles with brilliancy.

IT'S THE BIG BA

Directed by
SPENCER BENNET
Screen Adaptation by
FRANK LEON SMITH

WITHOUT A KEY

vening Post" Story by

BIGGERS

TH

[Walter Miller

lar Cast

RE STORY
FEATURE SERIAL!

Drama, suspense, action, mystifying plot—it bites in from the start.

As a picture it equals 99% of all the features current.

NG OF SERIALS!

Pathéserial
TRADE MARK

Capital Facts

Motion Picture News Booking Guide Is Used By Exhibitors— But Let Them Tell It:

I can decide what a picture is by using *The Booking Guide*—I BUY BY IT.

E. F. Boyd,
Majestic Theatre,
Adel, Ga.

My anxiety has finally been satisfied. I HAVE WAITED FOR MONTHS FOR THIS IMPORTANT LITTLE BOOK.

W. J. Doyle,
Broadway Theatre,
South Boston, Mass.

Your *Booking Guide* has proved so valuable to us that we don't mind what size you run it. HAVE NEVER BOOKED A PICTURE WITHOUT FIRST CONSULTING THE GUIDE, and with your method of reports and criticisms on each picture, I am able to get very familiar with every production. Keep the good work up.

George F. Kennedy,
Auditorium Theatre,
Susson, Minn.

The Best Advertising Buy of Its Kind in the Field

THE BOOKING GUIDE

"They Buy By It"

"TREMENDOUS!"

they all say as this great picture goes into its *Fifth Big Record Week* at the FORUM, Los Angeles

"For massiveness of production this film is incomparable." —*Variety*

"The spectator is caught up and carried in a sweep of events which march to mounting climaxes and swift reality." —*Los Angeles Examiner*

"Natural drama so big and powerful it overshadows every living thing." —*Ivan St. John, Photoplay*

"The audience almost stood in their seats." —*Los Angeles Daily News*

"It is in every sense of the word, an epic." —*Los Angeles Herald*

"Sets a new milestone, discloses a period of history never before attempted on such a scale." —*Los Angeles Times*

"The biggest applause I ever heard greeted the triumph of the picture." —*Rupert Hughes*

2,800,000 copies of this book sold—

—and as Variety says "Wright's following will flock to see it and bring double their number with them"

SAMUEL
GOLDWYN
presents
The HENRY
KING
Production

NOW
BOOKING!

"The Winning of Barbara Worth"

with

RONALD COLMAN *and* **VILMA BANKY**

From the famous novel by HAROLD BELL WRIGHT
Adapted by FRANCES MARION

Released by UNITED ARTISTS CORPORATION

Each Picture Sold Individually—On Merit

They'll shout it from the housetops!

The SILENT LOVER
is
MILTON SILLS'
best all-around picture!

First National is proud of you, Milton Sills.

You gave America's showmen the mightiest drama of the year—"Men of Steel"!

—A screen fight that's already written in the history books, in "Paradise".

—"Puppets" . . . romance that moved a million hearts.

And now you've packed all 3 in one—in this tremendous "Silent Lover"!

Burning color, too—dashing horsemanship—thrill and mystery of the Famous Foreign Legion.

You've given them all you've got in this one, Milton.—And that's an awful lot.

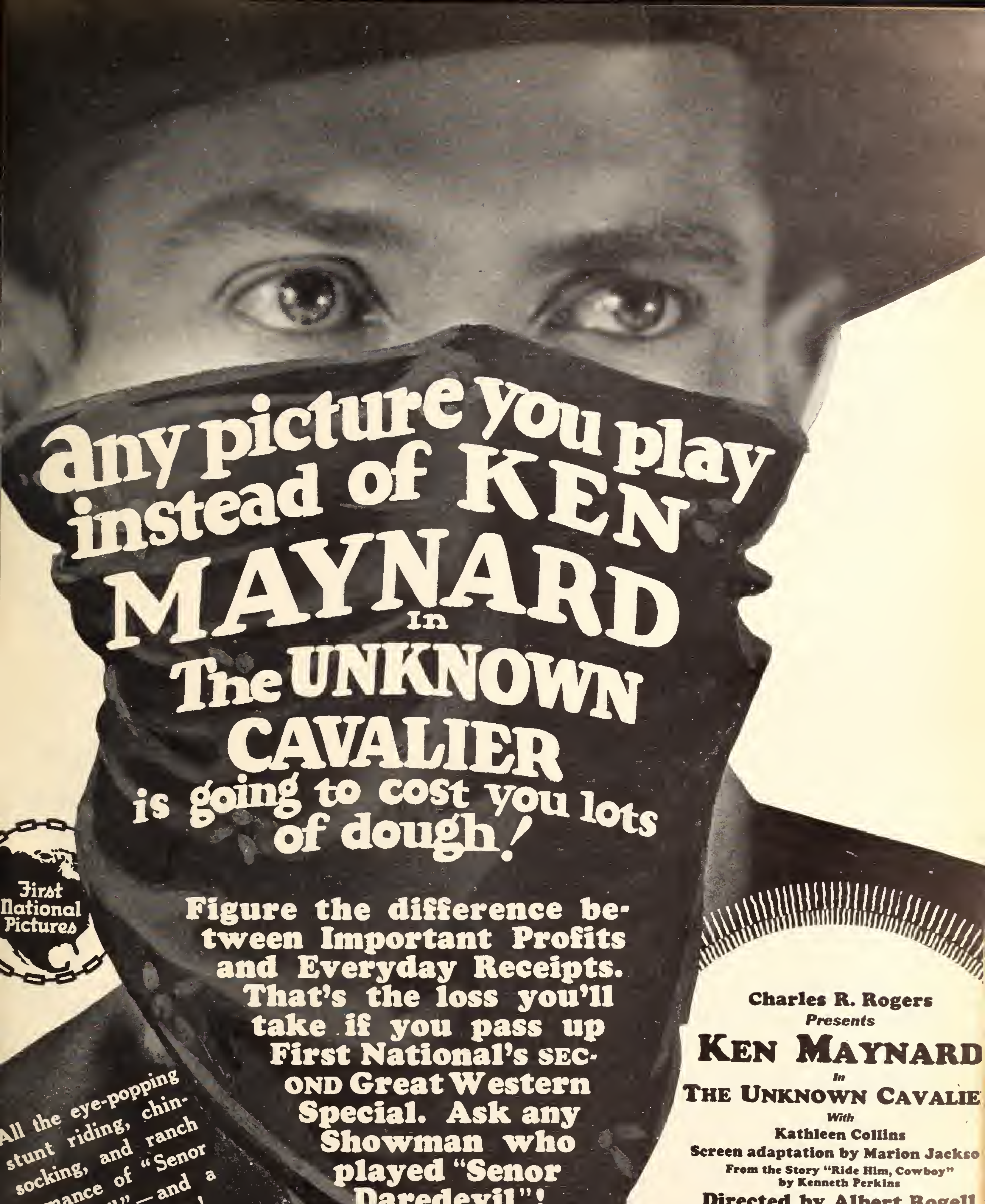
First National is mighty proud of you!

Presented by
First National
Pictures, Inc.
Adapted from Lajos
Biro's play
"The Legionary"

Scenario by
Carey Wilson
Directed by
George Archainbaud
Production
Management
Carey Wilson

N.Y. STRAND Opening Nov. 13th

FIRST NATIONAL *FIRST!*



any picture you play instead of KEN MAYNARD In The UNKNOWN CAVALIER is going to cost you lots of dough!

First National Pictures

Figure the difference between Important Profits and Everyday Receipts. That's the loss you'll take if you pass up First National's SECOND Great Western Special. Ask any Showman who played "Senor Daredevil"!

All the eye-popping stunt riding, chin-socking, and ranch romance of "Senor Daredevil"—and a whole lot more!

Charles R. Rogers
Presents
KEN MAYNARD
In
THE UNKNOWN CAVALIE
With
Kathleen Collins
Screen adaptation by Marion Jackso
From the Story "Ride Him, Cowboy" by Kenneth Perkins
Directed by Albert Rogell
Produced under Managemen
Harry J. Brown

First National's GREATER Western Special
Ready For Immediate Booking

and *now* the nation's show-men say it with VOTES!

EXHIBITORS HERALD

60 Best Box Office Name

HEREWITH are listed the 60 best box office names in pictures, accordin questionnaires signed and returned by 2,471 exhibitors participating in survey conducted by "The Studio Section" of the Herald.

Exhibitors were asked: "What names mean most to you in your billing?" Figures opposite stars' names indicate number of exhibitors naming each.

A complete list of the 240 best box office names, inclusive of these leaders, is printed upon the third page following.

This list of the 60 most valuabl analy the story beg ing upon the opposite page.

Colleen Moore
Tom
Fred
Harol

"FIRST NATIONAL *is* *FIRST* with the Greatest Box-Office Star in Pictures!"

Once more First National leads. "Exhibitor's Herald's" nation-wide exhibitor poll shows COLLEEN MOORE is greatest of all Box-Office draws! Top of the list. No doubt about it now. This First National Star pulls more profits than any other. Into more theatres. Time after time. And that's not all. Among 30 Best B. O. Names exhibitors give First National most votes! Leads all others. Proving First National First in Stars! Money talks. You've got to listen. Never forget what it has said about Colleen Moore--and First National!

and for every dollar she's bringing you with "It Must Be Love" she'll bring you *two* with "TWINKLETOES"–coming soon!

Will You?

"Exhibitors will check the list of best box office names against their contracted Product, shift play-dates, and

First
National
Pictures

Motion Picture News

Volume XXXIV NEW YORK CITY, NOVEMBER 20, 1926 No. 21

The Phones and the Film

THE "phones" are coming along. Already we have the Vitaphone, Phonofilm, Pallotophone, Remaphone and there will be more. The foreign field is yet to be heard from.

Just now the questions of patents and of mechanical features are engrossing ones, which was true of cameras and projection machines in the first days of motion pictures.

The big factor, however, will be the attractions offered by these sound and sight devices; just as has been the case with motion pictures.

Indeed it was the smashing enterprise of Warner Brothers and the fact that they put attractions, big ones, into the Vitaphone that brought the whole matter to the fore in the show world. And, apparently there has been no let up in the Warners' activity. In one day last week they signed up sixteen new artists.

I made the half-serious remark the other day that we are destined to have as many producers and as much competition in this new field as we now have in motion pictures.

And a man, one of those at the helm of the new enterprise, replied: "That is just what is going to happen. There will be many bills presented to the exhibitor and there will be advertising to the trade and public on a scale greater than we have seen in the entertainment business."

All of which is more than interesting: it is vital to the length and breadth of the theatre business of the world.

* * *

Our first impression of this new entertainment factor was that, (1) mere talking movies were not needed, (2) that musical specialties would prove successful, (3) that the orchestration of pictures, providing the best orchestral music obtainable for all kinds of theatres, would be a tremendous step forward.

By "mere talking movies" we mean the introduction of speech by the actors into the silent drama. Pictures have or should have their own expression—more vivid than that of the human voice or than sub-titles. There can be, however—and there have been already shown—talking specialties where the subjects are renowned entertainers. And there can and will be the speeches of great men.

There can remain no question about musical specialties. Warners are now running two bills on Broadway, and these have been already extended to Chicago, Boston, St. Louis and Los Angeles with other big cities to follow closely. In a few weeks, I understand, they expect to equip theatres at the rate of three a week.

These shows were remarkably successful. They are big shows in every sense of the word. No specialty bill was ever more vital and completely entertaining. This development has gone beyond our first imagination.

But the orchestration of pictures still remains the biggest objective both with respect to the public and to the trade.

* * *

Says a veteran theatrical manager in the Grand Rapids *Herald:* "When the combination gets well organized, with your picture plays in country towns, you are going to have overtures by symphony orchestras, specialties by Broadway, favorites and music during the picture by orchestras the town could not afford—fitted to the films by a master."

And he adds: "The character of the show business is changing—greater and faster than ever. The movies are supplanting the drama (stage). They will do so more completely in the future."

* * *

This has been a great year in motion pictures. There are developments ahead in motion picture theatres beyond our dreams.

Whenever this business seems to get put it always breaks forth in a new qaarter.

If any of us are suffering with trade doldrums, it will be wise to wake up.

W A Johnston

MOTION PICTURE NEWS

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1926

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Direct to the Public

THE motion picture trade paper owes the duty to its industry of direct contact with the public. Not in circulation. The trade paper is printed for the industry; it has no public mission in this sense. But in another, important sense, it has. And that is through the newspaper.

Establishing the trade paper as an authority with the newspapers means the reflection of greater prestige to the industry; it may serve, on proper occasion, but only if the justification is there, as an added impetus to selling the picture to the public.

And the trade paper is in position to supply news and opinion, always on a legitimate basis, as well as any other agency in the industry—and perhaps better.

* * *

IT is with this thought in mind that MOTION PICTURE NEWS has recently gained considerable prominence in the daily press. We enumerate these instances, not for any foolish self-glorification—the job and the opportunity are much too big for that—but because we have demonstrated the real need for this service.

Editorials in MOTION PICTURE NEWS are widely copied and commented upon. Two recent examples: The Detroit *News* used in full our analysis of the vaudeville-picture situation; and the editorial entitled "The Peculiar Picture." These are cited because they are instances of material which could have been obtained nowhere else. Yet the subject matter of both is of genuine interest to the public, or they would not have found a place in this influential newspaper.

The personality stories on Red Grange, Fred Thomson and Fielding H. Yost were radical departures in the handling of picture news. They "clicked" unmistakably. Why? Because, for one thing, they were written as the newspaper reporter would write them, with an eye single to the story itself.

These articles appeared, in whole or in part or as the basis of comment, in such newspapers as The New York *Evening World*, The New York *Telegram*, The New York *Evening Post*, The Chicago *American*, The Kansas City *Star*, The Chicago *Evening Post*, and others.

This was gratifying. It showed that the idea meant something. But the plan received its greatest encouragement when the Yost article was reprinted, at considerable length, in *The Literary Digest*, which occupies a unique position in the publication field, and has a circulation of nearly a million and a half.

ALL of this material found its way to the public because it had publication merit—and for no other reason. It dealt with unusual topics—out of the beaten path. Letters from photoplay and other editors who are constantly seeking new angles about this great industry bear witness to the need and the opportunity.

* * *

UNDER the title, "Film Fallacies Examined," *Kinematograph Weekly*, leading British trade journal, has been printing a keen analysis of the British situation. The series is written by H. J. Boam, Past Chairman of the Kinematograph Renters Society. He says, in part, referring to the British exhibitor:

"If the choice of two pictures of even merit is offered to an exhibitor, one British and one American, German, French, Italian, Russian, Czecho-Slovakian, or any other nationality, it surely stands to reason that the exhibitor will take the British film; he will only choose the other if it is of superior merit to the British article.

"On the basis of fair trading, it can be safely assumed that the British product will have preference where it deserves it. Unless it deserves it, why, in the name of the Lord, should it have any preference?

"When one starts to talk about British film production, it is well to start at the beginning; in my opinion you must start with the psychology of the British people. What are the outstanding characteristics of the English race?

"They are, I think, arrogance, conservatism, a certain lethargy in hearing comparisons made and a distinctly insular view of most of the great questions of the day, as well as of most of the things that have happened in the past."

On the subject of any attempted forced showing of British pictures, Mr. Boam remarks: "The great British public will certainly not stand for British junk, no matter how much it may be advertised or lauded by those who are paid to do it. The man in the street pays his bob or two for admission to his kinema, and forms his own opinion as to whether he gets value for his money or not.

"Any country that has to tax unduly a foreign competitor admits its fear of that competitor, and incidentally its inability to compete with it on level lines. Such an admission from England would be the admission of the beginning of its downfall, and I don't believe that the film industry or any other industry is desirous of admitting that such a position exists."

November 20, 1926 MOTION PICTURE NEWS Vol. XXXIV, No. 21

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Will H. Hays

AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

THE pictorial pages of the New York dailies on Thursday carried pictures of Will H. Hays and Secretary of Labor Davis in the midst of groups of emigrants who had just arrived at Quarantine on the *Leviathan*. And the previous day a luncheon, well-attended by the representatives of educational societies, was held to signalize the first showing of motion pictures to emigrants coming here on the transatlantic liners. This service will from now on be a regular institution. Pictures like the first shown—The Life of Abraham Lincoln—will tell our embryo citizens of the life, ideals, and opportunities of their new land.

Will Hays, in his address, laid out in definite and convincing fashion his large and ambitious program of public service through the motion picture. Instructional pictures in the schools, special pictures in the churches, motion photography in surgical and medical clinics, educational and inspirational pictures for the emigrants.

* * *

ASSOCIATED EXHIBITORS has been rehabilitated under the wing of Pathe Exchange and E. A. Eschmann is at the helm of sales and distribution. All of which augurs for soundness and efficiency. We have a lot of confidence in Mr. Eschmann's ability—and future. He knows his business and has the courage of his convictions.

* * *

CONGRATULATIONS to Russell Holman and the Paramount Advertising department on the handsome, cloth bound date book just issued, announcing the product from February to August, 1927. Beautifully illustrated in full color (for which credit must go to Vincent Trotta and his art department), the book not only announces forthcoming product but lists all current releases, contains a resume of former groups of Paramount pictures, as well as an index by players and type of all the releases of the past four years, and a handy date book section for the convenience of exhibitors. Advertising of this sort involves real service, and is an excellent example of the constructive work being done by Holman's department.

* * *

WE hear that there is absolutely no doubt about the opening of Paramount Theatre on November 19. Work is now as far along as it is on many theatres when they open, so far as the interior goes, and as this is being written the seats have all been installed in the balcony. Work never ceases in the building, and a construction record is being set which is likely to stand for a long time.

* * *

JOHN GRIERSON, in one of his frank and illuminating articles in MOTION PICTURE NEWS, pays a striking compliment to the spirit and efficiency of the sales branches of the industry. He believes that Hollywood would do well to get a good measure of it. We have always felt that way on the same subject.

This spirit of the men in the field always is a reflection of the sales head in New York; and we have some big men in these jobs today. They are of consequence and so are sought after. We need some of this same talent in the big producing jobs.

* * *

ONE of our recent mergers, that of theatre equipment dealers, under the banner of the National Supply Company, seems to be quietly and effectively in action. Hailed, at first, as a trust, or at least a combination aiming at advanced prices, the Company's officials reply that its object is to combine ideas and resources, to function at less expense, and to give to each dealer unit of the national organization a service to exhibitors he could not previously afford; in other words a national service in this important field.

This merger, it strikes me, was called for by good economic reasons. Conditions have been chaotic in the equipment field for many years. That is common knowledge. Something should have been done long ago. This consolidation will probably lead to others in the same field. All of which will be good business all around.

Projection and all matters of theatre equipment are of utmost importance to the picture and the public. Increased enterprise and stability in this branch will be of immense value to every other branch of the industry.

WE had the privilege, the other afternoon, of seeing the first of the stills on "Sunrise," the picture which F. W. Murnau, German directorial ace, is making for Fox Films. While we realize that stills can be most deceptive, so far as screen values are concerned, they are an indication, at least—and on the strength of them we predict that Fox is going to have something very interesting in "Sunrise."

Murnau has been given four months and unlimited resources to film this adaptation of "A Trip to Tilsit." It is apparent from the stills that much of the strong central theme of the story has been retained in the somewhat more elaborate screen treatment. George O'Brien has been transformed by Murnau into an almost primitive figure, who will be a revelation to those who may have questioned his selection for the role. Janet Gaynor appears lovely and rather quaint, while Margaret Livingston is seductiveness personified.

* * *

FROM inside studio sources we hear that Brenon has hit a real triumph in "God Gave Me 20 Cents," which is scheduled to open the Paramount Theatre. When this story was announced for production we felt that it could be either a masterpiece of honest sentiment—or a debacle of maudlin sentimentality. From the reports we get, there is little question about its being the former, and we understand that Brenon has captured qualities which rarely grace the silversheet.

* * *

CRITICISM of motion pictures comes in for a few sensible remarks by Tamar Lane in the current issue of *The Film Mercury*. He says, in part:

"Neither should a reviewer of a picture obviously made for the crowd base his critique upon the same standards by which he would appraise an announced attempt at first-class photodrama. It may be irritating to some sensitive souls to see pictures of a cheap order made to pander to the sentiments of the multitudes, but even if the general public is low-brow, of poor taste and ignorant of what is worth while in the drama, it nevertheless has the same right to have its whims, emotions and tastes gratified to a certain extent at least, as any other element of society.

"While I personally do not relish the viewing of the film hokum being turned out for the bucolic theatregoers, I can find no critical objection to it as such so long as it is good hokum. What I do object to is a lot of drivel and flimflam which is masquerading in the guise of highbrow screen fiction."

* * *

THE Rivoli picture, "Everybody's Acting," received the only asterisk to be given by the National Board of Review this week. It was endorsed for the family audience, including young people.

* * *

IN reply to a recent editorial of ours, in which we spoke of the public appetite for adventure pictures and in particular, sea adventures, P. D. C. calls our attention to a forthcoming special, "The Yankee Clipper."

The story harks back to those thrilling days when the fleet clippers of New England led the race for commercial supremacy on the high seas. Two of the boats were found, purchased by Cecil de Mille and have been used in "The Yankee Clipper."

Talk in the trade is to the effect that here is a remarkable picture, and that it will be well up among the real specials of the year.

* * *

SIDNEY R. KENT, general manager of Famous Players, is in the Harbor hospital in New York this week following an operation for appendicitis. His condition on Thursday was reported as extremely satisfactory. It is understood that this has been troubling him for several weeks, but that he insisted upon postponing the operation until the convention was out of the way and the sales drive launched. Best wishes are extended by the News for a speedy recovery.

* * *

IN its second week at the Capitol Theatre, "Bardelys, the Magnificent," is doing very satisfactory but not record-breaking business. The picture will probably turn in about $115,000 for the two weeks. The first week started off to business which bid fair to smash all records, but for some reason failed to hold that pace. It seems to satisfy, however, and is well liked.

Next week's attraction, "Upstage," should also be good for a two-week stand. Starring Norma Shearer, who has a strong following at the Capitol, it is reported to be better than "His Secretary," which stayed two weeks and hung up a very nice figure.

* * *

FIGURES regarding this week's business at the Mark Strand would be misleading, as the house changes to a Saturday opening with its next bill, giving "Forever After" only six days. Comments on this picture have not been especially enthusiastic.

* * *

THE Rivoli's picture, "Everybody's Acting," is doing a comfortable, average week and the picture seems well liked. Probably $23,000 or $24,000 on the week may be expected.

* * *

ANOTHER record-breaking run has been started at the Rialto with "We're in the Navy Now." Each day of the first week, so far, has been higher than the corresponding day of the record week with "For Heaven's Sake," which was slightly over $48,000. A gross of more than $50,000 on the first seven days at the Rialto is not unlikely. "Kid Boots" did just about one-fourth this much in its last week. Just why, nobody knows, because high hopes were held for it. The announced total for the run was $88,960. Cantor's withdrawal because of poor health weakened the gross considerably.

* * *

BOTH of the Vitaphone pictures, "Don Juan" and "The Better 'Ole," continue to be the nine-day wonders of Broadway. The two continue to bring in a combined total of about $60,000 weekly, or about $20 per seat per week. Capacity is the rule at both the Colony and Warners, and without disparaging either picture in any way it can be said that without Vitaphone this would be virtually impossible. Both pictures are excellent, but neither house has ever enjoyed such business before the installation of Vitaphone equipment.

* * *

UNDER the heading "Gross Exaggerations," Alfred B. Kuttner contributes a sensible editorial to the current issue of the *National Board of Review Magazine*. He refers to criticism from certain sophisticated quarters of the exaggerations of tempo, incident and size in motion pictures, and defends their rational use as follows:

"Most of these conventions are determined by the nature and the functions of the camera itself. In the first place, the camera sees much more than the human eye. It sees every detail impartially and without effort. The eye always lags behind and we never see the whole picture at the first view. Even after you have seen a picture three or four times, new details will appear which you have not seen before. That is why details must frequently be emphasized in the telling of a story.

"Herein lies the justification of the legitimate closeup. It dramatizes a particular detail. The human eye, it is true, has no magnifying attachment which allows us suddenly to see a single object in enormous proportion to the exclusion of everything else. Yet, psychologically this process takes place. When we are looking into a bandit's gun our vital vision is entirely absorbed by that gun even though our retina registers other details. The close-up of such a gun is a case of emphasis without exaggeration.

"Secondly, the camera is both quicker than the eye and can change its speed at will. When this is combined with the illusion of continuous action which is possible in a picture, we have a new dramatic use of speed, utterly denied to the theatre. Actually the galloping horses would drop of exhaustion, the automobile would burn off its tires, the endlessly discharged pistol would burst from overheating. But these realistic details do not matter. We are interested in the man who is running for his life. A real man can only run so fast. He would like to be able to run as fast as lightning. Uniquely the camera allows him to do this. The imagination has triumphed over space. And is not all art concerned with overcoming the obstacles of real life and allowing our spirits to move serenely in an ideal world?

"To be able to distinguish between mere exaggeration and legitimate emphasis should be part of the equipment of every intelligent picture audience. Fortunately the tendency to exaggeration has somewhat abated. Directors are beginning to appreciate the value of artistic economy. Screen stories too are showing a more sober spirit. The stronger this reaction becomes the more opportunity there will be for the development of motion pictures as an independent art. There is every reason to believe that we have as yet only a faint notion of the eloquence with which the screen may some day appeal to our hearts and our souls. For trite as it may sound, this art is still in its infancy."

* * *

ON next Thursday evening "The Big Parade" reaches its 730th performance on Broadway and ends its first year. It has done capacity and standing room since opening and remains as popular as the first week. A gross of around $20,000 can be depended upon, varying only with the amount of standing room sold. Ten companies are touring the country and the London run is entering its 30th week.

"Ben-Hur" at the little Embassy continues at around $9,000 weekly, and "The Scarlet Letter" around the $12,000 mark at the Central. This picture, which has done better than anyone predicted, is to be followed soon by "The Fire Brigade," it is understood.

* * *

AND "Beau Geste," of course, continues to stand them up at the Criterion. Business here is around $15,000—or about 50 per cent higher than "The Sorrows of Satan" at the Cohan.

* * *

CHATTING with Joseph P. Kennedy the other afternoon up at Film Booking Offices, he expressed enthusiasm, as he has on several other occasions, for the unique camera work being done by Charley Bowers, who is making the "Whirlwind" comedies for F.B.O. These comedies, made by a secret process known only to Bowers and his cameraman, represent the only advance, Kennedy believes, made in camera technique in many years.

To illustrate his point he took us into the projection room to see the latest Bowers comedy, "Now You Tell One." In this we saw a herd of elephants walking into the National Capitol, innumerable cats growing out of a hybrid bush grafted from catnip, pussywillow and cat-tails.

This was the first of Bowers' work which we had seen in several years, and the improvement which he has made is remarkable. His method makes it possible to virtually do anything on the screen. Bowers once told us that he could duplicate "The Birth of a Nation" in a small room at a fraction of the original cost, and we believe him.

The next step will be the application of the trick method to feature production, where its possibilities will be unlimited. In the near future, probably, Bowers will go to the West Coast studios of F.B.O., where he will make experiments on a larger scale with that in view.

PICTURES AND PEOPLE

LOEW ON COAST

MARCUS LOEW arrived in Los Angeles last Tuesday for a rest of several months. He was accompanied by his wife and by a number of distinguished British visitors, including Robert Hyde, Secretary of the Industrial Welfare League of Great Britain, Ernest W. Fredman, Editor of the *Film Renter*, and R. H. Gillespie, Managing Director of the Moss Empire Theatres, the largest picture theatrical circuit in London.

Met at the train by a group of business associates, headed by Louis B. Mayer, Mr. Loew indicated that his trip was mainly for the purpose of taking a vacation, and expressed his belief that business conditions in the film industry were never more encouraging, with the motion picture constantly gaining in popularity in every corner of the world.

"I am here principally for a rest," said Mr. Loew. "For the first time in many years I expect to spend enough time in Los Angeles to really enjoy its marvelous sunshine and climate. With that idea in mind I will probably remain two or three months, and my main object is to rest. Business conditions in the motion picture industry right now are excellent. Productions like 'The Big Parade' and 'Ben-Hur' have been responsible for the increased popularity of motion pictures throughout the world, which has been particularly evident during the last year."

"KOSHER KITTY" OPENS

NO less than thirty-two stars and featured players appeared in person at the western premiere of "Kosher Kitty Kelly" at the Figueora Theatre in Los Angeles. They mounted the stage for introductions by Al Boasberg and received thunderous applause.

Joseph P. Kennedy, president of Film Booking Offices, snapped with Tom Tyler, one of his Western stars, and Director Bob De Lacy, during his recent visit to the West Coast F. B. O. studios

James R. Grainger, Fox Films general sales manager, gets a realistic idea from Victor McLaglen of his role as Capt. Flagg in "What Price Glory"

Kathryn McGuire, leading lady to Lupino Lane in his comedies for Educational, and one of the best reasons we know of why movies are popular

Fred Thomson, F. B. O. Western star, whose latest picture, "A Regular Scout," has received the endorsement of the head of the Boy Scouts of America

Natalie Barrache, Russian beauty, dancer and actress, signed to a contract by First National, who arrived in New York this week with the Rowland party

Arthur Clavering, who is serving Warner Bros. as managing director in England in efficient style. His headquarters are located in London

Vera Steadman, Christie comedienne, returns from the Philadelphia fights with a new fad, the Gene Tunney purse, which threatens to become the rage

F. W. Murnau (you can tell he's the director by the megaphones) gets a little service from the principals of "Sunrise," which he is directing for Fox Films. The ladler is Margaret Livingston; the lady with the "sax appeal" is Janet Gaynor, and the gentleman at the accordion is George O'Brien

Among the F.B.O. celebrities present were Viola Dana, Mary Brian, Nat Carr, Al Cooke, Kit Guard, Frankie Darro, Aggie Herring, James Horne, Ralph Ince, Raymond Keane, Rex Lease, Jack Luden, Charlotte Merriam, Margaret Morris, Carroll Nye, George O'Hara, Danny O'Shea, Kalla Pasha, James Pierce, Stanley Taylor, Thais Valdemar, Adamae Vaughn, Alberta Vaughn, Grant Withers, Valentina Zimina and others. Caryl Fleming, director; Johnny Morris and Sammy Cohen were also introduced and many of those who were presented showed their versatility by doing stunts in the singing, dancing and comedy line.

WHERE DO WRITERS COME FROM?

AMONG the more than sixty men and women in the scenario department at the M.-G.-M. studios are writers who have come to the screen from almost every walk of life. For example: Albert Lewin and Kate Corbaly were professors; Alice D. G. Miller was a private secretary; Charles Maigne is a retired army officer; Buckleigh Oxford was in the Marine Corps; Tod Browning, director, was a vaudeville magician; Marion Ainslee, a script clerk; Johnnie Grey, ad copy writer; Jack Collins, cartoonist; Joe Farnham, ad copy writer; James Gruen, art student; Harry Sharrock, vaudeville performer; Madeline Ruthven, conductor of an advice to the lovelorn column; Josephine Lovett, stage actress; Edward T. Lowe, printer's devil; A. P. Younger, clerk in a shipping house; Daniel Tomlinson, football coach; Harvey Gates, editor of a film trade journal; Tim Whelan, actor, play doctor and sketch writer; Robert Dillon, Philip Klein and Marc Connelly, theatrical press agents; Theodor Lodi, general in the Russian imperial army; Douglas Furber, actor, librettist and playwright; F. Hugh Herbert, novelist and playwright; Maron Frances Lee, editor of health magazines; Lorna Moon and Dorothy Farnum, magazine contributors; Ray Doyle, Waldemar Young and Elliott Clawson, newspaper writers. Of the entire staff only Agnes Christine Johnston plunged directly into scenario writing as her first step toward a career.

MISTAKEN IDENTITY

LIONEL HARPER, assistant manager of the Tivoli Theatre, Toronto, a downtown house, got into a funny mix-up a few days ago when Manager Tommy Daley told him to take his new Pontiac coach to get an electrotype that was wanted in a hurry. Harper walked out of the theatre and hopped into a new Pontiac coach and returned a short time later to find that he had unintentionally used a doctor's car that had been parked close to the theatre instead of the manager's automobile which was standing further down the street. The physician had reported the car stolen, but explanations were soon forthcoming and the matter was straightened out.

Some of the characters in "What Price Glory," brought to life on the screen by Fox Films and opening for its world premiere shortly. Upper row, left to right: Edmund Lowe as Sergeant Quirt; Dolores Del Rio as Charmaine; William V. Mong as Cognac Pete; Victor McLaglen as Captain Flagg. Lower row: Ted McNamara as Private Kiper; Dolores Del Rio and Edmund Lowe in one of their big scenes; McLaglen, Miss Del Rio and Lowe in another dramatic bit; Sammy Cohen as Private Lipinsky

Bits of the romantic atmosphere and colorful characters created by Director Rupert Julian in "The Yankee Clipper," a Cecil B. De Mille production for Producers Distributing Corporation; upper left, Elinor Fair and Junior Coghlan; right, Julia Faye and W. Tousama as Victoria and Her Prince Consort; lower left, one of the clipper ships; right, the crew, which looks villainous enough to suit the most critical

INTERNATIONAL FILMS COMING

WITHIN twenty-five years there will be no "American," "English" or "German" motion pictures, but a completely "International Cinema" is the interesting statement of Rudolph Schildkraut, eminent Hungarian stage star, now appearing in De Mille pictures.

"There is a great deal of unnecessary worry over whether pictures are getting 'too American' or 'too German' or 'too anything,' " states Mr. Schildkraut. "This art can never be national. It will reach and is reaching its destiny along lines of international interchange. And this must be so, because motion pictures reflect human emotions—and humanity is the same, regardless of language or geographical boundaries."

Rudolph Schildkraut, for forty years a favorite in Europe, is now in Culver City for an engagement in "The King of Kings," Cecil B. De Mille's new Biblical feature. He has made over twenty films in Germany and Vienna in addition to those he is now making in America.

AN EMBRYO IMPRESARIO

KANSAS CITY has progressive bellboys when it comes to recognizing screen stars. Wallace Beery spent several days in Kansas City visiting friends last week. About 9 o'clock Saturday night a swarthy faced guest at a downtown hotel rushed up to a bellboy.

"Boy, I've simply got to see Wallace Beery before my train leaves. What theatre is he making personal appearances at? I have only an hour before train time."

"It would be worth half the price to see him without going to the theatre, wouldn't it?" queried the alert bellboy.

"It sure would," was the eager and puzzled response.

"Well, there he is, sitting right there in the lobby."

The "admittance" price was 50 cents.

A TRICK PATENT

DODGE DUNNING, youthful son of Carroll H. Dunning, the latter a pioneer in color phtography, has just been granted a patent that may have far-reaching results. It covers composite photography, and by means of a simple principle which he has developed it is possible to photograph actors against a miniature background or a stock shot. Others have done this, but Dunning accomplishes it without black or white backgrounds, without a "traveling mat" and with no problem of register. The cameraman, using an ordinary camera without special attachments, can locate his actors on the background directly through the camera finder. Another important feature is that the finished picture is on one negative, eliminating the need of multiple printing or duping in the laboratory. A studio will be opened in Hollywood to do this work, and producers will probably be licensed to use the process. Young Dunning is still in his teens.

Though it is not generally known, Snookums, the storm centre of Stern Bros. "The Newlyweds and Their Baby" comedies for Universal, was a sailor for several years before taking up a picture career, and still returns to his old love occasionally

A WANDERING DIRECTOR

HENRY KING, director of "The Winning of Barbara Worth," is seeking another authentic location. King has already been to Egypt, Italy and the Black Rock Desert of Nevada, filming stories against authentic natural backgrounds. Now he is bound for Mexico. He left New York last week to visit with Samuel Goldwyn in Hollywood, chat with Ronald Colman and Vilma Banky about their next co-featured picture, which King will direct, and then to hasten south to roam Mexico in search of a locale for the next picture he will do for Goldwyn.

King spent a fortnight in New York, visiting friends and seeing New York stage plays for possible screen material. It was in the Empire Theatre, several years ago, that he saw a youth named Ronald Colman and signed him for a bit in "The White Sister," made in Italy.

Newspapermen and trade editors commented widely on the fact that King left Los Angeles the night before "Barbara Worth" was acclaimed at the Forum Theatre. When the bouquets were being awarded for the merits of "The Winning of Barbara Worth" it was discovered that the modest director had already departed for New York.

"What's the fun in being a publicity man if you can't get yourself photographed in one of these group photos holding your favorite trade paper?" asks William Slater, publicist for Nat Levine's new serial, "The Golden Stallion." In the front row, left to right, are "Lefty" Flynn, Harry Webb, Molly Malone, Nat Levine, Slater and Boswell. The villain in the centre is Joe Bonomo

THE PSYCHOLOGICAL MOMENT

ONE of Fred Zimmerman's salesmen up in Buffalo is a psychologist. He called on an exhibitor one night and talked himself hoarse without any pecuniary result and with small hope for any future results, but he bided his time.

A few evenings later "The Prince of Pilsen" was playing this theatre. The salesman went in, took a look at the crowded house, heard the laughter and sought the manager. The manager grinned and said:

"This is one on me. Of course, you had to pick tonight to come back."

And the salesman left with a signed contract.

LA PLANTE-SEITER NUPTIALS

MARKING the culmination of a two-year romance, the wedding of Laura La Plante and William A. Seiter, will take place at the Wilshire Boulevard Congregational Church at 4 p.m., Nov. 14th.

Honeymoon plans have been kept a secret, but the two will be gone two weeks before the call of work brings them back to Universal Studio where both are under long-term contracts, Miss La Plante as a star and Seiter as a director.

Although the best man and the maid of honor have not been chosen, the bridesmaids will be Carmelita Geraghty, Julanne Johnstone, Helen Ferguson and Gertrude Olmstead.

An unusual array of talent, photographed at the Hollywood studios of Inspiration Pictures, Inc.; standing: Frank Landi, Clem Herrington, Jim Smith, Caryl S. Fleming, Col. G. L. McDonell, Gardner James, Jeanne Spencer, J. Boyce Smith, Jr., Joe Wilson, Sidney Olcott, Lenore Kent, Tom Miranda, D. W. Gobbett, J. P. O'Connor, Ruth Hoereth, Joe Steele, Victorine Bangs and E. D. Venturini; front row: William Cody, Rube Boyce, Jack Pierce, Neil Jack, Frank Bangs, Mickey McMien, Irva Ross, Albert Benham, Grace Cameron

DE MILLE PREFERS COMEDIANS

"IF I could have my way every actor or actress entering motion pictures would be forced by law to spend three years in comedy before attempting a straight dramatic photoplay."

It's Cecil B. De Mille, the producer, who made this interesting and somewhat startling statement recently.

"Bad 'timing,' failure to judge the proper length of a scene, a gesture, an entrance or an exit," explains Mr. De Mille, now making "The King of Kings," "has ruined the chances of hundreds. These unfortunates could have been saved, in most part, had they gone through the mill of comedy.

"Timing, you see, taken for granted in straight productions, is the backbone of comedy. In straight productions its importance might not appear until the lack of it in the inevitable emergency would mean professional suicide.

"One of my players, little Vera Reynolds, hung on with me and battled herself upwards to deserved stardom solely because, given an initial part far greater than any thing she had ever known, years of comedies and hours of 'spacing it for the laugh' instinctively told her when the central dramatic moment had arrived. Gloria Swanson won her place with me because one little scene in a small comedy showed me that so-called 'slapstick' had developed in this girl a definite flair for the psychological dramatic moment."

Jules Cowles, who chooses to be an actor in spite of the fact that he is also a composer, a portrait painter and an author, in a tableaux illustrating the title of the latest Gotham production, "Money to Burn"

Alice Day, whose work in two-reel comedies has elevated her to feature productions, is congratulated by Director Albert Kelley, in whose Preferred picture, "His New York Wife," she makes her full length debut

SQUARING WALTER

WALTER MILLER, Pathe serial star, is now the proud father of an 8-pound son. Mrs. Miller, formerly Eileen Scofield, is doing nicely. On the second day, according to Miller, the following dialogue took place:

Richard—What kind of an actor are you, papa?

Walter—A screen actor, my boy, a screen actor.

Richard—Well, all I can say for you, papa, is that you need a press agent.

Walter—Why, how's that, Richard?

Richard—Well, here I've been on the set for 24 hours and you haven't even put my name in the paper.

We hope that this will square things for Walter, and put him in right again with the young son.

LONG DISTANCE CHIVALRY

SIR ROBERT PEEL, British peer and husband of Beatrice Lillie, the comedienne, arrived in Hollywood the other day after a 6,000-mile trip to escort his wife to New York, where she will fill a stage engagement. He will return to London from New York, but was much interested in California studios and tuna-fishing, and promises to come back to Hollywood when Lady Peel makes her next picture.

Marie Prevost, Metropolitan Pictures star, with her husband, Kenneth Harlan, and the three Cairn terriers with which she won a number of prizes at the American Kennel Club show in Philadelphia recently

PATHE CLUB MASQUERADES

MEMBERS of the Pathe Club held a gala masquerade Hallowe'en party at 1600 Broadway last Friday evening, which was largely attended. Costumes were elaborate and varied, and the judges finally picked the following winners: First prize, Harriet Spiegel; second prize, Gussie Jackel; third prize, Andre Bustanoby. Among those who entertained were Irwin Simon, L. E. Franconi, Jack Gillespie, Florence Fletcher, Frank Burke, Helen Pongo, Edith Presser, Joe Rivkin and the Pathe Club orchestra.

BOY, GREEN APPLES, TROUBLE

DURING the filming of "Rubber Tires" by Alan Hale for C. B. De Mille, the company was on location near a large apple orchard. Unknown to the director, Junior Coghlan slipped into the orchard and consumed four large apples—all green. His next discovery was that while an apple a day may keep the chiropractor away, the fruit must be ripe. Result—one day's delay on "Rubber Tires."

Jackie Coogan's famous golden Dutch bob gives way to a regular, heman haircut under the personal supervision of Mother Coogan. This photo shows the juvenile star as he appears in "Johnny Get Your Hair Cut" (Metro-Goldwyn-Mayer)

AARON TO ZUKOR

SOMETHING of the amazing scope and diversity of motion pictures is indicated by the contents of the 28 index pages to "A Million and One Nights—the History of the Motion Picture," by Terry Tamsaye, recently issued by Simon and Schuster, New York. The index begins with Aaron, of Old Testament fame, and ends with Zukor, Adolph. One hundred an deighty references to Edison are listed. Alphabetical arrangement makes strange bedfellows in several instances. Consider, for example:

Antoinette, Marie; Antwerp, Aphrodite, Arbuckle, Roscoe (Fatty); Aristotle. Or, again: Pickford, Mary; Pictographs, Pilate, Pontius; Pinto Ben, Pithecanthropus, Pitkin, Walter B.; Pittsburgh, Pa.

HOLLAND OR HOLLYWOOD?

THE always inspired compositor apparently didn't believe last week that there are any motion pictures in Holland, as a result of which he set the caption under photos of Franz and Charles Van Lier to read that they were "distributors of Columbia Pictures in Hollywood," which will no doubt be news to them. They are, as a matter of fact, outstanding film men in the Netherlands, and are admiringly known on the Continent as "The Flying Dutchmen," because of their dynamic and aggressive methods. The arrangement is apparently a happy one, the Van Liers finding Columbia product well suited to catch the fancy of the Dutch trade, and Columbia, in turn, finding excellent representation in that country.

Industry Urged to Support Los Angeles Community Chest Drive

SUPPORT for the Los Angeles Community Chest drive is urged in a letter addressed to all studios this week. The communication, signed by M. C. Levee, Joseph M. Schenck, Louis B. Mayer and Jesse L. Lasky, asks that all workers get behind the movement and do their share. The letter reads:

"It is only insofar as the motion picture industry leads in the communal growth and general progress of the city of Los Angeles that we can expect the citizens of this municipality to respect us and to appreciate the significance and the value of the presence of this industry in their midst. We have a great opportunity at the present time to prove again as we have repeatedly proved in the past that we are ready, able and willing to do more than our share on Los Angeles' most important civic problem.

"The Community Chest Drive is the only sane solution to the large scale charity problem ever devised and we are particularly fortunate in having a community chest organization that is the most economical in America. Absolutely one hundred cents of every dollar you give goes to charity. Your industry is adequately represented among the leaders in this campaign who accept responsibility for your contributions. Remember that you are only called on once a year so that a large donation is not generosity or charity but good economical business practice. Everybody is doing his or her share and we know you are going to do yours when you are called upon by the folks at your studio."

Ohio Exhibitors in Convention

Arbitration One of Chief Topics; Organization in Flourishing Condition with 608 Members

(By a Special Correspondent)

COLUMBUS, O., November 10—Arbitration came to the front as one of the chief topics of discussion at the annual convention of the Motion Picture Theatre Owners of Ohio, which concluded its sessions here today.

Charles C. Pettijohn, general counsel of the Hays organizations, in a speech stressing the need for strong state exhibitor organizations, also reiterated the "hands off" policy in the conducting of arbitration proceedings. Jack Harwood, one of the Ohio exhibitor officials, suggested that every member of the arbitration board, be supplied with a copy of the rules and by-laws of the board. He contended that very few members are at present cognizant of the rules and that many have never seen them. A thorough knowledge of the rules, said Harwood, would remove some of the cogs that obstruct the wheels of arbitration at present.

H. M. Richey, general manager of the M.P.T.O., suggested that all matters pertaining to the handling of films be submitted to arbitration, not merely matters of credit and contracts.

Eli Whitney Collins, President of the M.P.T.O.A., sounded a warning against producer combines. "It is time for a campaign to 'Face the Facts' ", Mr. Collins declared.

The convention was unanimously acclaimed the most successful gathering of Ohio exhibitors on record. Five hundred members were present, making it look more like a national than a state convention. The Ohio organization claims the largest membership of any state organization in the country. It has 608 paid-up members out of a possible 850, according to announcement.

President William M. James, of Columbus who was re-elected with the entire slate of offificers, presided. The address of welcome was made by Mayor John Thomas of Columbus. Other speakers were John Maddox, President of the Columbus Chamber of Commerce, a former exhibitor; Martin J. Quigley, publisher of Exhibitors Herald; and Attorney Weigle, representing the American Society of Composrs, Authors and Publishers.

A banquet on Tuesday evening was followed by a dance. The social side of the convention proved very enjoyable.

In addition to Mr. James, the following officers were re-elected; J. J. Harwood, Cleveland, vice-president at large; J. A. Ackerman, Cincinnati, first vice-president; H. T. Palmer, Fairport Harbor, second vice-president; Henry Breberson, Delaware, third vice-president; Sam E. Lind, Zanesville, treasurer; George Fendberg, Newark, secretary.

Board of Directors; M. H. Horowitz, Cleveland; Arthur Himmelein, Sandusky; W. N. Miller, Youngstown; Frank Kelly, Massillon; Dan Schwalm, Hamilton; and John Damm, Wadsworth.

A tribute was paid to the memory of Sam Bullock, one of the organizers of the association and field representative from its inception until his death last summer.

Belgian Film Sales Offer French New Facilities

The French film trade is reported to be much pleased with arrangements recently established by the Sabena Film Company of Brussels, for the inspection of foreign films offered for sale to the Belgian trade without the formality of first having to go through the customs, states a report to the Department of Commerce from Trade Commissioner George R. Canty.

This Belgian company, which also operates the Paris-Brussels air-line, provides storage at its aerodrome at the same rates in force in the French warehouse.

The warehouse provides for the deposit and preview of films by the Belgian trade. A handling room is also connected with it for cutting or any other work which may be required while the films are undergoing inspection. This enables the manufacturers or sellers to send to Belgium sample copies only, thus avoiding the sending of new copies which could be damaged by projections while on trial. In addition, buyers have the means of examining copies before purchase.

The preview room is located within twenty minutes bus ride of Brussels, and under present conditions, films may be transported from Paris to Brussels by airplane in two hours' time and at no more expense than if they were shipped by express.

Decline in Incorporations in New York State

Apparently motion picture companies incorporating in New York State these days are following the trend of other lines of business, for there has been a marked falling off in the number of companies of all sorts incorporating during the past three months, as compared to a like period a year ago. There was but one motion picture company incorporated in New York State last week, setting a low figure for this year at least and possibly for other years. There was a time, two or three years ago, when it was not uncommon to see from ten to twenty motion picture companies incorporated in a single week in New York State. The only company filing papers last week and receiving a charter from the Secretary of State was a concern taking the name of Chanis Productions, located in New York City, and having a capitalization of $10,000, and with Lillian Passman, Helen Schacker and Evelyn D. Masloff, of New York City, as directors.

Veteran Exhibitor's Son Dies in Albany

Albany's Film Row and motion picture theatre circles generally, were saddened last week in the death of Ormond Roberts, son of Mr. and Mrs. George Roberts, well known residents of the capital city. Both Ormond and his father have been long identified with the management of motion picture theatres in Albany. The elder Mr. Roberts recently fitted out a new theatre, known as the Eagle, and Ormond was to have managed the same. He was stricken the day before the house opened, and died at a hospital in Albany, last week. He is survived by his parents, as well as a wife and child.

(EDITOR'S NOTE.—*This is the third of a series of articles by John Grierson, noted English writer, on picture production problems. The articles were written originally for the Famous Players-Lasky Corporation, which gave Mr. Grierson a free hand in developing his criticisms of its own product.* MOTION PICTURE NEWS *is also printing the articles, because we believe them to be of a constructive nature, though the opinions expressed by Mr. Grierson are not necessarily in accord with our own views.*)

What Makes A Special?

By John Grierson

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WHY is "The Big Parade" a greater picture than "Ben-Hur"? Why is "Beau Geste," which started out as a simple mystery story more satisfying than "The Vanishing American," which started out as an epic? Why was "Variety" the most surprising Broadway hit of the year? Why is "Greed" for all its sincerity of treatment and greatness of direction a failure with average audiences, and should we get pessimistic about its failure? The function of helpful criticism is to answer such questions, and give producers a proper understanding of what makes for greatness in a picture and what makes for success. Greatness and success are equally important. Despite the evidence of "Greed," they are not mutually exclusive.

There are two understandings necessary in the world of cinema. The first is the understanding of what makes a big theme, a gripping theme, an entertainment-plus theme. The second is the understanding of how to put over the gripping theme, how to make the story take possession of the many millions who see it. The reception of the pictures I cited will serve to illustrate how necessary both are. "Beau Geste" was a picture with a fair theme (it was almost a great theme), but it was given powerful treatment. "The Vanishing American" had a magnificent theme, but it was given poor treatment or at best mixed and unequal treatment. "Variety" had an average theme, but the treatment of it was brilliant. "Greed" with all the greatness of its direction had a theme that was bound to be unpopular; it presupposed a sophisticated analysis of life. "Ben Hur" had no clear theme at all, and its pretentious treatment was everything by starts and nothing long. Only "The Big Parade" came near to having both requisites: a clear, simple, universal and dignified theme, and a powerful treatment.

I shall explain first what I mean by a simple, universal and dignified theme, and in subsequent articles consider treatment under such headings as tempo, visual composition, screen metaphor, etc.

The Role of the Cinema

NO one can understand this matter of theme (as no one can understand what movies are all about) who has not a sense of the world public which the cinema serves, and who does not comprehend the role that the cinema is coming to play in the modern world. The world public involves so many people, so many average people, that themes have to be universal themes, stories of fundamental and (in the high sense) common emotions. The movie theatre is coming so much to be the one place where the average people of the modern world have their imaginations fired, that these simple and common stories should be as strong and inspiring as art and artifice can make them. The modern public, now that so many of the old dream places are passing out of its life, is coming to depend on the cinema for its deepest imaginative experience.

The modern multitude craves a release from the everyday as all other multitudes did before it. It craves participation in a world where dreams come true, where life is more free, more powerful, more pungent, more obviously dramatic. That is the common and continuing craving of the average mind (or the average mood) at all times. It craves mythical figures (ideal figures, significant meaningful figures) whose fortunes and successes it can identify with its own. It craves the knowledge (or the illusion) that people like oneself can also be wonderful and that a life somewhat like one's own can also be great. In the meanwhile the old folk worlds, the worlds of established heroes and familiar romances are so dead and so distant that the multitude has lost touch with them and the imaginations of average people are without a sticking point. The modern world rooted up more than the fields and cut down more than trees. The old dream paths and the old dream places have been submerged.

The Precipice of the Primitive

THE cinema theatre, as I suggested, is fulfilling this great need of the modern populace for a place to dream in. It is not so much a mere place of entertainment as an institution integral to modern society. It is already much more important than the theatre, and almost as important as the theatre once was to the people of Athens, for the world of cinema has a special relation to its public. It is an ideal world for capturing the imaginations of common people. It is visual, it is silent, it is non-intellectual, it can capture the vivid simplicities of romance and adventure as no medium ever did before. It can idealize, it can mystify, it can make heroes really heroic, it can haunt the great spaces and walk on the precipice of the primitive.

These things men will always love, because men in their everyday mood are incurably simple and unsophisticated. They don't want an intellectualism like Shaw's and they don't want a haggard realism like Von Stroheim's in "Greed." They don't want a play of ideas, they don't want a devastating and lugubrious account of every day miseries; at least they don't want them as a regular diet. They want stories of those simple interests which are nearest to their hearts, and which make them feel good and brave; they want stories of beauty, ambition and achievement.

Ultimate Virtues

THEY want to believe too that the simple emotions they understand are somehow profound emotions; they would have them set in great and glorious places. The setting cannot be too grand for a simple story of love, or for a simple story of courage. The greater the setting, the greater it seems is the love and the greater is the courage. If the mystical atmosphere of the unknown or the uncertain communicates itself to the simple theme, all the better. If the width of the plains and the height of the mountains and the breadth and the depth of the sea become the dimensions of the simple emotions, all the better. The winds of the unknown and the dimensions of the great places are peculiarly dear to the common heart. There men display more plainly those ultimate virtues which the affairs of civilization tend to conceal. The common heart is peculiarly concerned with ultimate virtues. Courage above all things, simple strength, power to achieve, honor, ultimate manliness: these are the stuff of its admiration. Perhaps ninety per cent of the power of the cinema over its people lies in the fact that it is the medium most suited to recording such things. It is the only medium which can adequately and simply record the dimensions of the great places.

Finally, it is of the essence of this commonday mind that it dreams positively; it has small concern with tragedy, and does not enjoy thinking of demoralization and destruction. It dreams steadfastly of better things and never stops sadly or cynically to analyze the misery of the actual. "Greed" hadn't a chance as a popular film. Vividness was in it, but not the brightness, not the breath of honor nor the simple splendor of life which the populace wants continually to be reminded of. "Variety" with

What Makes A Special?—*Continued*

its sordid theme had a brightness and a gaiety in its movement, a kick and a flash of originality in its lovemaking, which carried it over; at least on Broadway. The camera, in the last instance, must make the world it shoots, a dazzling place.

The Three Essentials

THE successes and failures of the cinema world may seem more explicable now in the light of what I have said. The points to emphasize if one is talking of "specials" are these:

1. The theme must be simple, it must be near to men's more primitive and common interests.

2. The theme must be positive rather than negative: it must refer to achievement, not to failure.

3. It must take people away from the pettiness of everyday life. It must be a significant theme with something of the atmosphere of distinction and fate, it must smell of ultimate things. The setting must be heroic.

"The Big Parade" had all the qualities necessary or nearly all. From some points of view the ending was trivial, but the essentials were fine. In the tremendous atmosphere of war a boy loved a girl, nothing more, nothing less: the theme simple, the setting heroic and huge: the whole thing done magnificently so that the love and the heroism and the hugeness recorded itself indelibly.

The Confusion of "Ben-Hur"

"BEN-HUR," on the other hand, had no clear theme at all. Again a boy loved a girl, but spasmodically. He saw her, he forgot her. There was no great reason that they should come together, there was nothing in particular to hold them together. The hero and the heroine were two dolls who went through the usual Hollywod flipflap of mutual interest. There was nothing grand, nothing of fate or of destiny, nothing inevitable and dramatic about their love. For the life of me I cannot remember if Novarro ever kissed the lady. If he did, there certainly wasn't one fundamental gesture attached to the episode.

This, however, was not the main theme of "Ben Hur." There was a second: a story of rivalry between two men interlaced with the general hatred of Roman for Jew and Jew for Roman. This in turn was bound up with the story of Christ. The boy hoped that Christ was the great King come to deliver the Jews from bondage, only to find that Christ's kingdom "was not of this world." The theme so stated was a great theme, the setting tremendous: oppression, rivalry, hatred, revenge, the hope of emancipation and that defeat of Christ which was also triumph. But did it come over? Not simply, nor greatly. The boy was no Monte Cristo in the hugeness of his hatred and the magnificence of his revenge. The hatred was not piled up until it became a colossal and tremendous thing. The will for emancipation was not nurtured till the whole hope of the race shone through it. The atmosphere of the Christ story was not woven in as something inevitable and necessary to the story.

Second-Hand Gestures

SIMPLICITY, clearness (or lucidity) and hugeness were lacking in "Ben Hur"; the story was mixed, the setting failed of its purpose. There was some colored spectacle (too consciously arty and unnatural to be really impressive) and there were two great episodes: the slave ship and the chariot race. These latter belonged to the big world, but the story did not take hold, it did not possess the audience, it was something they looked at, not something in which they participated. How could they participate when they did not see what the issue was? There must always be an issue, a simple noble issue with which people can identify themselves. And how could they get excited when the story was not told with any feeling for freshness and originality. The slave ship and the chariot race were good, but the rest was a sequence of second-hand gestures and second-hand episodes. The spectator had seen their like a million times. The boy approaches the lady in the time-old way, snaps his fingers in the villain's face in the time-old way, struggles with his captors and vows theatrical vengeance in the time-old way. The villain tosses his head and snarls and smirks and sticks out his chest in the time-old way. The heroine simpers and plays around with white pigeons in the time-old way. Not a variation.

"Beau Geste"

I COULD go on giving instances. Consider for contrast the simplicity and strength of the central theme of "Beau Geste." Here was a film of quality, not quantity, and though quantity may earn money for a time ("Ben Hur" and "Mare Nostrum" are quantity films) it is quality that wins finally. It is quality that gets under people's skins and makes them remember. The theme that caught in "Beau Geste" was the loyalty of the three brothers under the tyranny and brutality of their officers. Both elements were transcribed simply and vividly without affectation of any kind. The sweltering sun and the mad stand in the desert made them all the more elemental. If ever purely cinema values had a play it was here. The elemental atmosphere of the desert heat and the desert spaces, life on the edge of the unknown, the fundamental emotions of hatred and affection, courage and sacrifice, were present. There was, however, an ultimate weakness in "Beau Geste" which not even the great scenes could overcome. Colman did not single out so that people might attach themselves to him and travel with him. (The third brother almost did.) The mystery of the blue water and Mary Brian were stray elements that did not belong to fate. They were not worthy of the great scenes and primitive feelings in which the real part of the picture was centered. The picture had its elements of shoddy. My curse is not on the director but on the author. As in too many cases the director was bigger than the author. To let loose the whole immensity of human greatness (as Beau Geste for a moment did) in the name of a sapphire (and Mary Brian) was a disproportion too obvious to be quite satisfying. The picture failed to scale the biggest heights because of it and it had the wherewithal to scale almost anything. A picture is like a chain: it is no stronger than its weakest link. And you cannot make big stuff with missing sapphires and hidden hands or with meaningless women: they are too flimsy to be associated with elementals. The Rene Adorees are worth the noise. They stand up to it and contribute something. They actually seem for a moment the stars for which men might fight, and these are the only stars worth talking about.

Elemental non-sophisticated themes, simple, lucid and pungent themes developed with strength and dignity, elemental non-sophisticated themes of courage, love, sacrifice and achievement caught in the roar and swing of great settings: of war, of adventure, of the plains, of the city: these are the stuff of the big pictures.

Note On Varying Audiences

THERE are certain differences between audiences. The German mind is not the same as the American mind and the Russian mind is identical only with itself. The sense of drama (whether it involves story, acting or treatment), is different in each case. The European mind probably has a more developed sense of tragedy than the American. The American mind has certainly a better sense of pure comedy and a better sense of epic.

Optimism Rules in Production Field

Greater Stability and Efficiency Promise Much for Fall-Winter Activities; Studio Facilities Greatly Enhanced

BY EDWIN SCHALLERT

EFFICIENCY and increased stability. This expresses the keynote of present motion picture progress on the western coast. It is a year of big accomplishments, the full results of which have not as yet been realized, though they will soon be amply evident on the screen.

In the foreground, of course, in Hollywood, is the improvement in studio facilities. This expansion is so far-reaching that as yet its full effect can only with difficulty be conjectured. It spells primarily modernity, a new speeding up of the wheels of industry, the ending of the gold-rush boom days; concentration of power and growth in that power, because of the bigger equipment provided for production—now regarded as the salient and outstanding force in all future advancement, because it is the blood of competition and industry.

The ending of a spell of adjustment to the new conditions is foreseen by the majority of producers. Certain changes, naturally, are still prophesied—some of them, possibly, more or less fundamental.

Perhaps the most important is that indicated by Walter Wanger, general manager of productions for Famous Players-Lasky, upon his return from the Paramount convention, which may, doubtless, be regarded as the sense of that meeting. He predicted a gradual and eventually complete change in the studio, production, and it may be assumed also the releasing system, affecting the future of the individual—the star, the director and, to an extent also, the producer. He made a particular point of the objectionableness of the "czardoms of Hollywood" and the overwhelming importance given to the opinion of a few localized centers, and stressed the great influence that is now being exerted by the general market both in Europe and this country.

Getting Off the Seasonal Basis

"The fault with the motion picture business is that it has been conducted heretofore on a seasonal rather than a institutional basis," he said. "In the future the organization as an organization will assume a higher importance, based on the quality of product and its general appeal to the public, rather than on the matter of hurrying to meet a certain release date, attempting to sell a certain star or director rather than the picture, or attempting to sell the picture on the basis of an approval gained in a few restricted centers.

"The picture merits this bigger consideration because it is the fruit of the combined efforts of the organization and is greater than the individual, even as the vast ramifications of the motion picture business as a business are now greater than any single personality. We have dealt long enough in trade-marks; and particularly those of names and cut-and-dried exploitation; it is time to deal in pictures, and everything that pertains thereto, in a bigger and more intelligent way.

"The individual himself will benefit. He will gain by the power of the organization. He will know that when he comes into the studio he is assured of a finer and fuller co-operation of that organization. The writer will know that every facility will be afforded him in the preparation of material for the screen; the director will know that he has the support of the company—that they are standing behind him in what he proposes to accomplish. The artists, too, will gain because of this greater co-ordination among those who are behind the screen, and because they themselves will be a part of the entire procedure. The organization's duty will be to provide the most desirable opportunities for the development of its people, and at the same time develop new people to take their places as changes may occur in the organization."

Propose Three Steps to Eliminate "Bicycling"

MINNEAPOLIS Film Board of Trade has mobilized for its part in the nation-wide war against "bicycling" film.

Three steps have been proposed to wipe out the practice. Members have been told that they must not make agreements with exhibitors after the latter are caught bicycling but must present their cases to the film board and—under certain circumstances—to the Joint Board of Arbitration.

At the request of the film boards, home offices have notified local exchanges that one contract covering more than one town is taboo and separate contracts must be made for each.

Closer check has been ordered on pictures which exhibitors play.

Unifying of Activities

The ideas that Wanger outlined are the natural result of that advancement which has already taken place, the unifying of activities in the studios through story and production conferences, the care in the preparation of material for the screen, with all the major principals in a production, like star, director, writer and producer taking part, and the additional efforts expended in shaping up a picture for release after the actual camera work has been completed. This system has prevailed not only at Paramount, but notably also at Metro-Goldwyn-Mayer. However, Mr. Wanger is undoubtedly the first to enunciate it as a principle, and to show its far-reaching possibilities.

In line with the progress that he suggests, it is understood that Paramount is contemplating increasing its fall and winter activities, with a view to having its releases for the fall of 1927 well shaped up well in advance. Thus they may derive the utmost benefits from exploitation and other important preliminaries. Wanger hinted that the future will see a much broader and quicker distribution of so-called road-show features, which have been long in getting out of the key centers to date. This will meet with the approval of theatre owners throughout the country.

Paramount is strongly fortified with pictures of road-show calibre, the list comprising "Beau Geste," which has already shown in a few of the larger cities; "Old Ironsides," which is practically ready for release; "Metropolis," from Germany; Erich Von Stroheim's, "The Wedding March"; "Wings," the airplane war epic, and the "Rough Riders," a semi-biographical impression of Theodore Roosevelt, with many spectacular embellishments.

Of these, "Old Ironsides" is, undoubtedly, the most pretentious, since it cost approximately $2,000,000, and was the outcome of a long and tedious production schedule, due to many set-backs resulting from a battle with wind and wave on location. No effort has been spared to make this one of the greatest films in the industry's history, and from all reports it will fully live up to anticipations.

Big Pictures in Sight

Metro-Goldwyn-Mayer has launched into an energetic period of production with half a dozen or more companies busy at the present time. "The Mysterious Island," one of their biggest undertakings, is still under way, and will be for some several months. The undersea episodes can only be photographed by the overcoming of great obstacles and handicaps. The picture is sometimes lightly referred to as the new "Ben-Hur," but everything looks very favorable for a success of unusual character, because the photographic results are exceptionally beautiful.

"The Fire Brigade" has had its pre-release showing in New Orleans, and a little additional work is to be done in building up the plot and spectacular sequences. I saw the picture at a preview, and it is remarkably thrilling, in the fire scenes especially, where the hazards of the firemen, and the rescues from the burning building are shown. Charlie Ray, in a role of both comedy and sympathy, will be liked immensely. May McAvoy plays the heroine, and there is good work by Tom O'Brien and others. This picture is a triumph of mass effects, done with realism.

"Valencia," Ernst Lubitsch's "Old Heidelberg," "Tell it to the Marines," which is nearly ready for showing now; "The Great Galeoto," and the very picturesque "Annie Laurie," compose a list of brilliance. To this must be added also "The Flesh and the Devil," which is said to be Clarence Brown's finest picture. Jack Gilbert and that dazzling Greta Garbo will be the center of attention in their love scenes. Lon Chaney is making a version of the oriental "Mr. Wu," the stage play. "The Day of Souls," with Gilbert, is very interesting.

Warner Brothers have big plans for the Vitaphone on the Coast, and will employ it for incidental effects in many productions.

It will be of especial value in such a film as "The Jazz Singer," which George Jessel is to make on his return to the Coast next spring. The whole drama of this story hinges on the hearing of the voice of the principal player in a chant. The picture is an adaptation of a very successful stage play. The Warner Brothers' Vitaphone stage will be unique, since it must be absolutely soundproof.

"Manon Lescaut" may be counted as another Barrymore success. It has all the colorful costume decorativeness of "Don Juan," but is enlivened by a tremendous melodramatic finish. The picture went over very big at a preview which I saw some time ago in Pasadena, despite that the production had not been cut down to footage. Dolores Costello will score a new triumph in this film.

"Noah's Ark," the Biblical feature, which will probably be made with a modern sequence as well, will be in production very shortly. It is one of the big ones on the Warner program, which also includes prominently "The Missing Link," with an African adventure theme, starring Syd Chaplin and "Black Ivory," historical, dealing with the annexation of Louisiana.

"The King of Kings"

All else in the Producers Distributing schedule seems to pale when compared with De Mille's "The King of Kings." It is a production of magnitude, that is unrivaled in the present. The film will probably be finished shortly after the first of the year, and will be first shown appropriately during the Eastern season. I have been on the set a number of times and watched the scenes in the making, and feel that it may be said that they will differ from any previous De Mille picture in every respect. The mob scenes are remarkable, because they are enacted by actors who have, in days gone by, been stars themselves in some instances. The leading roles are cast in admirable fashion, and great performances are being given by all the more dramatic principals, with H. B. Warner presenting a serene impression of The Christ.

Newsreel Cutting Results in Cash Adjustment

A PRECEDENT was established for the guidance of Iowan exhibitors when the case of cutting out part of a newsreel came up before the Arbitration Board of the Des Moines Film Board of Trade. The case was of the Circle Theatre at Ottumwa and a Cedar Rapids house.

The Film Board of Trade awarded a cash adjustment to the man receiving the depleted film because the film had been cut out by the previous exhibitor.

With Doug and Mary approaching the start of their pictures, Norma Talmadge beginning work almost immediately, and John Barrymore well along toward the completion of "The Beloved Brute," the United Artists situation is distinctly favorable. They will have a big winter season of production. The Barrymore film is going to be very romantic and very novel as to settings. It promises a rare appeal, particularly to the discriminating theatregoer, although its popular interest will doubtless also be noteworthy. Charlie Chaplin will have "The Circus" completed, probably toward the close of the year, with the film release tentatively projected in January or February.

Harold Lloyd's new comedy will soon be showing, and altogether, with the Langdon, Syd Chaplin, Buster Keaton and others, there is every sign of a great year for comedy. First National, especially, appears well provided in this regard. Colleen Moore's "Twinkletoes" has a dramatic theme, and will probably bring a big response from those who enjoy the best evidence of her acting ability.

"Uncle Tom's Cabin" is progressing steadily now. The delays seem to be all over, and the latest understanding is that the film that was originally taken will be used in great part. The company has been working on a location in Tennessee, and the results are reported eminently satisfactory.

"Uncle Tom's Cabin" is Universal's biggest enterprise, and there is no question about its gaining the widest recognition because of the interest that still exists in Harriet Beecher Stowe's famous classic."

Films Show Immigrants American Ideals

Free Service Inaugurated on All United States Lines Ships Through Hays Organization; M. P. P. D. A. Head Explains Idea

THE Motion Picture Producers and Distributors organization this week inaugurated a new film service in the free exhibition of films in the steerage cabin of the United States Lines ship "Leviathan." It is the aim of the Hays organization to teach Americanization to incoming passengers in the steerage of transatlantic vessels through the medium of the motion picture.

A one-reel picture titled "Immigration," and selected parts of "Abraham Lincoln," were the films projected on board the "Leviathan" while a distinguished group of visitors looked on. It is the intention of the Hays group to show pictures in the ships of other lines as soon as arrangements can be completed.

Immediately following the inauguration of the service on board the "Leviathan" a luncheon was given at the Waldorf-Astoria Hotel, New York City, in honor of Secretary of Labor Davis and Dr. John H. Finley, chairman of the Council on Adult Education of the Foreign-born, at which representatives of more than a hundred civic organizations interested in the education of immigrants were present.

Will H. Hays addressed the gathering, telling of the new uses which have been found for motion pictures. Mr. Hays said in part:

"The primary purpose of the motion picture is, of course, to furnish entertainment for the people. That is a most important function, for just as you serve the leisure hours of the masses so do you rivet the girders of society. . . .

"But the motion picture is not limited to entertainment. Two other great major services are possible for it. It can and does instruct—a truly noble purpose.

"It can and does bring the people of the earth to know one another better—to understand. And when men understand they do not hate, and when they do not hate they do not make war.

"In no other group that I can think of can the motion picture combine these three qualities for more definite service than in a group of immigrants.

"The sorrow of parting is still upon many of them. They need amusement. The motion picture can give them that entertainment. They need to have their faith renewed. They are coming to a strange land, to live among strange people. Their language in most cases is different. Their customs are different. Their clothes are different. What is America like, they ask themselves?

"Here is the motion picture to show them—to teach them. And then there is the greater need for understanding. We are all too prone to be suspicious of those whom we do not know. The motion picture will teach that lesson of understanding.

"Between 400,000 and 500,000 immigrants will come to America this year. After next July 150,000 will come annually. They will be selected men, women and children. Our responsibility for the good citizenship of those 150,000 immigrants is measured by our opportunities.

"That these people are eager for training in American customs and ways is self-evident. There are 50,000 students in the evening schools of New York City today, and 90 per cent of them are foreign born.

"Last year 35,000 immigrants in New York City became citizens.

"You know the value of *seeing* in education. The thing seen, of course, makes upon us the quickest, the deepest, the most lasting impression. No matter how vivid may be the verbal narrative of it, reports cannot stir us or affect us like the actual visualization of that same happening.

"And besides, we are dealing in this instance with men and women who do not speak our language. They cannot understand our tongue. They cannot read our books. They have to be shown. The motion picture is the one universal language. There will not be an immigrant aboard one of your ships who cannot understand what he sees on the screen."

Pettijohn Letter Sent to Film Boards

Encloses Copy of Hays' Reply to Steffes Affirming "Hands Off" Policy; H. M. Richey Issues Statement on Arbitration

THE letter written by C. C. Pettijohn, General Counsel of the Film Boards of Trade, to the thirty-two boards in film centers throughout the country, reiterates assurances made by Will H. Hays in his reply to the letter of protest signed by representatives of the nine exhibitor units which met at Battle Creek, that everyone should keep "hands off" of the various boards of arbitration. Mr. Pettijohn's letter enclosed a copy of the Hays reply, written to William A. Steffes, chairman of the special committee on arbitration named at the Battle Creek convention. It was addressed to the presidents of all Film Boards and was written under date of November 1. Following is the text of Mr. Pettijohn's letter:

"Please read the attached copy of Mr. Hays' letter to Mr. Steffes at the next meeting of your board and instruct your secretary to read it, or furnish copies of same to any absentees.

"This letter of course not only states the position of Mr. Hays and the Home Office of Film Boards of Trade, but is the natural, sensible, logical opinion of everyone in the industry who has our splendid Arbitration system at heart. There is not, and cannot be, any difference of opinion on this whole subject matter.

"It is your duty as President of your Board to see that this whole matter is intelligently discussed and understood by every member of your Board."

The Hays letter referred to was published in part in last week's issue of this publication. In it Mr. Hays affirms the "hands off" principle and approves the stand of the Battle Creek arbitration committee, that members of boards must be left free from outside influence and suggestion in arriving at decisions on cases, and that "equity and justice" alone should be the consideration in deciding disputes between exhibitors and distributors.

The Pettijohn letter was written following a request by Mr. Hays that a communication of the nature suggested in the Steffes letter be sent to all local Boards by the Home Office Film Boards of Trade. In addressing it to the presidents of each of the thirty-two Film Boards, Pettijohn is acting on the request made in the "protest letter" that a communication from the home office should be sent to members of Arbitration boards, reminding them that "justice and equity" must be their chief and sole consideration.

A statement issued this week by H. M. Richey, president of the Michigan Theatre Owners, declared that the "answer sent by Mr. Hays (to the letter from the Battle Creek convention representative) is unsatisfactory to Michigan and I think to several states who attended the conference."

In view of Mr. Richey's mention of the necessity for a declaration from Mr. Pettijohn or the Home Office of the Film Boards of Trade in the form of a letter instructing Board members that they "are to be disinterested parties to every controversy" and the absence of reference to the communication sent by Pettijohn on November 1st, it is probable that the Richey statement was made previous to publication of that letter and without knowledge of it.

Discussing the Hays reply, Richey takes issue with a reference in the letter to "arbitration rules," asking "What are these rules?" and, quoting one of them providing that "the board of arbitration shall have no power to adopt or apply any rules which shall be at variance with any of the provisions of the Standard Exhibition Contract" or any other contract between the parties, declares that this "nullifies the provisions which state that the Board may adopt its own rules of procedure and practice."

"Again in the answering letter Mr. Hays says that the Board can arbitrate only on 'those questions that are arbitrable!' " the statement continues, and Mr. Richey asks: "In the first place who is to decide what questions are arbitrable? The Home Office of the Film Boards of Trade or the local arbitration board?"

Quoting a reference from the Hays letter to the effect that arbitration boards in dealing with arbitrable questions "must keep strictly within the law," Mr. Richey says that Michigan Theatre Owners are not lawyers and are not willing to match wits with men of another profession in mentioning a recent instance when Charles Beecher Warren appeared at a Board meeting to defend Metro-Goldwyn. "They are willing," he declares, "to attempt to settle differences within the business in the language of the business.

"Michigan Theatre Owners, in taking the above stand, are not doing it with an idea of embarrassing any one and not without full appreciation of the sincerity of the letter from Mr. Hays. Were that same sincerity of purpose reflected right down the line from him to the points of contract his letter might be satisfactory.

"There is a question in the minds of Michigan Theatre Owners whether the system of having three interested parties and three somewhat interested parties to controversies will ever constitute a thoroughly impartial arbitration board. For the fact cannot be denied that when Exchange Managers are called on to decide cases involving points which sooner or later will apply to themselves, there is a question whether they are not human and won't attempt to decide against the Theatre Owner. For they are a part of a small, compact group with all of the arbitrable problems, common problems to them, while the Exhibitor members, while still interested parties to, are a part of a large unwieldy mass, with far less in common with the Exhibitor who is a part of the controversy.

"In the main Exhibitors who are picked for Arbitration Boards are men who, because of their good reputations seldom have arbitrable differences with Exchanges and therefore they have very little in common with the Exhibitor who has the claim.

"The theory of arbitration, no one can question. The present methods of arbitration, the rules under which the Board is operating, and the result attained is not satisfactory and until these necessary changes come, Michigan Theatre Owners do not feel they are doing justice to themselves or to the whole system of arbitration if they continue."

New South Wales Suspends Tax Imposition

WORD emanating from Sydney in Australia has it that the Province of New South Wales has postponed for a period of three months all action on the shilling and pound tax. The opinion persists throughout the industry that although the tax suspension is only temporary it may readily become permanent.

The shilling and pound tax was to be effective this week. It derives its name from the fact that the Australian Government was to collect a tax of one shilling for every pound sterling of motion picture revenue taken out of New South Wales. The primary motive of the measure was to check the flow of money earned in Australian motion picture houses to the treasuries of the New York home office distributors.

The distributor association which operates through Australia is generally said to be responsible for the present postponement.

American Arbitration Assoc. Issues Handbook Guide

Through the co-operation of Charles L. O'Reilly, of the Theatre Owners Chamber of Commerce, and Charles C. Pettijohn, of the Film Board of Trade of New York, the American Arbitration Association announced on Monday, November 8th, that an appropriation had been authorized for the issuing of a handbook as a guide for the use of commercial arbitrators. The contribution had been made through the interest of Sol Raives, Vice-President of the Chamber and Chairman of its Arbitration Committee. The Chamber and the thirty-two Film Boards of Trade throughout the country have all had wide experience in the arbitrating of disputes and the handbook prepared by the association and placed at the disposal of arbitrators in all trades, will prove useful in the conduct of a case. It will be non-technical and non-legal, so that any layman can readily apply its form of procedure.

F. P.-L. Board of Directors Declare Quarterly Dividend

At a meeting held recently the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable January 3, 1927, to stockholders of record at the close of business on December 15, 1926. The books will not close.

Eschmann Appoints Branch Feature Sales Managers Throughout Country

E. A. ESCHMANN, Manager of the feature sales department of Pathe, this week announced the line-up of branch feature sales managers throughout the country with one exception.

The men selected are: Dallas, F. B. Rogers; Denver, E. Gerbase; Los Angeles, L. C. Thompson; San Francisco, F. E. Lane; Seattle, George Ekre; Butte, Joe Solomon; Portland, Wm. Drummond; Salt Lake City, Able Davis; St. Louis, Roy Dickson; Des Moines, H. Frankle; Kansas City, A. H. Levy; Memphis, M. Mitchell; Milwaukee, F. M. De Lorenzo; Minneapolis, Eph Rosen; New Orleans, Ed. Kennedy; Oklahoma City, Jack Brainard; Omaha, B. G. Sturgess; Atlanta, W. G. Minder; Charlotte, J. Hicks; Cincinnati, H. Danto; Cleveland, T. G. Colby; Detroit, J. W. MacFarland; Indianapolis, Edw. J. MacIvor; Albany, A. J. Pincus; Boston, Ben Rogers; Buffalo, J. M. Sitterly; New Haven, I. Hanover; Chicago, Paul Bush; New York, Phil E. Meyer; New Jersey, E. T. Carroll; Pittsburgh, Jack Withers; Washington, Ed. Heiber.

Eucharistic Film Has Premiere

Many Notables of Church and Laity Attend; Labor Secretary and Hays Speak

THE official motion picture of the twenty-eighth Catholic Eucharistic Congress had its premiere at the Jolson Theatre, New York City, on last Monday evening, before a representative audience composed of the Catholic clergy and laymen. Monseigneur C. J. Quille, general secretary of the Congress, who acted as master of ceremonies, addressed the audience before the screening telling of the decision to make a film history of the Congress and the cooperation extended by the Fox Film Corporation which handled the filming of the picture and turned over to the Congress the completed film entirely without charge.

Msgr. Quille then introduced Secretary of Labor Davis, who bore a message from President Coolidge, and following Mr. Davis, Will H. Hays addressed the assemblage.

The keynote of Mr. Davis' address was his remark to the effect that he believed religion was the deepest thing in the soul of man. "Show me," he said, "a man with religion in his soul and I'll show you a great citizen of the United States."

Mr. Hays said religion is the one essential industry in the world. "To belong to no Church is dangerous," he continued. "Religion needs to be invigorated and reimpressed by external ordinances, by stated calls to worship, and by the salutary influence of example."

He next pointed out that the value of the motion picture has just begun to be realized. With the aid of the motion picture the Eucharistic Congress will go to the farthest corners of the earth with its message of Faith, and the voice of religion will be carried to those who could not attend.

Mr. Hays next traced the origin of the Catholic Church in Chicago and spoke of what the Congress would do for all creeds. He ended by saying: "The Eucharistic Congress was an international event. The motion picture is the international agency of entertainment, instruction and understanding. It is well that so universal an event should have so universal a medium for expression."

A striking prologue arranged by S. L. "Roxy" Rothafel preceded the photoplay. Otto A. Singenberger, who directed the children's choir at the Congress and who is musical director of the St. Mary-on-the-Lake Seminary, Mundelheim, Ill., cooperated with Erno Rapee on the musical score, which was strikingly effective and which had the audience humming throughout the showing.

Following the New York presentation the film will be road showed in the principal cities and then generally released. It will open in Boston at the Boston Opera House, November 21st. A special committee, headed by Msgr. Quille, has been set up in New York.

Mikado in St. Louis Joins St. Louis Amusement Co.

The Mikado Theatre, 5955 Easton Avenue, St. Louis, Mo., is the latest house to be added to the St. Louis Amusement Company's circuit of neighborhood houses which now numbers twenty-nine theatres without counting the Ambassador, Missouri, Grand Central and West End Lyric, the property of Skouras Bros., who, in association with Harry Kopler, are controllers of the St. Louis Amusement Company. The Mikado seats slightly more than 1,600 and is regarded as one of the leading outlying houses of St. Louis. Maurice Stahl and R. Laventhal continue to hold stock in the Mikado and the former remains as manager of the theatre.

It is understood that as a result of the deal whereby the Mikado comes into the St. Louis Amusement Company circuit that organization has abandoned, for the time being at least, plans for a $1,000,000 theatre, store and apartment building to be erected on the Mikado Airdrome site at Hamilton and Easton Avenue.

Chicago Favors Continuance of Daylight Saving

The recent vote on daylight saving shows that more Chicagoans than ever favor its continuance. In 1922 the daylight saving measure carried Chicago by a margin of 61,160; last Tuesday the margin in favor of its continuance was close to 200,000 votes. While the daylight saving works a hardship on many theatres, motion picture theatre owners have become convinced that they must worry along with the law as it stands.

Hancock, Kinograms Editor, a Convalescent

H. E. Hancock, news editor of Kinograms, the news reel released by Educational, is confined to the Parkwest Hospital, 170 West 76th St., New York, after being operated on for appendicitis. The operation was performed by Dr. Robert Emmett Walsh, of New York.

New Atlantic Film Production Incorporated at Boston

New Atlantic Film Production, Inc., has been incorporated at Boston with capital of $100,000. Incorporators and officers are: President, Daniel Hall, Boston; treasurer, Frank Whitney, 516 Pleasant Street, Malden; clerk, Paul Zuver, Melrose, Mass.

Hays Fire Prevention Film Shown at Boston

THE premier showing of "Reel Exchange," the Hays organization motion picture which is to be used in fire protection and fire prevention work, was shown at Loew's State Theatre in Boston on November 5th. It elicited enthusiastic response from the large audience composed of several hundred managers and employers of the city. The picture is a visualization by J. S. McLeod of Metro-Goldwyn-Mayer Distributing Corporation of the results accomplished by the Fire Prevention Committee of the Hays Organization, whose activities have greatly reduced the quota of fire hazards and generally increased the efficiency of exchange operation. The picture is also the result of the cooperation of the national distributing companies and the Eastman Kodak Company, each of whom shared in its making under Mr. McLeod's supervision.

At the showing of the "Reel Exchange" the audience was addressed by Franklin H. Wentworth, head of the National Fire Protection Association; General Chas. H. Cole, former Fire Marshal of Massachusetts; Chief D. S. Sennott of the Boston Fire Department; E. C. Hultman, Fire Commissioner of Boston: Major Sydney H. Cliffe, Commissioner of Public Safety; Timothy M. Murphy, Assistant Fire Marshal; Chief George Johnson, executive officer of the International Association of Fire Chiefs; Hickman Price of the Hays' Organization; J. S. McLeod of Metro-Goldwyn-Mayer Distributing Corp.; Henry Scully of the United Artists and President of the Boston Film Board, and R. C. Cropper of Pathe, Chairman of the Boston Film Board Safety Committee.

Vitaphone Plans Rapidly Expanding

Rumors of Week Hint at Important Affiliations; Deal With Brunswick Closed; Fox-Phonofilm Matter Pending

SHROUDED in secrecy and marked by conflicting reports and contradictory denials, stories gained circulation this week indicating that highly important developments are to be expected in connection with Vitaphone—developments so far-reaching that they are likely to affect the entire amusement industry.

The chief report was that negotiations were under way between Vitaphone and Famous, First National, Metro-Goldwyn-Mayer, United Artists and P. D. C. by which all specials of these companies would be fitted with Vitaphone synchronized music scores. Each of the five companies would, according to the most authentic version of the story, buy a 10 per cent. interest in the Vitaphone corporation.

This report was flatly denied by executives of all five film companies. In other quarters, however, the story was merely branded "premature," and there were strong indications that the plan was at least receiving serious consideration.

Credence was lent to it early in the week by the announcement that "Old Ironsides," opening for an extended run at the Rivoli, New York, in December, would have Vitaphone accompaniment. This plan was reported dropped on Tuesday evening, however, no reason being given.

Such a move on the part of five companies would, it is pointed out, place Vitaphone in an extremely strong position. With the assurance of being able to obtain Vitaphone records on all the specials of these five companies, any exhibitor might feel justified in installing the necessary Vitaphone apparatus.

The Vitaphone Corporation entered into an arrangement with the Brunswick, Balke, Collender Company this week whereby it has made another big advance in securing the exclusive services of noted singers, instrumentalists and artists in the musical world. By virtue of this arrangement the Vitaphone Corporation secures license to enter into exclusive contracts with all the artists controlled by the Brunswick, Balke, Collender Company.

Among the Brunswick artists already registered under this arrangement are the New York Philharmonic Orchestra, Al Jolson, and the Vincent Lopez Orchestra. The right to negotiate with other Brunswick artists is now being exercised by the Vitaphone Corporation.

At the time the Vitaphone Corporation was formed to handle the destinies of the instrument, a contract was entered into with the Victor Talking Machine Company for the exclusive privilege of the services of all the artists under contract to that company. An arrangement was also entered into with the Metropolitan Opera Company for the exclusive privilege of negotiating for the services of all of its artists. The Vitaphone Corporation in making the new announcement adds to it the fact that the arrangement made with the Brunswick, Balke, Collender Company does not in any way alter the contracts and arrangements made with the Victor Company and the Metropolitan Opera Company.

The deal between Fox and Phonofilm is still hanging fire, it was learned this week. The original option, held by Fox, expired on November 7, and was renewed for one week.

Negotiations between Fox and the General Electric-Radio Corp. group for the Pallotophone have apparently been discontinued, according to the best information obtainable.

While no official statements could be obtained, it appears likely that the Fox-Phonofilm deal will finally be consumated. It was reported this week that Fox, for example, had agreed that the name of Lee DeForest, inventor of Phonofilm, would be used on pictures with Phonofilm accompaniment, and other concessions were also made. This would indicate that Fox contemplated taking up the renewed option, which would mean that the Phonofilm Corp. would come under control of Fox, and further work to perfect the device would be carried on jointly by the two concerns.

British Film Imports Show Decline

Re-exports Increasing; Department of Commerce Figures Point Out Effect of Varying Import Levies by England

FOR the first nine months of the current year imports of motion picture films into Great Britain totaled 39,875,000 linear feet, as compared with 170,587,388 linear feet in the corresponding period of 1925 and 79,191,000 linear feet in the first nine months of 1924, according to advices from the Consul-General at London, made public by the Department of Commerce.

Re-exports of film during the first three-quarters of 1926, however, totaled 22,051,000 linear feet, as contrasted with 12,071,000 linear feet in the comparative period of the year before and 12,506,000 linear feet in the 1924 period. Hence the net aggregate imports totaled only 17,824,515 linear feet in the first nine months of 1926; 158,516,476 feet in the 1925 period and 61,685,370 feet in the nine months of 1924.

As compared with the first nine months of either of the two preceding years, British imports of blank films, which predominate among receipts of film from abroad, have suffered this year far more severely than those of either positive or negative films, the report states. Imports of blank films amounted to only 24,209,546 linear feet in the period under discussion, while in the similar period of 1925 they totaled 122,316,370 linear feet, and in the same months of 1924, 53,994,350. Re-exports of this type of film during the first nine months of 1926 amounted to 16,820,887 linear feet; in the 1925 period they were only 3,612,216 linear feet and in the 1924 period, 6,342,449 linear feet.

British receipts of positive films declined during the period in question to 11,033,297 linear feet, with re-exports totaling 2,591,812 linear feet. In the similar period of 1925 they amounted to 40,329,532 linear feet and re-exports were 3,997,955 linear feet. In 1924 these receipts totaled 20,257,269 linear feet with re-exports amounting to 2,992,014.

Imports into Great Britain of negative films totaled 4,632,981 linear feet and re-exports, 2,637,610 in the period under discussion; 7,941,486 linear feet and re-exports of 4,460,741 in the 1925 period and 4,939,848 linear feet and 3,171,634 linear feet of re-exports in the 1924 period, according to the report.

In considering the course of British imports of these films during the first nine months of this year it is necessary to consider that toward the end of April, 1924, the then British Chancellor of the Exchequer announced that the Government would not renew the customs duty on imported films as on and from August 1 of that year, and that the natural result was a very considerable decrease in such imports during the ensuing three months, and a large increase immediately thereafter. Also, it should be recalled that, at the end of April, 1925, the present Chancellor of the exchequer gave notice that the duties would be reimposed on the first of the following July, an announcement which had the effect of greatly enlarging imports prior to that date.

It is reported in England that the surplus of film imports in the first half of 1925 has now been absorbed gradually, the total imports from July to September of this year amounting to 17,700,000 linear feet as compared with 16,000,000 linear feet in the same period of 1925. As a matter of fact there has been a steady growth of imports in each of the three months, July, August and September, the July total amounting to 4,349,000 linear feet, the August imports 6,513,000 linear feet and those in September totaling 6,839,000 linear feet.

Sale of Pantages Franchise to Greater Southern Enterprises

UNDER an agreement arrived at between Pantages and Greater Southern Enterprises, the latter company has purchased at a price of $100,000 a twenty-year franchise for Pantages vaudeville in all cities and towns of the South, with Memphis and Atlanta possibly excluded.

A combination house in Birmingham, Alabama, and others in five other Southern cities, are said to be the theatre circuit's preliminary plans. Negotiations are now under way for the acquisition of the Birmingham house. The closing of the Birmingham deal follows closely upon a contract with Universal for Pantages vaudeville at the Candler, now under construction in Atlanta. In addition to the Southern expansion, Pantages has been fortifying his position in the Middle West, preparatory to his expected entry into the Eastern field. He also is building and acquiring houses on the Pacific Coast and in Texas.

Rowland Returns From Europe

First National Official Signs Natalie Barrache, Russian, and German Director and Star

RICHARD A. ROWLAND, vice-president and general manager of First National, returned from Europe this week on the "Olympic," bringing with him a triumvirate of foreign talent—Natalie Barrache, famous Russian star; Maria Corda, German stage and screen luminary; and Alexander Korda, one of the foremost UFA directors.

After a brief stay in New York Natalie Barrache will go to California to start work on a picture based on the romantic incidents of her life, and since the Russian revolution. The Kordas will also go to the West Coast.

Mr. Rowland met the Russian actress in Paris, where she had gone to consider a contract for leading roles. Impressed by her extraordinary beauty and obvious talent, the executive offered her a contract to come to America, which was accepted. In Berlin he found Korda and likewise signed him.

Richard A. Rowland

Mlle. Barrache's family was of the aristocracy and it was in an atmosphere of wealth and breeding that she was reared. After the revolution, she took up dancing as a means of livelihood. Her triumphs were even greater when she embarked upon an acting career before the motion picture camera and on the stage of Moscow, Petrograd and Paris.

Alexander Korda is the winner of the International Film Exposition prize of 1920. This was awarded the UFA director for two brilliant pictures, "The Sunken World" and "Rulers of the Sea." His first picture of international reputation was Mark Twain's "Prince and Pauper," which he made in Vienna. This film has been shown in America.

Korda's most recent films are "A Modern Dubarry" and "Dance Fever," both of which productions star his wife. It has not yet been announced what pictures he will direct for First National at Burbank.

Maria Corda, since the war, has held a preeminent place on the German stage and screen.

Fraulein Corda is a celebrated beauty and the popular idol of the German people. When last summer there was a rumor that she was preparing to leave for Hollywood, the newspapers were full of impassioned pleas for her to remain. She consented for a time, but finally accepted Mr. Rowland's offer to make pictures for First National. Among her best known starring pictures are "The Last Days of Pompeii," "Sampson and Delilah," "The Tragedy in the House of Hapsburg," "The Slave Queen," "A Modern Dubarry" and "Dance Fever," now on its way here.

The acquisition of these three foreign screen personalities is, according to Mr. Rowland, just another step in the direction of internationalizing motion pictures and giving them greater world appeal.

Colorado Springs Theatre Co. Loses on Sunday Shows

The second legal battle of the Colorado Springs theatre owners who were fined in municipal court last summer because they operated on Sunday, took place last Thursday and Friday in the county court to a jury. The jury returned a verdict of guilty and the Burns Trading Company operating the Burns Theatre was fined $50.00. The Burns case was the only one of the three appeal cases to be tried. It was agreed that pending an appeal of this case to the Supreme Court of the state the America Theatre and the Rialto Theatre cases would not be tried. Last summer these theatres operated Sunday shows in the face of an ordinance prohibiting Sunday amusements "for pay." The theatres attempted to get around the ordinance by admitting everyone free to the show, but asking for a voluntary contribution during the exhibition. They were each fined $200.00 and costs in the municipal court, each appealing to the county court.

Decisive Sundays Victory in Minnesota Town

Sunday shows won at Thief River Falls, Minn., in the recent election and an ordinance to prohibit Sunday pictures at Hamburg, Ia., was defeated there by the city council.

At Thief River Falls the defeat was overwhelming, the vote standing 696 against and 1,024 for Sunday shows, which are now the custom.

At Hamburg, the city council was deadlocked, two members for and two against the proposed ban, with one member refusing to vote and thus killing the project.

Sen. Lipowicz, T. O. of N. Y., in Automobile Accident

In an automobile accident in Buffalo, N.Y., last week, Senator Leonard R. Lipowicz, of that city, owner of a motion picture theatre, was so badly injured that he was removed to a hospital. Senator Lipowicz's car collided during the early morning hours with an automobile bus operated by the city. The muscles on one side of the Senator's jaw were severed by broken glass and there was a large loss of blood before the injured man could be cared for at the hospital.

"Sweet Rosie O'Grady" at California in 'Frisco

AT the California Theatre in San Francisco, Columbia's production of "Sweet Rosie O'Grady" was given its world premiere beginning the week of October 18th. In conjunction with Paul Whiteman's orchestra the picture established a record house for attendance and receipts. "Sweet Rosie O'Grady" promises to head the list of this season's Columbia products. Exhibitors' interest in the production is manifested by the increased business in the Columbia exchanges. The Cameo in Pittsburgh is one of the key-city theatres that have booked it for an early date.

Anti-Foreign Campaign in Italy

Government Uses Big Poster Drive to Pave Way for Restrictions on Imports to Create Domestic Industry

RESTRICTIONS on the importation of motion picture films as a step toward the creation of a domestic industry are under consideration in Italy, it is reported to the Department of Commerce at Washington by the American vice-consul at Rome. A committee has been appointed by the ministry of national economy to investigate the situation.

The "Mussolinization" of the industry, it is declared, is being received favorably by the public as an indication of the measures which are being adopted by the Italian government to improve the economic situation. The way for the movement was paved by a big publicity campaign in which posters urging the necessity of increasing the domestic output of motion pictures and calling attention to the amount of money paid annually to foreign producers were used.

The volume of the Italian trade in motion picture films is indicated by statistics which show that in 1925 the total of sensitized films imported into Italy was 101,576 kilos, valued at 12,426,794 lire, as compared with 80,253 kilos valued at 5,532,866 lire in 1924, and 68,707 kilos with a value of 5,542,495 lire in 1923. Receipts from abroad of exposed films totaled 16,281 kilos valued at 8,213,925 lire in 1925; 13,313 kilos valued at 13,069,478 lire in 1924, and 15,873 kilos with a value of 13,223,249 lire in 1923.

Exports of sensitized unexposed films from Italy in 1925 amounted to 3,780 kilos valued at 300,823 lire; 3,435 kilos worth 393,095 lire in 1924, and 4,504 kilos with a value of 705,527 lire in 1923. Exports of non-sensitized unexposed films totaled 104 kilos valued at 28,000 lire in 1925; 675 kilos worth 113,406 lire in 1924, and 1,316 kilos valued at 177,160 lire in 1923.

Exports of exposed films have shown a steady increase in volume during the last three years, although the value of these exports expressed in lire decreased sharply in 1925. In that year the exports of this type of film amounted to 26,652 kilos, with a value of 11,168,714 lire. In the year before they totaled only 16,921 kilos, but were valued at 32,541,030 lire. In 1923 the total was 12,650 kilos and 6,744,700 lire.

Great Britain, according to the Italian statistics, was the leading source of Italian motion picture film imports in 1925, with Germany second, the United States third, and France fourth. In 1924 Germany led as a supplier of the Italian demand, while Great Britain, the United States and France followed in the order mentioned.

It is generally estimated in Italy, however, that approximately 65 per cent of the films exhibited there are of American production, 15 per cent of Italian make, 10 per cent German, 6 per cent French and 3 per cent Austrian. The disproportion between the imports of films from the United States and those from other countries viewed in the light of the estimated percentage of American productions displayed, probably is accounted for by the fact that many of the pictures produced in this country are imported by and re-exported to Italy from one of the other countries mentioned in the import statistics.

25 New Theatres in Publix Expansion

Before March, Nine with Seating Capacity of 20,550 Will Open; Six Already Opened Since January 1

PUBLIX has twenty-five theatres as part of its immediate expansion program, which will be nation-wide in scope. These are under construction, planned or in prospect. The seating capacity of the twenty-five will be about 54,250. The average seating capacity is 2,500, the largest being the 5,000-seat Brooklyn Theatre, ranging down to two 750-seat houses in Florida.

Before March, nine theatres seating a total of 20,550 will start business. Three are scheduled to begin this month, three more in December, one in January and two in February.

Ten additional houses will open in the spring, their exact dates not having been set. They will seat 17,450. Five of these are located in Florida, which is the scene of extensive operations by Publix.

In contemplation, are six other houses, representing a seating capacity of 16,250. Six theatres have been opened since January, with seating capacity of 11,398.

The following houses have opened since the beginning of 1926:

Date	Theatre	Location	Seats
January	Olympia	Miami	2,800
Sept. 10	Florida	St. Petersburg	2,500
Sept. 30	Stadium	Woonsocket, R. I.	1,500
Oct. 8	Jersey	Morristown	1.500
Oct. 15	Tampa	Tampa	2.000
Oct. 28	Flagler	Miami	1,098
			11,398

Openings of other theatres are planned as follows:

Date	Theatre	Location	Seats
Nov. 15	Keith's Georgia	Atlanta	2.400
Nov. 19	Paramount	New York	3,850
Nov. 22	Colorado	Pueblo	1,500
Dec. 18	Texas	San Antonio	2.300
Dec. 26	Paramount	Palm Beach	1,000
Dec. 30	Metropolitan	Houston	2,500
Jan. 11	Kirby	Houston	1.500
Feb. 10	Farnum	Omaha	3,000
Feb. 15	Saenger	New Orleans	2,500
			20,550

Houses under construction and scheduled for opening next spring are:

Location	Theatre	Seats
Buffalo	Kensington	1,600
Birmingham	Alabama	2,250
Charlotte	Carolina	1,600
Denver	Metropolitan	2,600
Fort Worth	Texas	2,500
Jacksonville	Florida	2,600
Lakeland, Fla.	Lakeland	1,800
Lakeland	Florida	750
Miami	Cocoanut Grove	750
Miami Beach	Valencia	1,000
		17,450

Theatres contemplated, but plans for which are not completely set or on which construction dates have not been set:

Location	Theatre	Seats
Brooklyn	Brooklyn	5,000
Buffalo	Metropolitan	3,500
Knoxville	Tennessee	
St. Joseph	Missouri	2,000
Seattle		3,000
Woodland, Ore.		2,750
		16,250

Ringlings Take Action to Enjoin Circus Film

AN injunction against a group, including Finkelstein & Ruben, of Minneapolis and Film Booking Offices, has been issued by a Minneapolis federal judge in connection with "Bigger Than Barnum's," an F. B.O. picture. A hearing was scheduled for this Saturday.

The complaint is based on an alleged fire scene and the use of wire acts without nets. While no information was forthcoming in the absence from New York of Joseph P. Kennedy, those close to the situation felt that it was unlikely that two executives of the type of Mr. Kennedy and John Ringling would find it necessary to resort to litigation to settle the matter satisfactorily. It is possible, however, that the case might be gone through with to establish a definite legal precedent in matters of this sort, as they might also affect "The Greatest Show on Earth."

No'west Unit Divorces Other Activities From Distribution

The exhibitor unit of the Northwest plans a move whereby the distributing unit it sponsors will be divorced from all of the association's other activities. The association has obtained offices in the Loeb Arcade in Minneapolis. Three salesmen under the supervision of Edward McErlane comprise the sales staff: Joe Hasbrouck, J. S. Choan and H. H. Kopald. The association distributes Rayart and American Cinema product and has stated that the venture has proved "highly successful."

W. A. Steffes, president of the Northwest Exhibitor unit, launched the distribution plan to provide the necessary funds to carry on the organization work.

Harry Davis Theatres Taken Over by Stanley Company

OFFICIAL announcement was made in Pittsburgh, November 10, that the Harry Davis Enterprises, with important theatre holdings in that city, would be taken over December 1 by the Stanley Company.

The price is reported to be in excess of $3,000,000, and the theatres which will pass to Stanley control include the Grand, Davis, Schenley, Ritz, Olympic, Lyric and Nixon, all in Pittsburgh.

Harry Davis, in co-operation with James B. Clark, will continue the management of the theatres under the direction of the Stanley Company. This deal strengthens the position of Stanley as one of the dominating theatre chains in the country.

It follows the recent acquisition of four other large chains: Rowland & Clark, Pittsburgh; Crandall in Washington, D. C.; Fabian in New Jersey, and the Mark Strand interests. The Fabian unit has been acquiring theatres rapidly since its affiliation with Stanley.

M-G-M Meet Discusses Films

District Managers Convention in Chicago Addressed by Felix Feist

THE mid-year convention of Metro-Goldwyn-Mayer district managers, which was held this year at the Drake Hotel in Chicago on November 14-15, discussed the fortheoming productions of the company.

Felix Feist, General Manager of Sales and Distribntions, told of the ambitious schedule ready for the winter and spring months. Films soon to be released include "Bardleys the Magnificent," "The Scarlet Letter," Lillian Gish's new vehicle now playing at the Central, New York; "Valencia," starring Mae Murray; "Flesh and the Devil," starring John Gilbert and featuring Greta Garbo; "Tin Hats," the after-the-war comedy, and "Tell It To the Marines," starring Lon Chaney with William Haines featured, as well as other pictures.

District Managers present included E. M. Saunders, Western Sales Manager; W. F. Rodgers, Eastern Sales Manager; T. J. Connors, Southern Sales Manager; P. F. Burger, head of the Sales Promotional Department; A. F. Cummings, head of the Statistical Department; S. Eckman, Jr., New York District Manager; G. A. Hickey, Washington, D.C., District Manager; C. E. Kessnich, Atlanta, District Manager; S. A. Shirley, Chicago District Manager, S. D. Perkins, Denver District Manager; J. E. Flynn, St. Louis District Manager, and David Bershon, Los Angeles District Manager.

Gain in First National Assets

Yearly Statement Ending April 3, 1926 Shows Increase of $2,668,396

ACCORDING to the financial statement filed with the Commissioner of Corporations in Boston covering a period of a year ended April 3, 1926, the assets of First National Pictures show an increase of $2,668,396. Total assets are shown as $15,270,052, compared with $12,601,656 on April 3, 1925. The surplus increased $996,615, from $4,182,611, in 1925, to $5,179,226.

The balance sheet follows:

ASSETS

	1926	1927
Real estate	$424,277	$108,871
Furniture, fixtures and tools	390,838	364,617
Merchandise	185,104	234,480
Notes and accts. receivable	626 632	720,741
Cash	920,467	834,937
Securities	228,201	121,998
Deferred charges	248,906	83,771
Franchises	214,121	249,782
Attractions	10,285,442	9,053,665
Investment in other companies	1,746,064	828,794
Total	$15,270,052	$12,601,656

LIABILITIES

Preferred stock	$3 988,673	$4,520,780
*Common stock	1,281,377	1,281,377
Accounts payable	1,097,229	1,079,849
Notes payable	1,850,000	272,500
Miscellaneous accts. received	521,480	508,550
Mortgages	......	78,000
Deferred liabilities	......	677,989
6% Purchase money notes	960,000	......
Remit for foreign cost in abeyance	392,067	......
Surplus	5,179,226	4,182,611
Total	$15,270 052	$12,601,656

*Represented by 60,000 no-par shares.

Stanley-Mark Strand Offices Now in New York City

The head offices of the Stanley-Mark Strand Corporation have been moved from Buffalo to New York City, with the result that Walter Hays, whose home has been in Buffalo, will be seen more frequently along Broadway.

Exhibit. and Exchange Men Give Dinner for Schaefer

Exhibitors and exchange men of New England, on November 3rd, at the Copley Plaza Hotel, Boston, tendered one of the finest testimonial dinners ever given in New England when George J. Schaefer was honored in view of his elevation from the position of Famous Players New England district manager to that of Eastern division manager with headquarters removed to New York instead of Boston.

The dinner was excellently attended, the hall being just about able to contain the gathering. Mr. Schaefer was presented with a gold watch and wrist strap by ex-mayor James M. Curley, who acted on behalf of William P. Grey, New England, Olympia and Maine and the New Hampshire theatres of the Grey and allied circuits. Nathan Gordon, on behalf of the New England exhibitors and exchange men, presented Mr. Schaefer with a chest of silver containing 251 pieces engraved with the initials of the recipient.

Louis M. Boas was chairman of the occasion. Judge J. Albert Brackett of Roxbury was toastmaster. Guests and speakers included S. R. Kent, vice-president and general manager of Famous Players-Lasky Corporation; Philip A. Riseman, Middle-West Division Manager of Famous Players; Joseph Levensen, representing Moe Mark; Major Cliff, representing Governor Alvan T. Fuller, John H. Casey, representing Mayor Malcolm D. Nicholls of Boston, Nathan Gordon and Thomas B. Spry.

Assisting Chairman Boas on the committee, was Jacob Lourie, treasurer; Michael Alperin, secretary; guest committee, Judge Brackett, Edward O'Leary, Thomas B. Spry and Maurice N. Wolf; entertainment committee, Moe Silver, chairman; Joseph Brennan, Earl Crabb, Ralph Crabill and Victor Morris. Committee on arrangements, Harry F. Campbell, chairman; Harry Asher, W. H. Bradley, Silas Bunce, R. C. Cropper, Timothy Donahue, H. E. Elder, G. M. A. Fecke, L. J. Hacking, Joseph McConville, Abe Montague, M. E. Morey, Herman Rifkin, Henry Scully, John Scully, William Shapiro and M. N. Wolf. Honorary chairmen consisted of A. S. Black, L. M. Boas, Al Coture, Nap Demara, Abe Goodside, Nathan Gordon, Wm. P. Gray, I. J. Hoffman, Joseph P. Kennedy, J. M. Levenson, A. J. Locatelli, Jacob Louri, Moe Mark, S. Z. Poli, Max Schoolman, A. Silverman, Dr. A. Siskind, A. A. Spitz, M. F. Williams and Nathan Yamins.

George J. Schaefer, new Eastern Division manager of Famous Players-Lasky Corporation

Ohio Court Upholds Arbitration Rule

Supreme Tribunal Coincides With Decision of Cleveland Board; Penn. Exhibitors Threaten Outlaw Retaliation

WHAT is considered an auspicious victory for arbitration comes this week in the news that the decision of the Cleveland Board of Arbitration in the case of United Artists against the Ohio Amusement Company has been upheld by the Supreme Court. The Board decreed that the theatre company must pay the distributing organization the sum of $1,100 in lieu of rentals for a picture which the theatre company failed to play on the dates specified.

This case of the Ohio Amusement Company versus the Film Board of Trade is the final chapter of a disagreement that started last spring. At that time the Ohio Amusement Company and United Artists failed to agree on the date of availability of the picture, "The Bat", for houses in the Ohio Amusement Company Circuit. Failure on the part of United Artists to deliver prints of this picture on the date claimed as the first availability date by Ohio Amusement Company was the first step in the proceedure. Failure on the part of the Ohio Amusement Company to play the picture on the date claimed as the first availability date by United Artists was the second step in the controversy. Claiming breach of that part of the contract which provides for play or pay, the case was brought before the local board of arbitration. The board was tied. Three members favored the exhibitors. Three favored the distributor. In accordance with precedence, an arbitrator was named to hear the case and render a verdict. In this case the arbitrator was Attorney Leo Ulmer. It was claimed, and nobody denied it, that Arbitrator Ulmer heard the case, attended by the members of the Board of Arbitration, but that he rendered his decision alone and without conferring with the members of the board. This solitary decision was the basis of the claim of irregularity on the part of the Ohio Amusement Company. Attorney Thomas Kirby, of the law firm of Squire Saunders and Dempsey, brought out evidence that neither the by-laws of the Board of Arbitration, nor custom of former proceedure on like occasions, nor anything in the distributor's contract, demanded an award resulting from a conference of the arbitrator with the board.

The award rendered by Ulmer demanded the payment of $1,100 by Ohio Amusement Company to United Artists and that United Artists deliver to Ohio Amusement Company prints of the picture under discussion on the first available date agreeable to the Ohio Amusement Company. In accordance with Rule 4 of the by-laws of the Board of Arbitration, United Artists proceeded to impose security demands until the payment of the award. Attorney Sam Horwitz, representing the Ohio Amusement Company, claimed this imposition of security demand was in restraint of trade. The terms, he stated, were so harsh as to put an exhibitor out of business. This article in the by-laws was criticized by the United States Department of Justice and has lately undergone a modification.

Examination of witnesses showed that there have been approximately four arbitration cases in the local history of arbitration in which a tie occurred. J. J. Harwood, President of the Cleveland Motion Picture Exhibitors Association and Vice President of the M. P. T.O. of Ohio, gave testimony that in the single instance of a tie case in which he sat on the board, the arbitrator conferred with the members of the board before rendering a decision. In the other cases it was shown that the arbitrator alone rendered the decision.

Judge Reid held that in his opinion it was irregular for the arbitrator to render a decision alone, but that a decision should be reached by a board conference, that such a decision be given to the secretary of the board of arbitration in writing and signed by the majority members of the board sustaining the award. Nevertheless, because this particular award was not handled in this way, the judge could find no evidence of fraud or tentent of fraud, which, he claimed was the only point on which the Court of Equity could call the award void.

Maurice Safier, Central Division Manager for United Artists, was present at the hearing when Judge Reid rendered his decision.

If the Philadelphia Film Board of Trade carries out its ruling that an exhibitor operating in two shipping zones is liable in both on decisions rendered against him in this territory, the M.P.T.O. of Pennsylvania, will insist upon a reciprocal arrangement which will outlaw in arbitration the Philadelphia branch of any distributor who fails to comply with an arbitration decision in any exchange center.

This was made clear at the recent convention of the organization, and the association intends to carry out the mandate of the convention which took the form of a resolution on the reciprocal rule.

The convention also condemned the Film Board of Trade for calling upon non-members of the exhibitor association to act on the arbitration board, claiming an agreement which binds the distributor organization to sit only with members of the organization.

Kunsky-B. & K. Chain Starts Expansion

Plans Several Michigan Theatres; Publix-Saenger Combination Now Controls 12 Houses; 121 Now in Northwest Theatres Group

THE expansion program instituted by the Kunsky-Balaban and Katz combination is getting under way, with theatres planned for several Michigan towns outside of Detroit where the company recently opened the Michigan. A theatre is to be built at Birmingham, as one of the first steps, and the circuit now announces that a site has been secured for the proposed new house at Redford. It is estimated that this theatre will cost approximately $400,000.

In Detroit, it is the plan of the chain to extend its holdings through acquisition of a proposed East Side house. This theatre, which will be located at Gratiot and Harper Avenues, will have a three thousand seating capacity.

The Publix-Saenger Amusement Company affiliation, which was started about two years ago with the transfer of several important houses in Texas from the direct management of Famous and Publix to a then-new operating company in which Famous and Saenger were both interested, now controls 12 houses situated in Florida and Texas. The houses in Texas affected are the Old Mill, Dallas, Liberty and Isis, Houston and Capital, all located in Dallas.

When the formation of Publix-Saenger Theatres was announced, it was stated that the companies would operate jointly future acquisitions. The new holding company was not to involve theatres in the individual chains. However, in four Florida towns, eight theatres now come under the wing of the Publix-Saenger. The towns and theatres are: Gainesville, the Baird and Lyric theatres; Ocala, Dixie and Temple; Palatka, Grand and Howell, and Sanford, Milane and Princess.

Bringing the total of houses in the company's chain to 121, Northwest Theatres (Finkelstein & Ruben) has purchased the Miner in St. Cloud, Minn. The purchase ends competition in that city. For some time, Northwest has controlled the balance of the city's houses. The company, which operates in Minnesota, North and South Dakota and Wisconsin, is preparing to open a theatre at Minot, N.D.

Plans have been completed by Marcus Loew for a 4,000-seat theatre in Providence, R.I., to be added to his de luxe chain of theatres offering pictures and stage presentations. The plans call for an expenditure of more than $1,500,000, and construction will start by January 1st.

De Mille Denies Opposition to Merger of P. D. C. and Pathe; Wires Managers

(Special Dispatch to Motion Picture News)

LOS ANGELES, NOVEMBER 10.—The following telegram was sent today by Cecil B. De Mille to every branch manager of the Producers' Distributing Corporation:

"In view of the many published rumors concerning negotiations now under consideration by the Producers' Distributing Corporation, I wish to assure you that you may have no misgivings concerning the future. I am fully acquainted with the matter and you may be certain that, when arrangements are completed, our organization will be greater and stronger. There will be a big part in it for everyone who carries on now. Kind personal regards.

(Signed) "Cecil B. De Mille."

This telegram disposes of the rumor that Mr. De Mille is opposed to the contemplated merger between P.D.C. and Pathe. It also indicates that the P.D.C. personnel will remain intact when the deal is completed.

Neil S. McCarthy, attorney for De Mille and representing him in the merger negotiations, issued a statement in New York on Thursday flatly denying that the producer was opposed to the amalgamation in any respect.

M. P. T. O. A. Officials to Meet

Atlantic City Convention of Jersey Organization Takes on National Aspect as Result of Call

THE annual convention of the M.P.T.O.A. of New Jersey will assume a national aspect, as the result of a call sent out by Joseph M. Seider, chairman, to the members of the Administrative Committee of the M.P.T.O.A.

All other national officers and members of the national committee have been invited to be present, as well as available state and regional officers.

According to announcement from the M.P.T.O.A., a report will be made by Mr. Seider on what are described as "trustification processes and other drives to centralize control of the business."

The statement continues: "With all of the available facts laid before the meeting and such probable and possible results as business reasoning may suggest brought to light, the way will be open for such understandings as may be reached to safeguard the welfare of the independent theatre owner. A report of the proceedings with the conclusions reached and suggestions agreed upon will be given out from the meeting to the theatre owners and the public."

Arbitration will also be taken up, and national legislative programs will be laid out. "Theatre owners are inclined to do a little rodeo work themselves and take the legislative bull by the horns," says the announcement. "The proposal has been made that bills be introduced in all states where censorship is in existence, repealing the law."

"Strogoff" Premiere in Wash.

Presentation de Luxe for Universal Film de France Special, in Nation's Capitol

"MICHAEL STROGOFF," the Universal Film de France photoplay adapted from Jules Verne's novel, had its gala American premiere on Friday of this week in the Rialto Theatre, Washington, D. C. The premiere was under the patronage of Count de Sartiges, charge d'affairs of the French Republic in the absence of Ambassador Henri Beranger.

The Rialto Theatre has been redecorated and re-created.

The "Michael Strogoff" premiere was attended by about 2,000 persons, most of them especially invited guests of the theatre, the French diplomatic representatives in Washington and Universal. Among them will be an unusually large representation from the National Press Club, including the White House newspaper men representing dailies from all over the world.

A corps of exploiting men worked on the premiere, which marks the beginning of the marketing of the Cineroman-Universal production. Beginning the week, Universal sales executives and salesmen, under the instruction of Lou B. Metzger, general sales manager, are offering "Michael Strogoff" for early booking. Carl Laemmle, president of the Universal Pictures Corporation, has decided not to road-show this production. The official release date of the picture now is set as February 8, the birthday of Jules Verne.

In and Out of Town

H. M. HERBEL, newly appointed sales director for Universal's Western division, and Ralph B. Williams, sales director for the Southern division, have left New York for a trip of six weeks in their respective territories. This is Herbel's first trip around his new division while Williams is visiting his territory for the first time in several months.

ABRAHAM LEHR, general manager for Sam Goldwyn, sailed for London on the S. S. Homeric last Saturday, November 6th, to direct the staging of the London, Paris and Berlin premieres of "The Winning of Barbara Worth," Henry King's production based on the Harold Bell Wright novel. Mr. Lehr was accompanied by his wife. They will probably remain in Europe for several months.

JAMES R. GRAINGER, general manager of Fox Films, returned this week from a month's trip to the Coast. He brought back with him contracts with first run circuits on the West Coast and in the Northern Midwest. Mr. Grainger will remain in New York for two weeks and will then leave on a sales trip which will take him to all the principal key cities.

Bach Appointed to British F. N. Sales Post

As he was largely instrumental in the imposing sales record recently turned in by the First National Canadian exchanges, W. A. Bach was appointed this week by Bruce Johnston, manager of the First National foreign department, to the position of sales manager for the company in Great Britain under the general supervision of J. Franklin Brockliss, managing director. During the past year the Canadian territory ran up an average of 203 per cent over their quota in sales, the greatest volume of business done by First National in the Dominion. Though Mr. Bach has been general sales manager for First National Canadian for about a year, he has been a sales executive in the Canadian territory for the past eight years with other releasing organizations. He will sail on the George Washington from New York on November 24th in company with his wife and family and will make his headquarters in London. No successor has been named for his Canadian post.

Louis Rosenfeld, Columbia Canadian Manager

Louis Rosenfeld, of Toronto, formerly with Canadian Independent Films, Ltd., is now general manager of Columbia Pictures of Canada, Ltd., Toronto, which was recently incorporated under Canadian laws for the distribution of Columbia releases.

The headquarters of Columbia Pictures is at 21 Wilton Square, Toronto, and Columbia branches are established at Toronto, Montreal, Winnipeg and St. John. Mr. Rosenfeld has announced that Jules Levine is the manager at Montreal, while M. S. Bernstein is manager at St. John, N.B. He has not yet appointed a manager for the Winnipeg office and is in charge of he Toronto office himself.

Hal Hodes Again With "U" as Special Sales Agent

HAL HODES, old-time Universal man who during the past several years has been connected with the Short Films Syndicate, has resigned from that organization and re-entered the Universal organization which he left in 1920. Hs is now a special sales representative out of the home office and will confine his activities to "The Collegians" and "The Newlyweds and Their Baby" series of two-reelers. "The Collegians" are classified as "Junior Jewels," the highest rating on the Universal Short product sheet. "The Newlyweds" series is expected to enter that class next season. Mr. Hodes will spend one week in the New York territory and will then visit other important film centers in the interests of the two series.

Second Universal-Denny Production Finished

"The Cheerful Fraud," second Universal-Denny production of the current season, was completed this week at Universal City under the direction of William A. Seiter. The new Denny vehicle is a farce-comedy and was adapted by Harvey Thew from the novel of that name by K. R. C. Browne. Gertrude Olmstead, who was last seen with Denny in "California Straight Ahead," has the leading feminine role in this latest of the Denny series. Otis Harlan, Emily Fitzroy, Charles Gerrard and Gertrude Astor lend the star support.

"The Cheerful Fraud," which is being sold separately as are all of the other Denny productions scheduled for this season, will be issued to exhibitors on January 16th. Prints will probably be in the exchanges before the end of November.

Three Westerns in Work at Film Booking Offices Lot

This week on the F.B.O. lot, three Western units started work almost simultaneously. The largest group is the Fred Thomson unit, making "Don Mike," a story of old California. More than 200 men and women, comprising Spaniards, Mexicans and cowboys, are being maneuvered by Director Lloyd Ingrahm. The two additional Western units are those of Tom Tyler and Bob Custer. The first is making "Lightning Lariats" under the direction of Bob De-Lacy and with Frankie Darro and his dog included in the cast. Bob Custer is working on "Cactus Trails" under the supervision of Jesse J. Goldberg.

Arthur Ziehm's Production Scores in Berlin

"Women's Crusade," a special production by Arthur Ziehm, was simultaneously released recently in two first-run theatres in Berlin. The picture created a favorable impression with the critics of the daily and trade papers.

Producer Ziehm has now begun work on another production under the title of "Trial Behind Closed Doors." It will feature Maly Deschaft, Werner Krauss, Vivian Gibson, Henry Stuart, Ida West, Hans Junkermann, Grete Schmidt, Wolhelm Dieterle and Hermann Picha.

"What Price Glory" Premiere

Opens November 22 at Harris Theatre, New York; First Showing in Los Angeles

THE first showing of "What Price Glory," the most important of the Fox Film Giants of the season, in New York will be at the Harris Theatre, on November 22, just three days after the world's premiere has been staged at the Carthay Theatre, Los Angeles. A most elaborate presentation was arranged for the production at the Los Angeles house including a series of large panels in oil executed by Luis Usabal, the Spanish artist.

It is expected that the New York opening will be attended by many notables both in the industry and outside of it. The audience at the Carthay on the opening night will comprise many of the most prominent people in Hollywood, newspaper representatives from all cities as far East as Chicago as well as city officials of Los Angeles.

Among those present at the Harris Theatre on the opening night will be Raoul Walsh, who directed the production; Edmund Lowe, Victor McLaglen and Dolores Del Rio, featured members of the cast and a number of the supporting players.

The opening marks the culmination of two years' intensive effort on the part of the Fox company. Immediately after the play opened in New York, William Fox purchased the screen rights, and research work was started. For many months, engineers were at work transforming California scenery into the locale in which the story is laid, the Belleau Wood sector, and an army of artisans worked to reproduce the main parts of two French towns, Bar-le-Duc and Bouresches.

The cast supporting the featured players includes William V. Mong, Phyllis Haver, Leslie Fenton, Elena Jurado, Ted McNamara, Sammy Cohen, Barry Norton and August Tollaire. Malcolm Stuart Boylan did the titling.

Christie Week Started Nov. 14

Theatres Celebrate, Running Short and Feature Comedies of Educat'l and P. D. C.

Charles Christie and Al Christie

CHRISTIE Anniversary Week, now at hand, marks the fifteen-year-development and growth of split-reel entertainment into a standard series of two-reel comedies and latterly feature length fun films. Theatres throughout the country are celebrating this event by running not only the two-reel efforts distributed through Educational but they are also playing the features sold through Producers Distributing Corporation.

Among the feature comedies being exhibited this week are "The Nervous Wreck," which is being shown in each exchange city to a representative audience; "Up in Mabel's Room," a feature at many of the theatres which have joined in the celebration, and one exhibitor is running "Charley's Aunt" for the fourth time.

Exhibitors playing the Educational series, have their choice of either a Bobby Vernon, a Billy Dooley, a Jimmie Adams or a Christie Comedy for Anniversary Week, there being eight of the Vernons, six each of the Dooleys and Adamses and ten of the Christies, which feature such comedians as Jack Duffy, Anne Cornwall, Neal Burns and William Irving. Throughout the series romp many beautiful girls.

Those exhibitors who are playing the fifth or sixth Christie-Educational series can add the name of the rotund Walter Hiers to the list for Anniversary Week.

Arrangements for Christie Week were carried out by Pat Dowling, sales and publicity chief, who toured the country signing up theatres from New York to San Francisco along the Lincoln Highway. Each exhibitor participating affixed his signature to a scroll carried by Dowling, and this is now in the hands of the Christies who believe it the longest single collection of exhibitor autographs in the country.

Roadshow "Beau Geste" Beginning Dec. 26th

BEGINNING December 26th, "Beau Geste," Herbert Brenon's production for Paramount, will be roadshowed. At that time eight companies with symphony orchestras will tour the country.

"Beau Geste" continues at the Criterion in New York City where it has been playing for the past twelve weeks. This success is duplicated in four other cities throughout the nation.

At the Philadelphia Aldine "Beau Geste" is in its eighth week while in San Francisco it has been doing excellent business at the St. Francis Theatre, in spite of the three earthquakes which have reduced theatre patronage. Two theatres, the St. Francis in San Francisco and the Regent in Toronto, have both changed their policies with the advent of "Beau Geste," the former now running on a reserved seat and $2.00 top basis. The Brenon picture is enjoying its second week at the Tremont in Boston with a long run in view and the Forum in Los Angeles has booked the picture to open some time this month, but the date is yet unannounced.

Warners Near Half-way Mark

Nine "Winners" Finished or Nearing Completion; Others in Preparation

THE belief is held by Warner Bros. that more than fifty per cent of the Warner "Winners" will be completed by the first of the new year. On November 1st nine of the twenty-six "Winners" were either completed or were half way in production and a number of others were also ready for casting.

Only a few remaining scenes remain to be shot on "The Third Degree" and "Fingerprints," while "Across the Pacific," "My Official Wife," "Private Izzy Murphy," "Millionaires" and "While London Sleeps" are on the completed list. "Don't Tell the Wife" and "Wolf's Clothing" were only recently put into work.

"The Third Degree" is an adaptation by Graham Baker of the Charles Klein play. Dolores Costello has the starring role and is working under the direction of Michael Curtiz, who is incidentally making his first production in America. "Fingerprints," a comedy mystery story written especially for Louise Fazenda by Arthur Somers Roche, is now in its fifth week of production. Lloyd Bacon is directing this Roche story.

Monte Blue is the featured player in "Wolf's Clothing," which was also written by Arthur Somers Roche. It was put into production on October 25th with Patsy Ruth Miller playing the feminine lead. The picture is rapidly nearing the completed stage under Roy Del Ruth's direction. "Don't Tell the Wife" was started recently by Paul L. Stein, European director under contract with Warner Bros. Irene Rich, Huntley Gordon and Lilyan Tashman are the principals and the rest of the cast will be assembled within a few days. The latest films to come out of the Warner Bros. cutting room are "While London Sleeps" and "Millionaires." The former is a Rin-Tin-Tin starring vehicle and the latter was suggested by the E. Phillips Oppenheim book, "The Inevitable Millionaires." It stars George Sidney and Louise Fazenda.

Pictures now being groomed for production include "The Heart of Maryland," to star Dolores Costello; "Matinee Ladies," which Paul L. Stein will direct; "The Gay Old Bird," with Louise Fazenda, and "Hills of Kentucky," starring Rin-Tin-Tin.

List 3 Assoc.-Pathe Westerns

Scheduled for Release This Month; Cody, Roosevelt and Wales Starred

DURING the current month, three Western features produced by Associated Exhibitors will be released through Pathe Exchanges through its feature sales department now organized under E. A. Eschmann's leadership. The productions are, "King of the Saddle," released November 7th; "Ramblin' Galoot," starring Buddy Roosevelt, released November 21, and "Ace of Action," starring Wally Wales, released November 28.

Bill Cody is starred in "King of the Saddle," which was directed by William J. Craft, from the story by Carl Krusada. Paul Panzer, Joan Meredith, Fontaine La Rue and William Franey head the supporting cast. It is a Western with a new angle.

"Ramblin' Galoot" is an adaptation of the story by Barr Cross and was directed by Fred Bain, from a continuity by Betty Burbridge. The cast supporting Buddy Roosevelt includes Violet La Plante, Frederick Lee, Al Taylor, Charles Whitaker, Nelson McDowell, Clyde McClary, Harry Demour and Hank Bell. Counterfeiting, bankers and bankers' daughters, and a golf game are part of the plot of this Western.

William Bertram directed "Ace of Action" from a script by Betty Burbridge, and the continuity by Tommy Gray. Supporting Wally Wales are Alma Rayford, Charles Colby, Frank Ellis, Hank Bell, Fanny Midgely, Will Hayes and Charles Whitaker.

Tiffany Completes Half of Production Schedule

TIFFANY PRODUCTIONS, INC., has already completed half of the production schedule of twenty pictures and is now in the course of preparing and filming the remaining half of the 1926-27 program.

Tiffany pictures that have already been released include "That Model from Paris," "Lost at Sea," "Fools of Fashion," "College Days" and "Jocelyn's Wife.' There are now ready "Sin Cargo," "The First Night," "One Hour of Love,' "Redheads Preferred," "The Tiger" (tentative) and "Enchanted Island."

With reference to the propitious reports of exhibitors and reviewers concerning the Tiffany product, M. H. Hoffman, vice-president of the company, has said that all of the future Tiffany productions will be of the same calibre as those already released.

Leading F. N. Branches in Lieber Sales Drive

With the end of the First National Lieber Sales Drive in sight, the following exchanges now stand at the head of their respective territorial divisions: New York (East), Toronto (Canada), Louisville (South), and Seattle (West). The four exchanges rating the highest percentage will be awarded substantial cash prizes.

The winners will not be named officially for several weeks because of the thorough auditing of sales figures that will be made. Robert Lieber, president of First National, in whose honor the drive was inaugurated, has expressed himself as highly pleased with the results of the drive. It is likely that he will signal out the winning exchange by personal recognition.

Sam Taylor Directs Mary Pickford's Next Film

SAM TAYLOR, for many years associated with Harold Lloyd in the direction of the Lloyd comedies, has been signed by Mary Pickford to wield the megaphone on her next production, which will be a comedy.

The story will be selected from four under consideration by Miss Pickford and Mr. Taylor and the comedy experts who have been called in to help with the making of the picture. Miss Pickford plans to make four pictures in succession.

Laura La Plante Heads "The Cat and the Canary" Cast

Laura La Plante, Universal star, will head the list of players for the John Willard mystery drama, "The Cat and the Canary," which goes into production within a few days under the direction of Paul Leni, the Ufa director engaged by Carl Laemmle, whose fame in Europe rests largely upon his ability to handle mystery and screen dramas of an unusual type such as "The Three Wax Men," one of his best known pictures. Besides Miss La Plante the cast includes Arthur Edmund Carewe, Creighton Hale, Gertrude Astor, Tully Marshall, Forrest Stanley, Martha Mattox, Flora Finch and Dick Sutherland. Jean Hersholt was originally announced for an important role, but he does not now appear in the line-up. Robert F. Hill will cooperate with Leni in the production.

Several Vaudeville Additions to Cast of Chadwick Film

Several new players joined the cast of "Sunshine of Paradise Alley," the Chadwick Picture now in work under the direction of Jack Nelson, this week when Jesse J. Goldberg, who is personally supervising the production, added Pierre and Lucette, Apache dancers, to appear in the elaborately staged ballroom sequence. The pair recently arrived from Paris and are now headlined in Orpheum theatres. A special ballet of twenty-four dancers has been arranged for the same sequence by Fanchon and Marco. Tui Lorraine, former circus and vaudeville star, will also play an important part in the production.

Julia Faye to Head Cast of "Turkish Delight"

The leading feminine character in "Turkish Delight," Julia Faye's latest assignment, will be that player's first leading part. For eight years she has been playing secondary roles in various Cecil B. De Mille pictures, but never a really principal part. In the Cobb story, which will be produced at the De Mille studio, she will be directed by Paul Sloane. Some of Miss Faye's recent characterizations have been Marinsha, in "The Volga Boatman"; the Y.W.C.A. entertainer in "Corporal Kate"; Queen Victoria in "The Yankee Clipper" and Martha in "The King of Kings."

Six in Work and Five to Get Under Way at M-G-M Studio

Six productions are already in work at the Metro-Goldwyn-Mayer studio and five more are scheduled to get under way in the near future. Some of these will be specials and will be started only after elaborate preparations.

One of the first that will be started in "Tillie the Toiler," an original screen play starring Marion Davies and based on the comic strip of the same name. "The Wind," Dorothy Scarborough's novel in which Lillian Gish will have the leading part, will go into production as soon as Director Clarence Brown has finished his preparations. William Haines' forthcoming baseball feature, "Slide, Kelly, Slide," goes into production next week under the direction of Edward Sedgwick and Robert Z. Leonard will follow soon after with "His Last Affair" with Norma Shearer starred and Lew Cody playing the leading masculine role.

Director Harry Millarde is well launched into his production of "The Taxi Dancer" featuring Joan Crawford in the title role and with Owen Moore appearing opposite her. "The Great Galeoto," a Spanish romantic tragedy with Ramon Novarro and Alice Terry has practically been completed by John S. Stahl. John S. Robertson is finishing "Annie Laurie," starring Lillian Gish, and the finishing directorial touches are now being applied to Mae Murray's "Valencia" by Dimitri Buchowetzki. Tod Browning is directing "The Day of Souls" with John Gilbert and Renee Adoree heading the cast; and J. E. Williamson has resumed directing the underwater sequences of "The Mysterious Island" following the rebuilding of the location camp in the Bahamas which was destroyed by the recent hurricane. W. S. Van Dyke, who directed "War Paint," Tim McCoy's first production, has also been chosen to direct the Western star's second vehicle.

Rosson Replaces Cruze as Director of Griffith Film

Arthur Rosson received his biggest directorial assignment to date last week when it became known that he had been selected to direct "The Waiter from the Ritz," Raymond Griffith's new Paramount feature-length comedy. It was originally announced that James Cruze would handle this production, but an unforeseen change of plans necessitated his presence in the direction of one of the company's spectacle pictures. The Griffith film has just been put into work. Supporting players include Alice Day, George Fawcett, Arlette Marchal, Trixie Friganza and Charles Hill Mailes.

La Rocque and Del Rio in U. A.'s "Resurrection"

Rod La Rocque has been loaned to Director Edwin Carewe to play one of the leading roles in "Resurrection," an adaptation of Leo Tolstoy's book which United Artists will release. La Rocque will play Prince Dimitri and opposite him will appear Dolores Del Rio, who appears as Katusha Maslova.

Filming is now under way and Count Ilya Tolstoy, son of the author, is acting as editorial adviser to Carewe and will also impersonate his father in a prologue to the picture.

Twenty-four Fox Films Ready

Half Through Production on Season's Output; Eight Pictures Now in Work

WITH the completion of twenty-four productions scheduled for release on the 1926-27 program, Fox Films is now past the half-way mark in the filming of the output for this season. Eight more pictures are now in the filming stage and are coming along rapidly. Those productions finished include four of the seven Tom Mix Westerns and three of the Buck Jones vehicles.

Included in the twenty-four pictures are "Mother Machree," a John Ford production; "Wings of the Storm," a picture starring Thunder, the dog star; "The Canyon of Light," starring Tom Mix, and "Desert Valley," in which Buck Jones has the stellar role.

Pictures now in work at the Fox studio in Hollywood include, "Sunrise," the first American production of the German director, F. W. Murnau, with George O'Brien, Janet Gaynor and Margaret Livingston in the principal parts; "The Monkey Talks," a Raoul Walsh production, with Olive Borden, Jacques Lerner, the simian impersonator, Don Avarado, Raymond Hitchcock and Ted McNamara; "One Increasing Purpose," which is being directed by Harry Beaumont, with Edmund Lowe, Lila Lee, May Allison, Huntley Gordon, Josef Swickard, Jane Novak and many others.

"The Auctioneer," Al Green's first production for Fox, featuring George Sidney, Marion Nixon and Gareth Hughes; "Bertha, the Sewing Machine Girl," which is being made by Irving Cummings, with Madge Bellamy in the title role, and Allan Simpson, Sally Phipps and Paul Nicholson prominently cast; "The Last Trail," starring Tom Mix, with Carmelita Geraghty in the feminine lead. Lew Seiler is behind the megaphone.

All is nearly ready to begin filming "7th Heaven," which will be done on the broadest scope. Frank Borzage has been in Paris for several weeks for exterior scenes and first-hand data, as that city is the locale of the play. Janet Gaynor and Charles Farrell will have the leads.

Buck Jones is also preparing to begin his next picture, "The War Horse," which will be an adaptation of his own original story paying tribute to equine heroes of the World War. His horse, Silver Buck, will appear in the title role.

F. N. Approves Original Stories

Four of Thirteen Purchased in Past Six Months; Three Plays, Four Novels in List

AS an evidence of the fact that original stories are gaining in popularity, Mrs. Florence Strauss, scenario editor of First National, reported at a recent meeting of executives of the company, that of thirteen purchased within the past six months, four were originals, three were plays, four were novels, one a magazine short story and one a remake.

The stories concerned are: "Orchids and Ermine," original story by Carey Wilson, now in production with Colleen Moore; "The Butter and Egg Man," play by Geo. S. Kaufman; "Sport of Kings," play by Ian Hay Beith, an English racetrack story, which Sam Rork will produce; "It Could Have Happened," original story by Jerome Wilson; "The Princess and the Perjurer," novel by Alan Hillgarth, which will probably serve as a Richard Barthelmess starring vehicle; "Walls of Glass," novel by Larry Barrette; "Not Herbert," play by Howard Irving Young, a Ray Rockett production in which Ben Lyon, Pauline Starke and Virginia Lee Corbin are featured on the screen; "The Runaway Enchantress," an original by Mary Heaton Vorse, in which Milton Sills is starred.

"Said With Soap," Red Book short story by Gerald Beaumont; "Glitter," a novel by Katherine Brush, which will be a future Richard Barthelmess vehicle; "The Coward," remake—Ince production; "Light of Scarthey," novel by Egerton Castle.

It was also announced this week that "The Prince of Clowns," an original by Arthur Edmund Carew, has been purchased as a vehicle for Milton Sills.

Marshall Neilan Signed to Direct Constance Talmadge

Joseph M. Schenck has signed Marshall Neilan to direct Constance Talmadge in "Colette," a story by Hans Kraely, which was written directly for the star. The production will be made at the Neilan studio in Edendale. The director and the author are holding daily conferences on the story, which Kraely has scenarized. The sets are now under construction and a crew and cast assembled, with the story getting under way within the next two weeks. The star returned only a few days ago from the East and is now getting her wardrobe in readiness. This is the first time that Neilan has allied himself with Miss Talmadge or with Mr. Schenck.

Cast Complete for U.A.'s "The Beloved Rogue"

The supporting cast for John Barrymore in "The Beloved Rogue," a United Artists release, based on the story by Francois Villon, has been completed and now includes Conrad Veidt, Marceline Day, Henry Victor, Mack Swain, Slim Summerville, Otto Mattiesen, Lucy Beaumont, Lawson Butt, Bertram Grassby, Jane Winton, Rose Dione, Martha Franklin, Nigel de Brulier and Dick Sutherland.

Alan Crosland is directing from a scenario prepared by Paul Bern and William Cameron. Menzies is art director.

Leads Selected for Sterling's "Wolves of the Air"

Heading the cast of the new Sterling production, "Wolves of the Air," are Johnnie Walker, who plays the male lead, and Mildred Harris, who is cast as the feminine "heavy." Maurice Costello, Gayne Whitman and Lois Boyd have the secondary roles. Gayne Whitman and Lois Boyd have appeared in Sterling productions before, both having principal parts in "A Woman's Heart."

Ralph Forbes Joins "Tillie the Toiler" Cast

Ralph Forbes, young English actor who came to America shortly after the war to make an appearance in the Broadway stage production of "Havoc" and who was recently signed as a stock player by Metro-Goldwyn-Mayer, will make his screen debut for that company in "Tillie the Toiler," the Marion Davies picture which Hobart Henley will direct for Cosmopolitan. Forbes recently appeared opposite Ruth Chatterton in a dramatization of Michael Arlen's "The Green Hat," and on the screen as one of the three brothers in "Beau Geste."

Carl Laemmle Signs Conrad Veidt for Three Years

Conrad Veidt, one of the foremost of Europe's screen luminaries, who recently came to this country at the invitation of John Barrymore to play King Louis XI in the latter's "The Beloved Rogue," has been signed up for three years by Carl Laemmle, president of Universal. The general belief prevails that his first Universal production will be "The Man Who Laughs," the Victor Hugo story which Universal has had in mind for early production. Upon his arrival in Hollywood, Mr. Veidt's services were the object of spirited bidding among prominent producing companies. Some of Mr. Veidt's best known screen roles are those in "The Three Wax Works," "The Cabinet of Dr. Caligari," "A Student in Prague," "The Living Mask" and "Love Makes Blind." He is a warm personal friend of Paul Leni, who directed him in "The Three Wax Works," and who is also under contract with Universal.

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Communicate with Mr. Giles, Suite 1505, 25 West 45th St., New York. Telephone Bryant 0908.

Paramount Elevates Gary Cooper to Stardom

AFTER his first conspicuous performance in "The Winning of Barbara Worth," Gary Cooper, a comparative newcomer to the screen, was signed by Paramount as a featured player. According to present plans Cooper will be starred in Western films and two of that type have already been selected for him. His first picture will be "The Lost Outlaw" and the second "Arizona Bound." The new star, who is twenty-five years of age, will be entirely at home in his new roles, as he was born and brought up on a Montana ranch which he left eight years ago to complete his schooling. His latest screen work has been in "It," Clara Bow's first Paramount starring picture.

"Manon" Title of Warners' Barrymore Road Show

It was announced last week from Warner Bros. that the title of the forthcoming John Barrymore picture heretofore known as "Manon Lescaut" would be "Manon." This production, of road show caliber, is based on the celebrated French novel by L'Abbe Prevost which furnished the source for the stories of the Massenet and Puccini operas. The preparatory labor on the pictures covered a considerable period, with the result that Warner Bros. believe that it is one of the most artistic productions to come out of their Hollywood studio. Because of her excellent work in previous Warner Bros.' releases, Dolores Costello was elevated to play opposite Barrymore in the title role. One of the outstanding features of "Manon" will be its Vitaphone musical accompaniment.

Pola Negri to Do Thackeray's "Vanity Fair"

B. P. Schulberg last week announced that Pola Negri's next starring picture for Paramount would be "Vanity Fair," Thackeray's classic of English society. In this production Miss Negri will portray the role of Becky Sharp. The production will be lavishly produced, according to Mr. Schulberg, and Erich Pommer will take charge of the technical treatment of the film. The director has not yet been chosen.

It is planned to start "Vanity Fair" as soon as Miss Negri returns from Europe, where she plans to take a vacation following the completion of her current vehicle, "Barbed Wire," the screen version of a novel of the late war by Hall Caine.

Another Byron Morgan Story for George O'Hara

"California or Bust" is the name of the new Byron Morgan story, written especially for George O'Hara. Morgan is the author of "One Minute to Play," which served to introduce "Red" Grange in motion pictures, "Excuse My Dust," and numerous other racing stories for the late Wallace Reid. One of his most recent tales was "California Straight Ahead," for Reginald Denny.

Neil Hamilton and Helen Chandler in "Music Master"

One of the leading roles in "The Music Master" has been given Neilan Hamilton, who was loaned by Famous Players to Fox Films, and another to Helen Chandler young Broadway actress. These were the selections of Allan Dwan who will film the Belasco play at the Fox Films New York Studio. Hamilton, who will play opposite Lois Moran in "The Music Master," arrived from Los Angeles last week where he played with Belle Bennett in another Fox Films production, "Mother Machree." Miss Chandler makes her screen debut in the Dwan production. She is eighteen years of age and has appeared in many productions on the legitimate stage, among them "The Wild Duck," "Richard the Third," with Lionel Barrymore; "Hamlet," "The First Flight," and "The Wisdom Tooth." Director Dwan also selected other players for the cast of "The Music Master." They are Leo Feodoroff, Armand Cortes, Marcia Harris and Edward Cull.

Pola Negri to Film Life of Famous Actress

Pola Negri will appear in an original story based on the life of Rachel, one of the greatest stage figures of all times. Ernest Vajda, Hungarian author and playwright, is now writing the story which, it is declared, will give Miss Negri one of the best roles of her career. Production will be launched soon on a lavish scale with sumptuous settings and stellar supporting casts. Erich Pommer, European film producer who is now a Paramount featured producer, will supervise. The direction has not yet been chosen.

Sam Wood F.B.O. Assoc. Producer on West Coast

Sam Wood

Edwin C. King

BECAUSE he advocates "expansion in every direction," Joseph P. Kennedy, President of F.B.O., has signed Sam Wood, who directed the "Red" Grange special and other box-office successes, to be the associate producer with Edwin C. King at the company's West Coast studio.

Mr. Kennedy realized the necessity of choosing an assistant for Mr. King because of the production strides that his company is making and the consequent activity at the West Coast, where Mr. King has been working at times from sixteen to eighteen hours daily. Sam Wood will join F.B.O. within a few weeks after he has completed a current contract with Metro-Goldwyn-Mayer.

Studio Briefs

Jack Eagan, a recruit from vaudeville, who made his screen debut in "Love 'Em and Leave 'Em," a Paramount picture directed by Frank Tuttle, is acquiring more screen experience in "New York," which Luther Reed is directing at the Long Island studio. In the cast of "New York" are Ricardo Cortez, Estelle Taylor, Lois Wilson, William Powell and Norman Trevor.

After a protracted stay in France, Howard Simon has returned to this country and is at present preparing a special set of posters for lithographs on "Sunshine of Paradise Alley," Chadwick's screen version of the Denman Thompson stage play which will be released in December. Mr. Simon will also do the press book for this production. His French paintings and woodcut portraits will be exhibited at a local gallery shortly.

Fred Malatesta, screen heavy, has been cast for a role in "The Waiter From the Ritz." This Paramount picture stars Raymond Griffith and is being directed by Arthur Rosson.

Recently featured in "Square Crooks," a Broadway stage play, Dorothy Appleby is making her first appearance on the screen in "New York," which Luther Reed is directing at the Paramount studio in Astoria.

Comical incidents in "Flaming Romance." It is an Educational release

A trio of stills from "Jane's Inheritance," one of the "What Happened to Jane" series, produced by Stern Bros. for Universal release

Direct from an exclusive London modiste shop, Mlle. Elise Jeanne Colineau will assume full charge of the designing department of the Metropolitan studio, and to direct the costuming on future productions for that company. Her first assignment is "Main Bait," in which Marie Prevost is starred under the direction of Donald Crisp.

Harvey Clermont, associated for three years with the Universal casting department, has been appointed casting director of Columbia Pictures. He succeeds Lillian Valentine, who has been obliged to resign her position and return East because of the grave illness of her mother.

Huntley Gordon and Josef Swickard have both been cast for parts in "One Increasing Purpose," the Fox Films picturization of A. S. M. Hutchinson's best seller.

Viola Lawrence, film editor, has applied the finishing touches to "The Better Way," which Ralph Ince directed for Columbia.

Now playing in the nearly completed "New York," the Paramount film which Luther Reed is directing, Charles Ryes has been cast for an important role in "Afraid to Love," Florence Vidor's newest starring vehicle. Frank Tuttle will direct from Townsend Martin's adaptation of a play by Vincent Lawrence.

MacDonald and Bard in Cast of "Seventh Heaven"

In addition to Janet Gaynor and Charles Farrel, who play the leading roles in "Seventh Heaven," Sol M. Wurtzel, general superintendent of Fox Films, has announced the addition of J. Farrell MacDonald and Ben Bard to the cast. Mr. Wurtzel also announced that the settings for the picture would be of the utmost authenticity. With this end in view, Frank Borzage and his assistants are now in France where exteriors are being filmed by Ernest Palmer, chief cameraman. Director Borzage will spend six weeks in and near Paris before he returns to Hollywood where the sets are now being erected under the direction of William Darling.

"Sweet Baby" Title of New Cameo Comedy

The first Educational-Cameo Comedy to feature Wallace Lupino has been completed for December release. It is titled "Sweet Baby."

Laughable moments embodied in "Honeymoon Hospital," Fox Imperial

THE CHECK-UP

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Campus Flirt, The	—	—	8	4	80	6,702 Ft.
Cat's Pajamas	—	—	8	3	78	5,863 Ft.
Forlorn River	—	3	2	—	52	5,992 Ft.
Hold That Lion	1	2	9	—	61	5,811 Ft.
Kid Boots	—	1	3	1	70	5,650 Ft.
Lady of the Harem	—	3	7	—	61	5,717 Ft.
Quarterback	—	—	5	2	79	7,114 Ft.
You'd Be Surprised	2	1	5	—	54	5,994 Ft.
FILM BOOKING OFFICES						
Her Honor, the Governor	1	2	1	1	54	6,709 Ft.
Kosher Kitty Kelly	1	—	3	1	66	6,103 Ft.
One Minute to Play	—	—	4	6	88	7,713 Ft.
FIRST NATIONAL						
Duchess of Buffalo, The	—	1	9	—	67	6,940 Ft.
It Must Be Love	—	4	5	1	61	6,848 Ft.
Mismates	—	2	6	—	63	6,905 Ft.
Strong Man, The	—	1	3	1	70	6,882 Ft.
Subway Sadie	—	—	10	1	73	6,727 Ft.
FOX						
Flying Horseman, The	—	—	10	1	73	4,971 Ft.
Marriage License	—	1	4	—	64	7,168 Ft.
Three Bad Men	—	—	10	2	75	8,710 Ft.
Womanpower	—	—	9	1	73	6,240 Ft.
METRO-GOLDWYN-MAYER						
Boy Friend, The	2	1	7	—	57	5,584 Ft.
Gay Deceiver, The	—	2	3	—	58	6,624 Ft.
La Boheme	1	1	11	1	66	8,781 Ft.
Mare Nostrum	—	1	10	1	70	11,000 Ft.
Temptress, The	—	—	5	—	70	8,221 Ft.
Waning Sex, The	—	—	12	1	72	6,025 Ft.
PROD. DIST. CORP.						
Clinging Vine, The	—	2	3	—	54	6,400 Ft.
Gigolo	—	3	2	1	60	7,295 Ft.
UNIVERSAL						
Midnight Sun, The	—	2	4	1	63	8,767 Ft.
Old Soak, The	—	—	7	—	70	7,445 Ft.
Runaway Express, The	—	1	3	1	70	5,865 Ft.
Take It From Me	1	2	6	2	67	6,649 Ft.
Texas Streak, The	—	—	5	1	75	6,259 Ft.
WARNER BROS.						
Across the Pacific	—	1	8	1	70	6,954 Ft.
Private Izzy Murphy	—	—	3	2	82	7,889 Ft.

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,..........

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

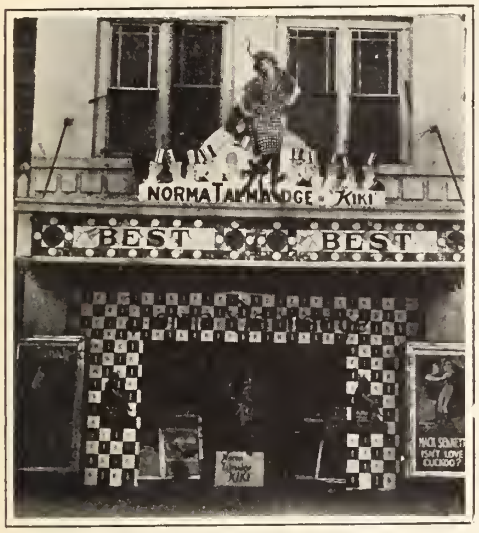
Class of patronage..........

Theatre..........

Population of Town..........

City.......... State..........

Exhibitors Service Bureau



Lobby display for "Kiki" (First National) designed by Morris Vaughan, advertising manager of the Best Theatre, Hillsboro, Tex.

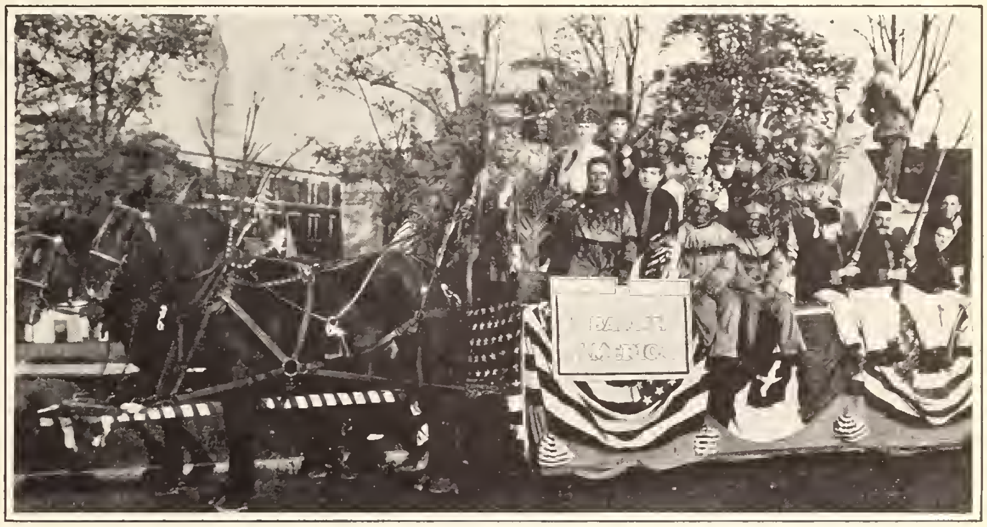
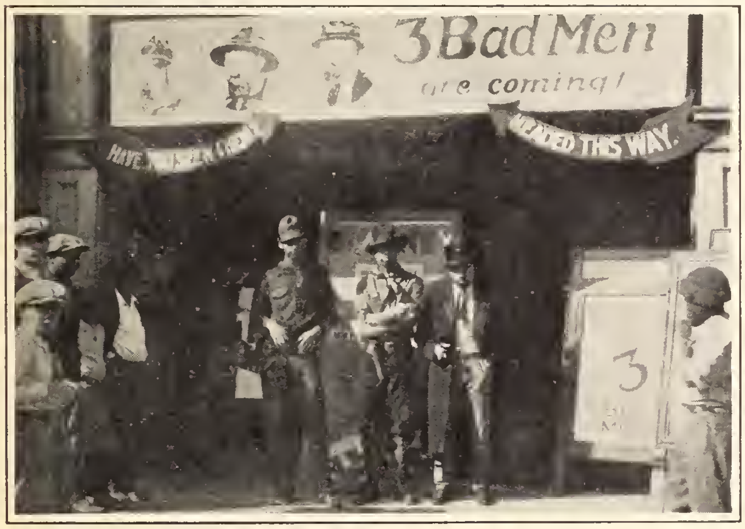
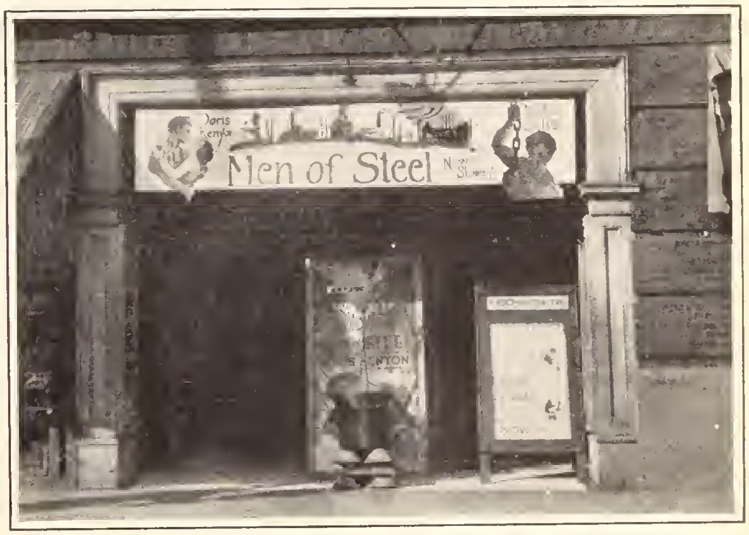


Photo above shows the float which Manager Harry Needles of the Strand in Hartford, Conn., entered in the Columbus Day parade in that city to advertise his showing of "3 Bad Men" (Fox). The ballyhoo was only one item in the thorough campaign staged by the Strand management

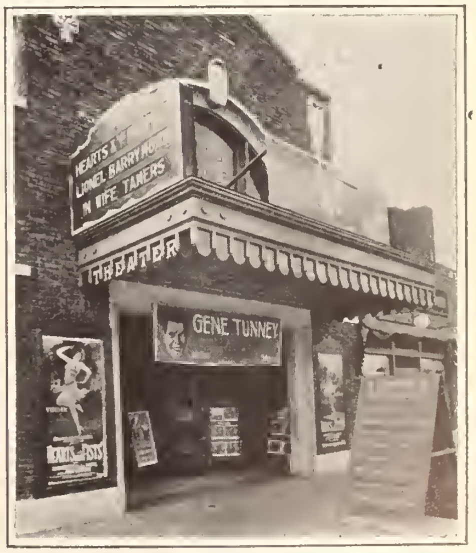

3 Bad Men
are coming!
HEADED THIS WAY.
3

"3 Bad Men" had the benefit of some special exploitation in Danville, Ill., where it played at the Terrace Theatre. The photo above shows the trio of street workers and lobby displays which H. Earle Stevens, of the Terrace, used to advance the engagement of the Fox production



Another sample of the exploitation H. Earle Stevens is using to exploit presentations at the Terrace Theatre, Danville. The lobby display for "Men of Steel" (First National) featured a banner over the entrance, poster stand, and a "bull ladel," the latter borrowed from a local foundry

One of the leading features in a campaign for "Brown of Harvard" (M-G-M) in Bellaire, O. The window tie-up with a local hardware store is reported to have increased the merchant's business, and it helped the Capitol Theatre's showing of the college picture. The campaign was executed by Manager H. J. Graybill, of the Capitol



Short comedies and serials are featured in the billing at the Linden Circle Theatre in Memphis, as the photo above, showing banners and marquee lights exploiting Pathe's "Hearts and Fists" and the Tunney serial, indicate

Star-a-Day Plan Sells All-Star Cast

New Name Featured Each Day of "April Fool" Run in N. Y.

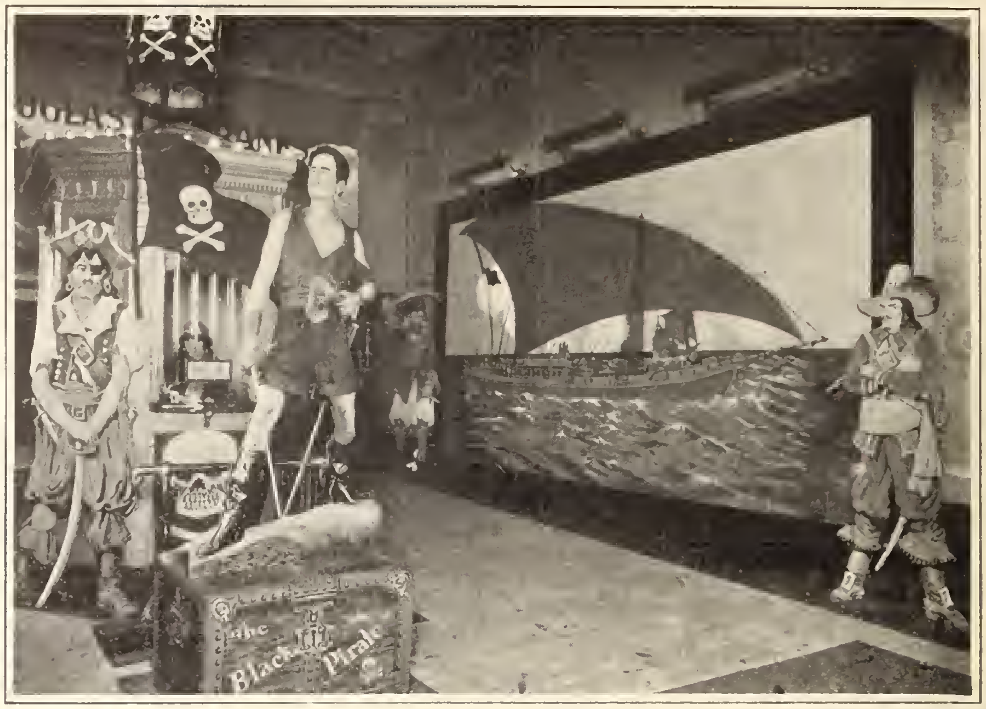
SELLING a star a day during the run of a picture featuring an all-star cast proved an effective experiment in exploitation when Manager Maxwell, of Fox's Audubon Theatre in New York City, presented "April Fool." As the Audubon, located at 164th Street and Broadway, is in the vicinity of several other houses, the house billing is very important as a box office factor. With "April Fool" booked for a three-day run, Maxwell decided to get all the advantage possible from the names in the cast and at the same time add a new complexion to the marquee and house billing.

The stunt of featuring a star a day offered the means of accomplishing this end. On Monday, the initial day of the showing, his house front blazed forth the announcement: Alexander Carr and Mary Alden in "April Fool." Youth and romance had their day on Tuesday, when Raymond Keane, Duane Thompson and Edward Phillips had the spotlight. Wednesday came the third change: Baby Peggy and Snitz Edwards in "April Fool."

"This stunt worked so well," writes Maxwell, "that I am going to try it again at the first opportunity."

500 Compete in Harmonica Test at Fort Worth

A remarkable Educational-Juvenile Harmonica Playing contest has been completed by the Liberty Theatre, Fort Worth, Tex., with nearly 500 contestants entered. J. P. Murrin, of the Liberty Theatre, arranged a splendid tie-up with the Fort Worth Record and Star-Telegram in connection with the contest, whereby he obtained three stories a week in these papers. In addition, unusually complete window displays and tie-ups with merchants marked the contest.



An especially artistic lobby display featured the showing of "The Black Pirate" (United Artists) at the Stillman Theatre in Cleveland. The display was designed by Fred Clary, manager of the Stillman

Search for Oldest Couples Exploits "Marriage License" Paper

TO put over the engagement of "Marriage License" at the La Crosse Theatre, La Crosse, Wis., Manager William Freise tied up with the La Crosse Tribune Leader-Press for a search for the oldest married couple in the city.

Five days before opening, announcements of the search, with special awards to those who qualified, were run in the newspapers with a half-column story. They were also mentioned in the theatre ads. The local Fox exploitation agent secured the cooperation of three merchants in the city, who agreed to offer some of their merchandise for awards. This was arranged by the theatre agreeing to run daily during the search, a slide mentioning the merchants offering the awards. Each participant was asked to fill out a blank supplied by the newspaper and to send it to the theatre.

On the opening day, the winners were selected and given the awards at the theatre. A music store printed five hundred "Marriage License" heralds and had them sent through the mails to the latest newlyweds of the city. These heralds contained billing of the La Crosse engagement and also mentioned the latest radios. For this, the theatre displayed the radio set offered by these people in the lobby of the theatre with a card telling of the search.

A band concert by high school musicians and the tossing of a football from the marquee, were features which drew crowds and attention to the Garden Theatre, Hibbing, Minn., during the presentation there of "Brown of Harvard" (M-G-M)

Moving Belt Puts Motion in "Quarterback" Lobby

Manager Fred W. Brunelle used a "moving" stunt in the lobby to attract attention when "The Quarterback" played at the Riviera Theatre, Knoxville, Tenn.

The shadow box was placed on top of the box-office and extended the width of the lobby. A picture showing a football field and a stadium full of people was used for the background. About ten players were placed on a belt that ran along the width of the box. This gave the effect of a player running towards the goal post on a gridiron.

Houston Paper and Ginger Ale Co. Join Theatre Essay Stunt

MANAGER HARRY VAN DEMARK used a double splurge on a tie-up to exploit "The Temptress," when that film showed at the Queen Theatre, Houston, Tex.

The Houston Chronicle announced to its readers an essay contest on "Who Was Tempted?" The essays were limited to 25 words and the winners received bottles of ginger ale and theatre tickets. (1st prize, 24 bottles ginger ale; 2nd prize, 12 bottles ginger ale; next three winners, a pair of theatre tickets each.)

The Hollywood Dry Ginger Ale Company furnished the 36 bottles of ginger ale gratis which were awarded as prizes. In addition, the Ginger Ale Co. used a big display ad. in the paper which tied up with the picture playing at the Queen.

Gravure likenesses of the Metro-Goldwyn stars were pasted on every bottle awarded as prizes.

Vidor News Contest Sells "Boheme" in Galveston

To stimulate interest in "La Boheme," Manager E. E. Collins, in collaboration with the Galveston Tribune, ran a news contest on the director (King Vidor) of the picture when "La Boheme" played at the Queen Theatre, Galveston, Tex.

As Galveston was the home town of Vidor, Manager Collins knew there were many people personally acquainted with the director. With that idea in mind, he offered prizes in the form of theatre tickets for the ten best letters received giving a brief recollection of Vidor.

Photos of Stars Featured on Coat Hangers

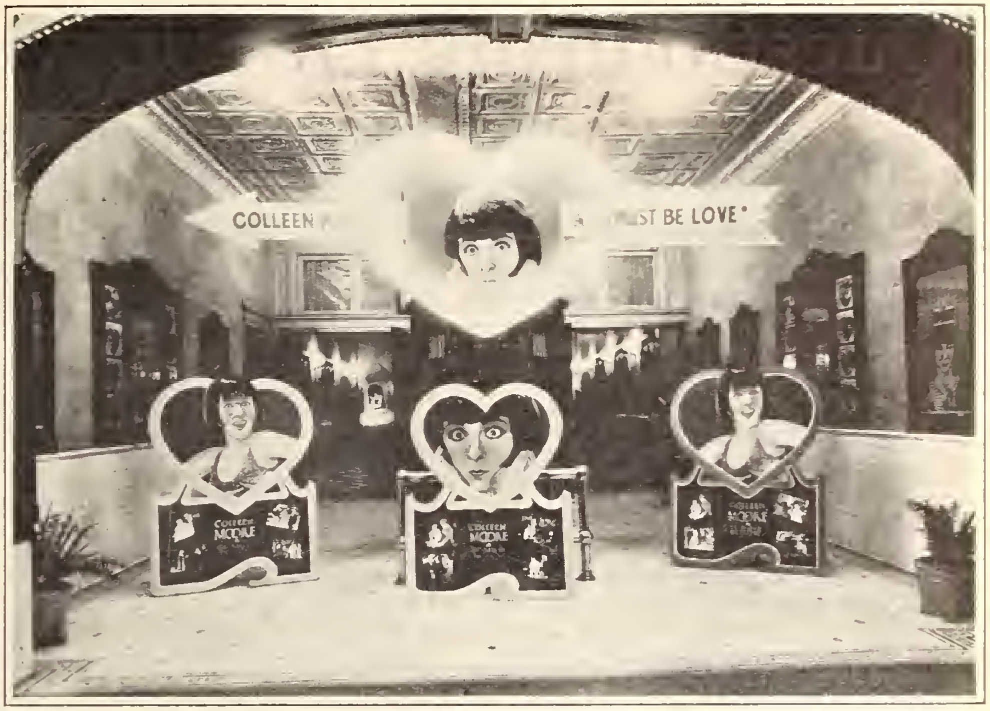
Through a tie-up recently effected by Joe Weil, director of exploitation for Universal, eight stars of pictures offered by that company are to be featured on novelty coat-hangers distributed by a New York manufacturer. The hangers are constructed of cardboard and are in the form of a shoulder with a head cut-out, on which the photo of the star appears. The stars whose pictures will appear on the novelties are Marion Nixon, Laura La Plante, Blanche Mehaffey, Mary Philbin, Snookums, Buster Brown, Mary Jane and Ethlyne Clair.

Egan Publishing House Organ

Pete Egan, manager of the Capitol Theatre, Regina, Sask., is the latest manager in Canada to issue a house organ. The publication is called "The Capitol Theatre Magazine and Programme." Advertisements of local merchants make the magazine self-supporting.

"Pirate" Completes Stillman Run

"The Black Pirate" closed a three weeks' run at the Stillman Theatre, Cleveland, last Saturday, where it was supplanted by "Bardelys, the Magnificent," which opened Sunday, November 7th.



Lobby display for "It Must Be Love" (First National) at the Imperial Theatre, Asheville, N.C.

Collins Offers Two-Weeks' Pass to First Scorer in High School Grid Game

BECAUSE the Galveston High School authorities had co-operated in advertising "The Quarterback," Manager E. E. Collins offered a two weeks' pass to the member of the local High School football team who scored first in their game Saturday, when "The Quarterback" opened at the Queen Theatre, Galveston, Tex.

One week in advance of showing, a screening was given to the teachers and school officials. At the conclusion, Collins asked them to recommend the picture to their classes if they liked it—and each one promised to do so.

The Superintendent of Schools granted permission for the placing of window cards in every classroom. These cards announced the title of the picture, theatre, and play dates.

The local High School football team were guests of the theatre on the last night of showing.

Newspaper stories broke about the offering of a prize for the first local scorer and the theatre party—which was good publicity for the picture.

Compton Youngsters on Treasure Hunt Exploit "Our Gang" Comedy

FOUR hundred kiddies of the city of Compton, Calif., took part in a treasure hunt put on by the Symphony Theatre, while that house was playing "Our Gang" comedy, "Buried Treasure."

The youngsters gathered around the theatre-front awaiting the word that would launch them upon the strange adventure. A jungle setting was provided in vacant lots. The kiddies had heard of the manifold caches of real treasures to be found and there were shrieks and yells of joy from the more fortunate ones as they dashed about and announced their finds.

Twenty prizes were contributed by the Symphony Theatre and merchants of the city, consisting of kodaks, school sets of pens, pencils and erasers, trade checks worth $2, boxes of candy and annual passes used pennants with advertising copy on them when he featured "The Plastic Age." to the theatre.

A large crowd of grown-ups was attracted by the wild scramble for prizes and the Compton News-Tribune devoted a two-column, boxed write-up of the stunt on the front page.

Painted Rug Overcomes Rule Against Sidewalk Painting

A city ordinance prohibiting the painting of sidewalks did not stop Milton H. Kress, manager of the Strand Theatre in Birmingham, when he wanted to put some billing for "The Plastic Age" on the walk in front of his theatre. A strip of congoleum, lettered with billing for the picture, was stretched over the sidewalk under the marquee of the Strand, and thus the law was obeyed and the advertising idea carried out.

Instead of displaying college and school pennants as marquee decorations, Kress used pennants with advertising copy on them when he featured "The Plastic Age."

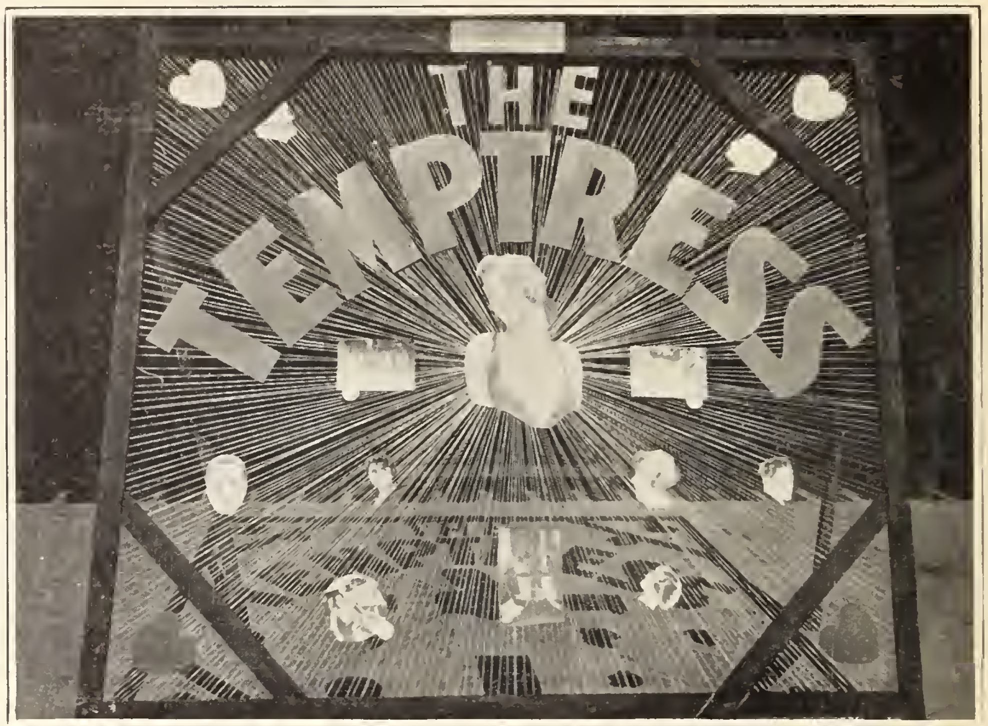
Questionnaire Ties Up with "3 Bad Men"

History Contest in Washington *Times* Is Aid to Drive by "Met"

DURING the engagment of "3 Bad Men" at the Metropolitan Theatre, Washington, D.C., that house benefited by a tie-up with the Washington Times in running a questionnaire in which tickets were awarded the winners.

The Times ran a set of nine questions on various historical incidents in connection with the West at the time of the happenings on which the picture is based. Each child answering these questions correctly received a ticket to see the picture.

Teaser ads, as suggested in the press book, were spread throughout the local newspaper and run right up to the opening with larger size advertisements. Another effective tie-up was put over with the local libraries. Production stills were tacked on bulletin boards and in the reading and reference rooms. Many windows were secured, and special postal cards were sent out to a mailing list of two thousand people. Cards were also sent to the secretaries of the State Societies of North and South Dakota.



A novel lobby attractor featuring the showing of "The Temptress" (M-G-M) at the Rialto Theatre, Macon, Ga. The Spider's Web effect was obtained by the use of tinsel strings drawn from the frame to a ring in the center and served as a support for cut-outs of the star and scene stills

Giant Football Carried by Boys Sells "Quarterback"

Manager G. R. Stewart used a large football as a ballyhoo for "The Quarterback" when that film showed at the Sterling Theatre, Greeley, Colo.

The football was 12 feet long and 7 feet in diameter and carried copy reading, "Richard Dix in 'The Quarterback'—Thurs.-Fri.-Sat.—Sterling." It was carried by four boys through the streets, and was also used on the streets during a college night rally.

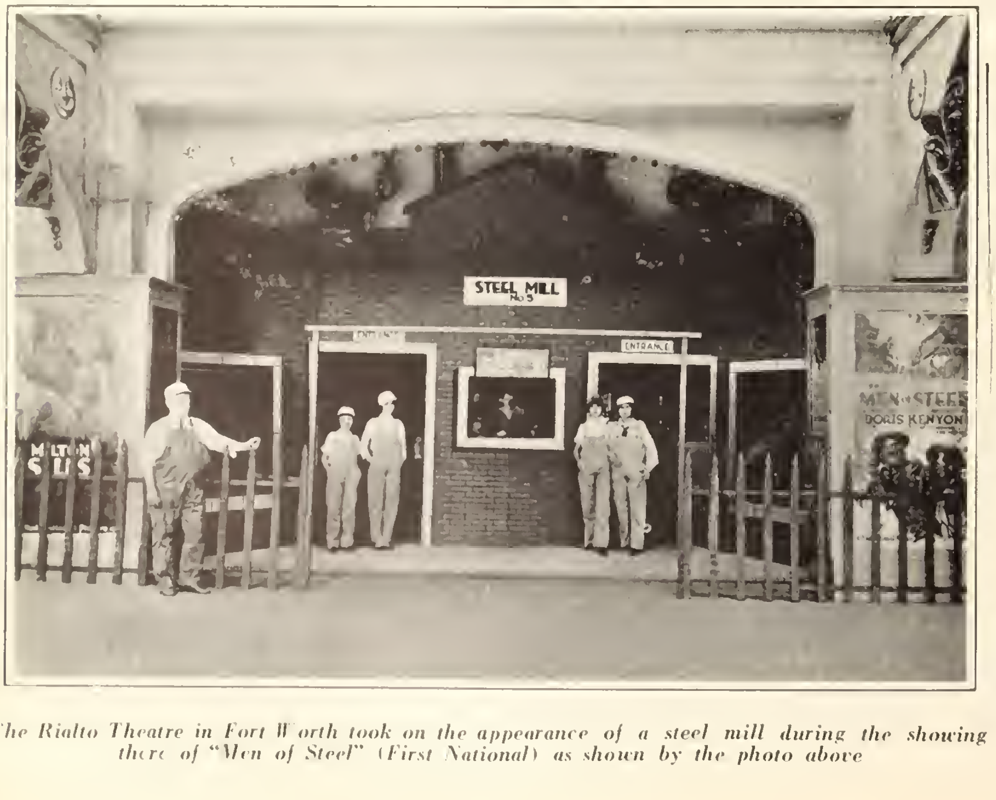
Miami Theatre Organist Scores With Song "Build It Again"

REALIZING the populace of Miami needed a tonic of some kind to bolster up their spirits in rebuilding the city, visited by a devastating hurricane last fall, C. Stanleigh Malotte, organist of the Olympia Theatre there, conceived a few verses to be sung to the old tune of "Kiss Me Again," from "Mlle. Modiste."

The verses embodied the spirit which expressed itself throughout Florida when the storm had subsided and time came to rehabilitate areas wrecked and damaged. Malotte's offering was introduced shortly after the Olympic was reopened, and struck a most responsive chord. The audiences cheered and applauded the number. It proved to be good fun and had the proper spirit. Malotte's paraphrase of "Kiss Me Again," ran along as follows:

"Sweet summer breeze
Smashed all our trees,
Blew all our shacks in the bay,
Took boat and barge,
Little and large,
Dumped them right down in our way.
Now that it's gone,
New days will dawn,
We'll all turn out for repairs,
Say, are we sunk?
Not while we've spunk!
Build it, BUILD IT AGAIN!"

The Miami City National Bank and Trust Company thought so well of the composition that they published it in one of their newspaper advertisements.



The Rialto Theatre in Fort Worth took on the appearance of a steel mill during the showing there of "Men of Steel" (First National) as shown by the photo above

"Hole-in-One" Club Guests at "Kid Boots" Show

All members of the "Hole-in-one" club of Atlanta, were invited to be the guests of the management of the Howard Theatre during the engagement there of "Kid Boots." The "Hole-in-one" matinee was well publicized by the sporting editors, who were present at a pre-view of the picture.

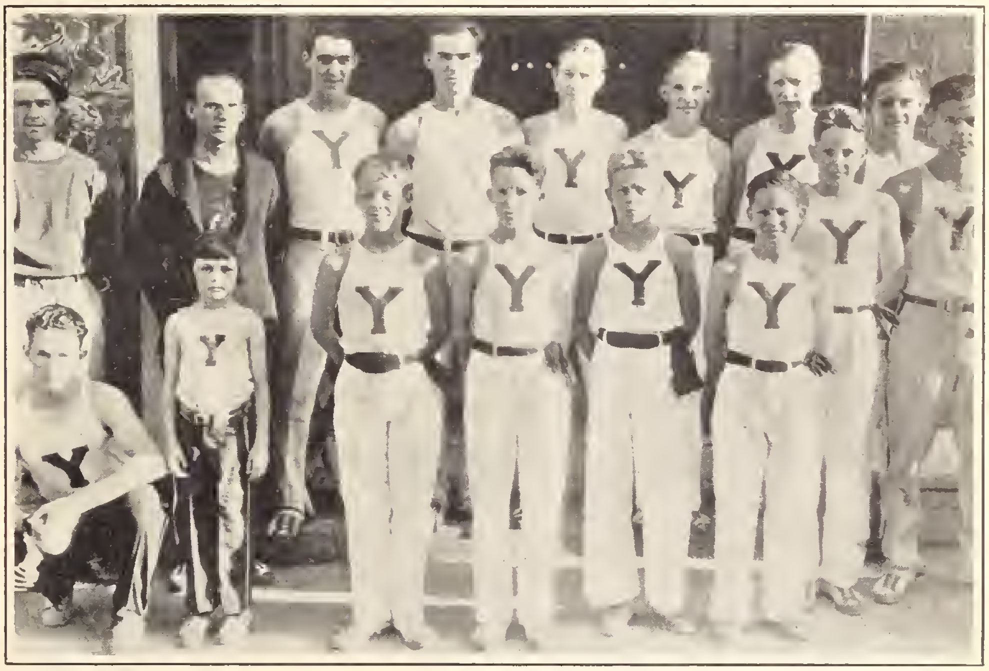
3-Cornered Tie-up Exploits "Temptress"

Strand Manager Uses Outline Cut In Card Supplied Youngsters

THE Strand Theatre, in Altoona, Pa., ran a coloring contest on its own—without any assistance from newspapers, schools or other agencies usually tied-in with stunts of this kind—and did very well on it, thank you. The stunt was employed by the Strand management to exploit the presentation of "The Blue Boy." As outline cuts are being furnished with these pictures by Educational, the house made good use of this accessory.

The Strand manager used one side of an 11 by 4½ inch cardboard give-away for reproduction of the large outline drawing and details of the contest. On the reverse side he printed a much smaller reproduction of "The Blue Boy," with suggested color diagram chart. He also called attention to the copy of the original on display in the theatre lobby. In addition, on the reverse side, he advertised the coming feature length picture, as well as "The Blue Boy," and a new Felix the Cat Animated cartoon.

Five prizes were offered the winners to be awarded from the theatre stage in the afternoon, as the contest was limited to children under 12 years of age. The entire give-away card was printed in blue ink on white cardboard.



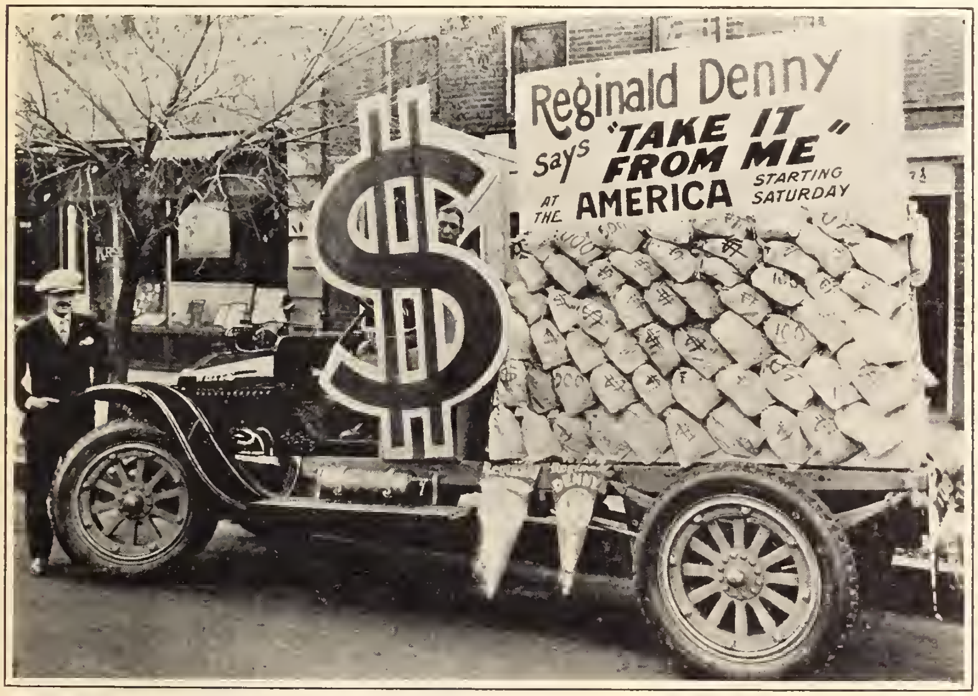
The "Y" gymnasium class of Shreveport, La., put on free exhibitions in front of the Majestic Theatre in that city as a publicity stunt for their organization and the showing of "The Strong Man" (First National)

Newman Reviews Feature at His House for Paper

Motion picture critics and exhibitors have always been considered, to a certain extent, "friendly enemies." But the rule was broken out in Los Angeles by Florence Lawrence, drama editor of the Examiner, the leading morning paper.

Frank L. Newman, managing director of the Los Angeles Publix theatres, had used as an advertisement a signed statement endorsing "The Campus Flirt." He did the same with "The Ace of Cads." Both pictures scored at the Metropolitan Theatre. Florence Lawrence then called on Mr. Newman and said:

"Since you are such a good prophet, why can't you be a critic? I would like to have you criticize one of your shows and do it impartially." Newman did. The write-up appeared and was the talk of the town. The picture he criticized was Paramount's Richard Dix in "The Quarterback."



The "money truck" which paraded the streets of Denver to ballyhoo the engagement of "Take It From Me" (Universal) at the America Theatre. The truck was supplied through a tie-up with a local automobile agency

Neat Device Winks Bebe's Eye in Lobby Display

Manager Chas. H. Amos used a novel mechanical electrical shadow box ten days in advance of showing to advertise "The Campus Flirt" when that film showed at the Carolina Theatre, Greenville, S.C.

The box was constructed in the following manner: A stock one-sheet showing Bebe Daniels with one eye closed was pasted on glass. An open eye was cut from another one-sheet of the same type and pasted on the back of the closed eye. The closed eye and the one pasted on were treated with oil to make it transparent. A small tube was run from the back of the eye and concealed in the shadow box. This tube had an electric globe and flasher in it, and gave the effect of Bebe Daniels winking.

Dancing Class Performs in "Aloma" Lobby

An atmospheric lobby display for "Aloma of the South Seas," at the Liberty Theatre in Lake Worth, Fla., proved an effective background for performances by members of a local dancing class, and into the bargain attracted much attention to the showing of the Gilda Gray vehicle at the Liberty. This stunt was staged as a result of a tie-up which Manager S. S. Oakley made with the dancing instructor.

"Fig Leaves" Stenciled on Walks Exploit Grand

Three days before his opening presentation of "Fig Leaves," Manager Bruce Snider of the Grand Theatre in Bessemer, Ala., notified the town of the event by stenciling green fig leaves on the sidewalks. The idea was followed up by distribution of envelopes, bearing the line "what the modern Eve used to wear," and containing an artificial fig leaf.

Short-Subjects and Serials

Scenes from "The House Without a Key," a new serial issued by Pathe. It is an adaptation of an Earl Derr Biggers story and co-features Allene Kay and Walter Miller

New Serial on Pathe Schedule

November 21 Releases Include Our Gang Comedy and Sennett Day Film

HEADING the list of Pathe releases for the week of November 21 is "The House Without A Key," a new Pathe Chapterplay based on a Saturday Evening Post story by Earl Derr Biggers. Also on this schedule are "War Feathers," an "Our Gang" comedy made by Hal Roach; "Hesitating Horses," a comedy with Alice Day, produced by Mack Sennett; Pathe Review No. 47; "Radio Controlled," one of Æsop's Film Fables; Topics of the Day No. 47 and issues Nos. 96 and 97 of Pathe News.

"The Spite Fence" is the title of the first chapter of the new serial in which Allene Ray and Walter Miller are co-starred under direction of Walter Miller. It is a mystery story and was adapted by Frank Leon Smith. The supporting cast includes William Norton Bailey, John Webb Dillion, Betty Caldwell, E. H. Calvert, Jack Pratt, Frank Lackteen and Charles West.

"War Feathers" was directed by Anthony Mack and a new member of the cast is Peggy Ahern. Eddie Quillan, Ruth Taylor, Danny O'Shea, William McCall and Joseph Young appear in support of Alice Day in the Mack Sennett offering. Eddie Cline directed this burlesque on horse-racing.

Pathe Review No. 47 contains "The Game's the Thing"; an unchanging aspect of sport for sport's sake; "The Cleft of the Cere"; a volcanic valley in the French hill country in Pathecolor; "Yes, Sir—That's My Baby!"; a novelty produced with the new process-camera invented by Alvin V. Knechtel of the Pathe Review Camera Staff.

Topics of the Day No. 47 offers the latest wit and humor culled from the press of the world; "Radio Controlled" is the current release of the Æsop Film Fables Series; and Pathe News issues Nos. 96 and 97 cover latest news events.

"Cool Off" New Christie Comedy

The second Educational-Christie Comedy, featuring Anne Cornwall, the petite comedienne, has been titled "Cool Off."

George Davis Lead in "Much Mystery"

The second Educational-Mermaid Comedy in which George Davis is featured has been titled "Much Mystery;" production work on the subject having been completed recently. Estelle Bradley appears in the leading feminine role.

"Our Gang" Finishes Fifty-Seventh Pathe Comedy

"BRINGING HOME THE BACON" is "Our Gang's" latest comedy for Hal Roach and incidentally their fifty-seventh two-reeler for Pathe. The picture is now in work at the Roach studio, under the direction of Robert McGowan. Other units working on the Hal Roach lot are those of Priscilla Dean, Matt Moore, Charley Chase and Mabel Normand.

The Hal Roach star comedy in which Matt Moore appears was recently completed by Fred Jackson. It was tentatively titled, "Oh, What a Night!" and Martha Sleeper, Anna May Wong, Sojin, Oliver Hardy and Laurie La Vernie are some of the players. In Priscilla Dean's first Hal Roach star comedy, now in production under the direction of Fred Guiol, are Herbert Rawlinson, Oliver Hardy, Stan Laurel and Albert Conti. Mabel Normand's new comedy is as yet untitled, but Creighton Hale has been signed to play the male lead and Leo McCarey will direct. A Mabel Normand comedy, "Anything Once," is now in the process of cutting. A new comedy starring Charley Chase was recently put into work. The assisting players are Lorraine Eason, William Walling, Kate Bruce, Wilkie Mahoney, Pollay Moran, Buddy Post and Buddy, dog star. James Chase, a brother of the comedian, will handle the direction.

Jackie Condon Signs to Stay in "Our Gang"

Jackie Condon, the oldest member of "Our Gang" in point of service, though he is but eight years old, has been re-signed by Hal Roach after the completion of his initial five-year contract. He will continue to work under Robert McGowan's direction in company with Farina, Joe Cobb, Johnny Downs, Jay Smith and Scooty Lowry, besides the two newcomers, Janie, Farina's sister, and Vermicelli.

Jack Duffy in New Bobby Vernon Comedy "Hoot Mon"

Jack Duffy and Bill Irving, two favorites with the comedy fans, appear in support of Bobby Vernon in his new Educational-Bobby Vernon Comedy, "Hoot Mon!" a farce that pokes fun at the wily Scots.

Five Castle Films Releases During December

During the month of December, Castle Films will release two issues of Short Shots, a split reel "Music Legend" and two Castle novelties, one of them a thrill reel.

Fox Lists November Shorts

Schedule Includes Five Comedies and Four Varieties; Release Set

FIVE comedies and four Fox Varieties are listed for release during November by the Fox Film Company. The comedies are two Imperials and one each of the Animal, O. Henry and Van Bibber series. The Variety issues take in many countries.

The Imperials are "Light Wines and Bearded Ladies," featuring Byrnece Boutler and Gene Cameron, to be released on November 14; "Madame Dynamite," featuring Della Peterson and Eddie Clayton, set for November 28 release.

"Babes in the Jungle," with Hallam Cooley and Joan Renee in the leads, is the O. Henry subject which will go to exhibitors November 28. On November 14, "Napoleon, Jr.," an Animal Comedy, featuring Jerry, the Giant and Pal, the wonder dog, will be released.

The last picture is "The Tennis Wizard," a Van Bibber, which features Earle Foxe and Florence Gilbert; it will be released on November 21.

On November 14 "A Spanish Holiday" will be released. It portrays the recklessness and the superstitions of Spanish bull fighters. "Travels in Toyland" is scheduled for November 28. "Overnight from Paris" is booked for December 12. It depicts the various resorts that may be reached within a day's travel from the French capital. On December 26 will be offered "Cliff Dwellers of America," showing the ancient cliff homes of the Pueblo Indians of Colorado.

Resume of Current News Weeklies

KINOGRAMS NO. 5237: Los Angeles—Stanford and U.S.C. clash in thrilling battle for Coast championship; Belmont Park, N. Y.—Crack steeplechasers race for year's richest stake in famous Gwathmey classic; London, England—Premiers of all the British Dominions visit airport and see fighting planes perform; Tibet—Monster camel train, with over 5,000 animals, make perilous crossing of Tibetan Desert; Detroit—Ty Cobb, "greatest of them all," retires from baseball after 21 years in the big league; New York City—Students at City College put on free-for-all rush that rivals football at its roughest; Santa Clara, Cal.—Landmark, over 100 years old, goes when flames destroy famous Santa Clara Mission; Mt. Hamilton, Cal.—Astronomers get close-up of Mars, now only 42,000,000 miles away.

KINOGRAMS NO. 5238: Saint Cyr, France—Prince of Wales visits great military school of France and reviews the cadets; Cambridge, Mass.—Princeton beats Harvard in thrilling game before crowd of 54,000; Petersburg, Va.—Fox-hunters revive ancient sport with all the old-time features; Maryhill and Seattle, Wash.—Queen Marie visits Samuel Hill's International Museum, and then is acclaimed by big crowds at Seattle; Marrakesh, Morocco—Three sons of the Sultan are married, with natives from near and far celebrating with elaborate ceremonies; Off San Pedro, Cal.—Big men-of-war of the Pacific Fleet test out their new anti-aircraft batteries.

The antics of juveniles receive attention in "Napoleon, Jr.," a Fox Animal comedy

FOX NEWS, VOL. 8, NO. 11: Germany—Builds world's largest aircraft to carry 25 passengers, two pilots; New York City—"Freshies" at N. Y. University submit to icy dip by "Sophs"; Britain's premiers from all over world attend Imperial Conference; Hawkeye, N.Y.—Hunters in Adirondacks find family of raccoons and capture two of them alive; Saro, Sweden—King Gustav V wins tennis match from Hindu Rajah of Kali; Laurence, Kan.—Redskin leaders attend opening of Haskell bowl, gift of Indian tribes; Champaign, Ill.—Throngs of football fans see fast Illinois eleven defeat Pennsylvania; Athens, Ga—Thousands of fans crowd Sanford Field to see Bulldogs nip fast Florida Gators; Washington—Millions of fir logs start spectacular trip to mills; New Haven, Conn.—83,000 in Yale Bowl see Elis suffer worst defeat in 25 years; Egg Harbor, N.J.—Federal agents discover distillery in forest that cost $300,000.

PATHE NEWS NO. 91: Rome, Italy—Fascisti celebrates fourth anniversary of triumphant march on Rome; New York City—Battle to fatal end in attempt to break from Tombs; Croydon, England—British Dominion Premiers inspect huge airdrome; Seattle, Wash.—Forget class-room calm in old-time rush; Lawrence, Kan.—Pow-wow of braves opens new Haskell Indian stadium; Johannesburg, South Africa—Gridiron's call heard by husky South Africans; Somerville, N.J.—Remarkable mystery-murder case opens; Northampton, Mass.—Elections in 47 States result in many political changes; San Francisco, Cal.—Amphibian plane catapulted by explosives; Independence, Kan.—Hallowe'en celebration proves gay affair; Ennis, Tex.—Cotton is queen of style at unique show; Baltimore, Md.—Johns Hopkins University celebrates 50th anniversary.

PATHE NEWS NO. 92: Los Angeles, Cal.—Pajamas are all the rage at this gay party; New York City—Use movies as an aid to Americanization; Cambridge, Mass.—Princeton conquers Harvard in first "big three" grid battle; Spanish Peak, Cal.—Lofty cableway is used for transport in Sierra Mountains; Bremen, Germany—President von Hindenburg acclaimed on visit to German seaport; With Queen Marie on Tour—Colorful West welcomes Roumanian sovereign; Marrakesh, Morocco—Crown Prince Idriss of Morocco weds with Oriental pomp; New York City—New York University defeats Carnegie by two field goals; New York City—Mr. and Mrs. Alvan T. Fuller sail for European holiday; Philadelphia, Pa.—Celebrate Irish Day at Sesquicentennial; Ishpeming, Mich.—Iron mine cave-in costs 53 lives.

INTERNATIONAL NEWS NO. 90: Somerville, N.J.—Greatest murder trial of century under way; Los Angeles, Cal.—McPherson mystery trial goes to higher courts; Lawrence, Kan.—Indians present Haskell with $200,000 stadium; Petersburg, Va.—Fox hunting days begin for gay society folk; Sunnyside Dam, Wash.—Leaping salmon battle gamely to hurdle falls. Florence, Italy—Mme. Luisa Tetrazzini, opera star, takes young and handsome Pietro Vernati for husband; Detroit, Mich.—Ty Cobb quits game after 22 years on diamond; Northampton, Mass.—The President goes home to cast ballot; Boston, Mass.—Governor Fuller wins again; Chicago, Ill.—Society "Debs" turn chorus girls to aid charity; San Antonio, Tex.—With the cloud patrol; Belmont Park, N.Y.—Thrilling races wind up steeplechase season; Armistice Week Special—Lest we forget.

INTERNATIONAL NEWS NO. 91: Mandan, N.D.—Queen Marie becomes Sioux Indian "war woman"; New York City—Famous folks' pets in popularity contest; Los Angeles, Cal.—Famous polar plane flies to Los Angeles; Philadelphia, Pa.—Penn defeats State in bitter football clash; Boston, Mass.—"Frosh" battle "sophs" in annual campus way; Petersburg, Va.—Bre'r fox leads Dixie hunters a merry chase; Los Angeles, Cal.—College students hold novel football rally; Rome, Italy—All Italy rejoices as Mussolini again escapes; Pimlico, Md.—Thrilling $69,000 futurity ends East's racing season; Stockholm, Sweden—Monster yacht regatta in heart of city; Off Cape Cross, Africa—Vast colony of seals found on African Coast; Marrakesh, Morocco—Moroccan sheiks rejoice as Sultan and three sons wed.

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Opinions on Current Productions

"Midnight Follies"

(Educational-Mermaid—Two Reels)

(Reviewed by Paul Thompson)

HERE is slapstick par excellence and in the fullest measure. I would be willing to wager that any bill including this particular issue of the Mermaid comedy series will be voted a success, no matter what other things make up the program. With an amorous waiter and an old dodo craby about the feminine star of the midnight show in the cabaret and she not interested in either suitor, full opportunity is provided for fun, fun possibly not of the most exalted type but productive of laughs from the diaphragm rather than from the back of the laugher's head. Among the many incidents that stirred my so-called risibilities was the aforementioned waiter with the usual load of dishes passing constantly before a trapeze artist who is swinging back and forth across the dance floor. The manner in which he each time escapes by the narrowest kind of margin until finally he is caught by the aerial artist and sent in full flight to land at a supper party is hilarious. It is doing things on a wholesale scale; instead of one dish at a time there are the contents of a fairly well-equipped crockery store landed on the heads of the supper guests.

All in all it is one of the best of the recent rough-house slapstick comedies of this genre released by Educational or any other company doing this sort of thing.

It is a Jack White production directed by James Jones and photographed by William Nobles. The cast includes George Davis, Marcella Day, Robert Graves and Jack Lloyd.

"In Vaudeville"

(Pathe—Aesop's Fables—One Reel)

PAUL TERRY transports his characters into a vaudeville house frequented by most of the inhabitants of the near-by jungle. Various animal acts are staged meeting with the emphatic approval or disapproval of the audience. They act like a lot of Romans in a coliseum and express their dislikes by turning their thumbs down. The asbestos curtain serves for a gladiator's sword in ending the act. The climax comes when the hippo, emulating a chorus girl, swinging out over the audience, motive power provided by a mule's kick, swings too far and crashes through to bring down (physically—not appreciatively) the entire house. That ends the performance. Romance plays its part in the animated cartoon because the inevitable stage-door Johnny who occupies a box finds his floral offerings to the fair tight-rope walker unacceptable. She tosses or kicks the bouquet back into the box from which he has been leering at her through his opera glasses.

What the moral is I have forgotten, but, as with all in the series, you do not need to know it to enjoy the Fable.—PAUL THOMPSON.

"Hooks and Holidays"

(Pathe-Sportlight—One Reel)

ALMOST anyone might guess that this release has to do with angling, and it does. Grantland Rice and the photographer go fishing in many waters with the climax at Florida catching the tarpon, the king of fish. Before they arrive there they fish for many members of the piscatorial family in various sections with resultant good luck in landing their sought-for prey and good camera shots to illustrate the subtitles. In one of the trout fishing sequences I have a vague idea that I detected the author himself making the casts and basketing the catch. There is only one criticism I have to offer and that is that this series makes the man in the front of the house anxious to get up, put on his coat and hie him to the nearest store where fishing tackle is retailed and start on the long, long trail. It is insidious propaganda and should be suppressed. Otherwise I commend the latest Sportlight issue—PAUL THOMPSON

"The Fighting Strain"

(Universal-Mustang—Two Reels)

(Reviewed by Paul Thompson)

IT is needless to state that the dastardly foreman, "Red Carson" (Jack Dawn), gets his, but the how and why of it is the business of Martha Budrow, author of the story, George Morgan, responsible for the continuity, and the director, Lew Collins. Curley Witzel, the star, does his bit to bring about the sort of ending that sends the patrons away contented. It proves that in Westerns, if not in real life, virtue—if backed by a good right alternating with a left for defense purposes—shall prevail. The picture shows the fallacy of judging a man by his clerical garb, for Curley turns up on the scene looking like the most inoffensive and mild theological student ever graduated with the ministry as an objective. But can he fight? Ask his uncle, Eddie Harris, the latter's old pal but present enemy, Bill Dyer, the latter's pulchritudinous daughter, Alma Rayford—and, most important, villain Jack Dawn and his pals.

Curley arrives in the midst of a feud between his uncle and the latter's neighbor. He discards the clerical garb and the horn-rimmed spectacles and acts as a deputy sheriff with great success, his identity being undiscovered. Then at the finale when things look dark for Uncle Jake and a forced marriage by Alma to the villain, who puts in an appearance to change completely the complexion of the situation but Curley in person?

Good comedy-drama with a novel twist leaving you shouting "Hurrah for our side."

The Cast: Eddie Harris, Bill Dyer, Jack Dawn, Alma Rayford, Curley Witzel. Director, Lew Collins.

"Barely Reasonable"

(Universal-Mustang—Two Reels)

(Reviewed by Paul Thompson)

YOU never can tell. The fact that the unnamed hero (and he plays the principal role in this Western, yet is not mentioned in the program by name) arrives driving a smart roadster an dwearing so-called dude clothes should not have influenced Ben Corbett and Peewee Holmes to think he was a soft mark. But that is what they did think. They paid for their error because he not only outboxed Peewee, who had bullied him when they were kids together, but he made them look foolish when they tried to make him a laughing stock. There was a bad man roaming the district and they decided that Corbett should impersonate the same. He did. But unfortunately their plans went wrong. Corbett was put out of business and, while the bad man was captured ultimately by the unsophisticated youth from the Eastern college, who thus ran away with all the honors in the story, the villain had previously made them all look foolish by escaping his first arrest.

Among those also present in this W. C. Tuttle comedy are Robert McKenzie, Dorothy Kitchen and the unnamed hero mentioned before.

Vin Moore directed. October 21st release date.

"Be Your Age"

(Pathe-Hal Roach—Two Reels)

(Reviewed by Paul Thompson)

NOT much enthusiasm is aroused in this reviewer over this comedy The theme has possibilities which have not been realized; the idea of a young man marrying a woman much older than himself for the sake of her money. Charles Chase is a good comedian given the right material; here he is lost with nothing to do. Even his attempts to be coy in his flirtations with the wealthy aged heiress fall flat and are not funny. It all comes about because he borrows from his lawyer-employer ten thousand dollars to help his family out of a hole and the lawyer, who has proposed and been refused, sees in the marriage of his clerk a way to get hold of the widow's money. In the end she wisely (not only for a moving picture but for real life) decides that such a marriage is absurd and bound to be a failure. She calls it off and marries the lawyer instead. Even this union I would predict disaster for, but at least it frees Charley, so he can marry the ingenue and stand a chance of marital bliss. Forced, unfunny situations with no characterization whatsoever.

The cast—Charles Chase, Gladys Hulette, Lillian Leighton, Oliver Hardy and Frank Brownlee. Leo McCarey directed under F. Richard Jones' supervision.

"A Second Hand Excuse"

Universal-Stern Bros.—Two Reels)

(Reviewed by Paul Thompson)

CHARLES KING featured and Francis Corby directing, tell part of the story. The other part really requires the use of the title because it is a not particularly amusing or entertaining or original farce. While the automobile used is not mentioned in the cast, it should be because it really carries the burden of the piece. I wonder what Hollywood would have done had Henry Ford never been born? Certainly one of their greatest props would have been missed. The most amusing thing in the piece is where King loses his mud-spattered trousers because he has sent them to a cleaner by a passing boy. He undresses in his car and is perfectly justified in this expedient, being on his way to call on his girl. The only trouble was that the traffic cop made him move the car away from the hydrant and cranking up in his B.V.D. condition affords much entertainment to passing Hollywood pedestrians and should to movie-goers. From then on, after he has kidnapped another man and appropriated his trousers, it is a question of working overtime to get laughs out of a poor defenceless Ford carrying a family of five and a more than weight-for-age added starter in the person of a neighboring fat girl. That is about all. The higher criticism cannot enter here.

"Buster's Prize Winner"

(Universal-Stern Bros.—Two Reels)

(Reviewed by Paul Thompson)

THE Buster Brown of our childhood and his inevitable dog, Tige, and the little girl next door. What memories of R. F. Outcault they conjure up. This time Tige is entered in a dog show and wins first honors as so intelligent a canine should by all the rules of the game, movie or other. He wins it under false colors, however, because he enters the cage of a dog whose owner has fixed the judge. Then starts the pursuit race as the crook carries off Tige. Buster and Mary Jane defy all laws of mechanics and make as good speed on their scooters as the thief does in a high-powered car, but justice is with the righteous again. Tige has been attacking the crook who leaps from his car to escape destruction. Then the reunion of the three pals. Arthur Trimble and Doreen Turner are the two kids who perform under the directorial eye of Gus Meins.

As is true of most of the Buster Brown series, this is good for youth and age and will amuse, as they all invariably do.

The Bells

Lionel Barrymore in a Famous Role

(Reviewed by Thomas C. Kennedy)

THE CHADWICK COMPANY has prepared a handsome package for its presentation on the screen of the far-famed theatrical work, "The Bells." Indeed no play—even a venerable one like "The Bells"—could ask for more respectful treatment when it came to be cast, photographed and produced for the silver sheet. Lionel Barrymore offers freely of his histrionic best in the role made famous by Sir Henry Irving; James Young imparts to the scenes those pictorial qualities which mark his work as a director; and the camera work by L. William O'Connel is a treat to the eye—there is a depth and tone to this photography which lifts it far above the average.

The result of all this is an illusion which holds the spectator and commands an unflagging interest in a story built of materials which, naturally enough, seem threadbare now. But the contradictory Mathias, innkeeper and mill owner who aspires to be Burgomaster of the Alsatian village in which he lives with his wife and daughter, proves that there is still drama in the figure of a man haunted by an accusing and avenging conscience—reminding him of his cold and bloody murder for the gold with which he would purchase happiness. "The Bells" is dramatic strong stuff, but there is here a leaven of brightness and picturesque detail which gives the picture every promise of popular success.

The Cast: Lionel Barrymore, Caroline Frances Cooke, Gustav von Seyfertitz, Lorimer Johnson, Lola Todd, Edward Phillips, Otto Lederer, Fred Warren. Director, James Young.

THEME: Dramatic portrayal of a man who kills for gold to pay his debts and then is haunted, finally to death, by an avenging conscience.

PRODUCTION HIGHLIGHTS: The finely spectacular quality of the settings—which breathe "atmosphere." The acting. The highly dramatic incidents which bring the play to its climax in the vision where Mathias sees himself being tried for the murder of the Polish Jew.

EXPLOITATION ANGLES: Stress as version of famous play in which Irving starred on the stage. Title adapted to poster campaign using car, window cards, etc.

DRAWING POWER: Good.

Produced and distributed by Chadwick Pictures Corp.

Interesting moments in the Fox Films special, "The Return of Peter Grimm," a screen version of the Belasco stage success of years ago

Quintet of comedy stills of the Paramount feature length comedy, "We're In the Navy Now"

The Outlaw Express

Pathe's Worth-while Maloney "Western"

(Reviewed by Paul Thompson)

TO find a new plot or a novel twist to the story of a Western melodrama must keep author, scenarist and director awake nights, not to mention the mental turmoil of the producer. I feel that Ford I. Beebe has succeeded in this piece in which Leo Maloney stars and plays the role of director. He succeeds admirably in both capacities. It results in one of the best of the innumerable Westerns put on the screen in this year of melodrama of that particular brand or type.

The sheriff (Melbourne MacDowell of Shakespearian and romantic drama memory) is suspected of being hand in glove with the robbers of the Wells-Fargo express. It is Maloney's business as the crack operative of the company to disprove this and pin the guilt on the local agent. He does. His final coup is overtaking the stage coach which is held up by one of the express agents' conspirators and bringing this back with the evidence, which saves the sheriff from a lynching. Good melodrama.

A word for the photography by Harry Cooper and Orrin Jackson. The last two reels, taken in a rainstorm, are unusually effective.

Maloney's, naturally the dominant, role is acted with that absence of theatricalism and with a naturalness that account for the favor in which he is held. An adequate supporting company helps.

The Cast: Leo Maloney, Joan Renee, Melbourne MacDowell, Albert Hart, Henry Otto, Paul Hurst, Evelyn Thatcher, Nelson MacDowell, Fred Burns, Bud Osborne, Frank Ellis. Written and arranged by Ford Beebe. Director, Leo Maloney.

THEME: Solving stage coach robberies in the West.

PRODUCTION HIGHLIGHTS: Rainstorm section with gathering of lynchers and Maloney's pursuit, capture and return of stage coach.

EXPLOITATION ANGLES: Maloney and then Maloney. Novel twist to story.

DRAWING POWER: Should be excellent.

Produced and distributed by Pathe.
Length, 5,479 feet. Released November 14, 1926.

The Return of Peter Grimm

Belasco's Reincarnation Play Done in Pictures

(Reviewed by Paul Thompson)

THERE is always a certain amount of justifiable trepidation felt when the announcement is made that an outstanding stage success is to be made into the silent drama. So with this David Warfield success, purchased by Fox, it was felt that the transposition might miss the intent and spirit of the original, but these fears are not realized. Alec B. Francis has not the wistfulness and charm of the actor who created the original and missing, of course, is the voice of the man which had and has tear-compelling qualities.

Offsetting the absence of these qualities of the stage play the movie version has a great deal to offer the original necessarily lacked. The credulity of the playgoer was always stretched to the breaking point when Warfield became a spirit yet to all intents and purposes possessed of all the physical attributes of the living man he had been. In the picture through the tricks of photography, either double exposure or by a system of mirrored reflections, the spirit Peter is an ectoplasm figure through which the other living, breathing characters pass unconscious of his presence. In this respect the picture is much more convincing and effective.

It is not the original play in many respects, but it is a highly creditable piece of work and reflects credit on Victor Schertzinger, the director, and the Fox Company.

The Cast: Alec B. Francis, John Roche, Janet Gaynor, Richard Walling, John St. Polis, Lionel Belmore, Elizabeth Patterson, Bodil Rosing, Mickey McBan, Florence Gilbert, Sammy Cohen, Hank. Director, Victor Schertzinger. Adapted by Bradley King from David Belasco's play.

THEME: Reincarnation to thwart selfishness and greed and reward the virtuous.

PRODUCTION HIGHLIGHTS: The successful creation of spirit illusion.

EXPLOITATION ANGLES: Warfield and Belasco names. Present great interest in spiritualism.

DRAWING POWER: Should be excellent.

Length, 6,961 feet. Released November 7, 1926.

Interesting incidents to be found in "The Outlaw Express," a Pathe Western

Dramatic moments in "The Bells," the Chadwick picture which is a screen version of the Erkmann-Chatrian play

We're in the Navy Now

Hot and Heavy Slapstick Spells Fun Here

(Reviewed by Laurence Reid)

NOTHING has seemingly been forgotten toward making the Wallace Beery-Raymond Hatton sequel to "Behind the Front," a rip-snorting comedy. Spiced with gags, seasoned with tobasco sauce—and setting a pace that makes it truly lively the new picture is one of the funniest hits of the season. Edward Sutherland, who directed the stars in the war comedy, has struck off some rich scenes—and you can leave it to Messrs. Beery and Hatton to come through with flying colors.

The stars come on as a pugilist and his manager and by a misunderstanding and what not they find themselves in the navy. The gags here are richly productive of laughs, but once the goofy gobs get on the battleship their troubles develop and so do the howls of merriment. It all goes under the head of slapstick—done with a fine sense of burlesques by two Grade A comedians. There's no custard pie stuff. It is more appropriate—dealing as it does with incident aboard ship. Chester Conklin has a small bit as a skipper and adds to the high jinks. In all it will have any audience laughing, anywhere.

The Cast: Wallace Beery, Raymond Hatton, Chester Conklin, Tom Kennedy, Donald Keith, Lorraine Eason, Max Asher. Director, Edward Sutherland.

THEME: Comedy of a couple of tough "birds" who curiously enlist in the navy, ignorant of what it's all about.

PRODUCTION HIGHLIGHTS: The fight episode. The constant play of gags. The early scenes when the boys get into the navy. The captions. The sparkling performances by the stars. The hammock incident.

EXPLOITATION ANGLES: Tie up with title and play up stars as having a funny sequel to "Behind the Front." If there is a naval recruiting station in your community tie up with it. Treat it from a humorous angle.

DRAWING POWER: Stars and title will pack the house. O. K. for any theatre.

Produced and distributed by Famous Players. Length, six reels. Released November, 1926.

April Fool

Alex Carr Does a Warfield Characterization

(Reviewed by Paul Thompson)

"APRIL FOOL" is based on the stage play by Edgar Allan Woolf and Alexander Carr, "An April Shower." It is the type of play which made Warfield famous under the Belasco direction: the kindly old East Side Jew who is always self-sacrificing, makes money and loses it, but in the end finds happiness. If the formula used in such outstanding stage successes as "The Auctioneer" and "The Music Master" spells success, why not in the movies also? Add the asset of the author-star of the original playing the same role in the silent-drama version and you make doubly certain that it will make an appeal. And "April Fool" has all these merits. It proves to be good entertainment.

Carr is a discharged pants-presser. On a rainy day he buys and re-sells an umbrella at a profit to a theatre-goer caught in a shower. That is the beginning of his fortune in the umbrella business. For the sake of a plot there is a grasping neighbor, Snitz Edwards, who also graduates financially and socially from the East Side, and his son and nephew. The former steals from his father and the nephew gets the blame. This nearly disrupts the marriage of nephew and Carr's daughter, Duane Thompson, until Carr sacrifices everything so the wedding may go on. Also Carr's own romance with Mary Alden, one-time owner of the local delicatessen store, which reaches a culmination at the end of the play.

It is a trite story but well told photographically by the actors and the director.

The Cast: Alexander Carr (starred), Duane Thompson, Mary Alden, Raymond Keane, Edward Phillips, Snitz Edwards, Nat Carr, Baby Peggy, Pat Moore, and Leon Holmes. Director, Nat Ross.

THEME: Paternal love of an East Side peddler.

PRODUCTION HIGHLIGHTS: Carr's characterization. East Side scenes, especially in rainstorms.

EXPLOITATION ANGLES: Carr as the "David Warfield" of pictures.

DRAWING POWER: Good.

Produced and distributed by Chadwick Pictures Corp. Length, 7,300 feet. Released November 15, 1926.

Camera angles of the Tiffany production, "College Days"

Comedy highlights in the Warner Bros. presentation, "Millionaires"

Forever After

Old Familiar Plot and Sentimental Hokum Here

(Reviewed by Laurence Reid)

NOTHING is exposed here which can by the widest stretch of imagination be called out of the ordinary. It's the old, old yarn of the poor chap who has a tough time marrying the rich girl—and who is forced to perform all kinds of sacrifices before he takes her to the altar. It's an innocuous little effort—charged with the proper dashes of heroics and sentiment to please those easily satisfied.

The scheming mother of the girl gets in her deadly work and the youngsters are constantly frustrated in their romantic desires. It uncovers a deal of padding, but such a course is necessary to bring it out to feature length. A football sequence and another dealing with the late war have their innings, but they have no real place in the plot—being introduced to add punch to the picture.

The performances are first rate—and the settings are good. To audiences who digest the best in the market the film won't have much appeal. But there is a public for it—the average picture-goers. And so it should do tolerably well.

The Cast: Lloyd Hughes, Mary Astor, Hallam Cooley, Eulalie Jensen, Alec Francis, Lila Leslie. Director, F. Harmon Weight.

THEME: Romantic drama of poor boy and rich girl who are constantly interfered with in their love affair by heroine's mother. Ends happily.

PRODUCTION HIGHLIGHTS: The fine acting by principals. The football game. The sequence of the late war. The scene in the hospital. The settings. The romance.

EXPLOITATION ANGLES: Bill as adaptation of play by most prolific author of the day. Play up Lloyd Hughes and Mary Astor. Exploit the football sequence and that of the late war. Tease the title.

DRAWING POWER: Suitable for average houses.

Produced and distributed by First National. Length, six reels. Released November, 1926.

Millionaires

The Ghetto to Riverside Drive in One Jump

(Reviewed by Paul Thompson)

AGAIN is E. Phillips Oppenheim drawn upon for the material for a moving picture. This time it is his "The Inevitable Millionaires" which serves. George Sidney, Louise Fazenda and, of course, Vera Gordon, are the three featured players in Edward Clark and Graham Baker's picture. Regretfully I can not class it as one of the "classics of the screen" following the publicity man's optimistic heading. It is banal, trite and with little to recommend it. It is the oft-told story of the East Side Jewish tailor (or umbrella salesman or what you will), who suddenly and inexplicably achieves affluence and migrates to Riverside Drive, West End Avenue or the banks of the Hudson, there to spend his miraculously acquired wealth. Gauche, naturally unable to adapt himself to his new surroundings his social shortcomings are emphasized and played up for their supposed comedy values. By now there is little that is amusing—and surely the prop has been much overworked—in the social outlander trying to manipulate an artichoke, yet that is given the dignity of many, many feet of film. After a complete fiasco in trying to adapt themselves to their new environment a return hegira of the family to the east side is undertaken where the transition is made effective by having the dinner guests eat like so many animals rather than in the approved Emily Post manner supposedly indigent to the upper social stratum.

George Sidney does the type he has done many time before with little or no variation. The same criticism is justly made of Vera Gordon's inevitable matron.

The Cast: George Sidney, Vera Gordon and Louise Fazenda (all three featured), Nat Carr, Helene Costello, Arthur Lubin, Jane Winton, Otto Hoffman, William Strauss. Director, Herman Raymaker.

THEME: Unplausibly acquired wealth's reaction of East Side Jews in West Side setting.

PRODUCTION HIGHLIGHTS: East Side ailor shop.

EXPLOITATION ANGLES: Popularity of author original story and of featured players.

DRAWING POWER: Fair.

Produced and distributed by Warner Brothers.
Length, 6,903 feet. Released November 13, 1926.

Incidents in "April Fool," a Chadwick production

Group of scenes from "Forever After," a First National release

College Days

Tiffany's Football Picture

(Reviewed by Paul Thompson)

YOUTH must be served—and in this Tiffany production it is. Certainly the author, director and players have been very successful in creating the atmosphere of a co-educational university and in offering a story that, while not particularly novel, inasmuch as already we have had several plays with a college football game as the climax of the action, still holds your interest. Charles Delaney portrays the type of smart-Alec who offends through that very quality of over-smartness. Plausibility we must discard or even probability if we accept the picture. Only in novels and movies can such things happen. Fired from the university once because of a fight which the self-styled hero has with an instructor, he comes back to make good. That psychologically will appeal to almost everyone, for a come-back in any sphere of life is much more amazing and commendable than the original climb to the heights. Suspense it has in plenty. Delaney's desire to save the heroine, charming Marceline Day, from the ignominy of a raid at a roadhouse the night before the championship football game, results in his being penalized himself. Of course, he does get into the game in time to turn the tide and achieve that fame so essential to his father's, the university's and the girl's happiness. Both Delaney and Miss Day as well as the supporting company contribute convincing portrayals. Richard Thorpe has done a good job in the directing.

The Cast: Marceline Day, Charles Delaney, James Harrison, Duane Thompson, Kathleen Key. Director, Richard Thorpe. Story and continuity by A. P. Younger.

THEME: College life with a football climax; boy in disgrace who makes good.

PRODUCTION HIGHLIGHTS: Football scenes of the best and most convincing type.

EXPLOITATION ANGLES: Spirit of Youth. All-star college football players employed.

DRAWING POWER: Good.

Produced and distributed by Tiffany Prdouctions.
Length, 7,500 feet. Released November 1, 1926.

Regional News from Correspondents

New York & New Jersey

NEW JERSEY exhibitors are urgently requested by organization officials to attend the next meeting of the state M. P. T. O., to be held at the Ambassador Hotel, Atlantic City, Nov. 18-19. It is said that matters of an extremely important nature will be brought up for discussion at this time.

It is reported that a merger went into effect last week which will bring all theatres belonging to Chrisedge Theatres, Inc., of the Bronx, and those of D'Stamatis Brothers, Brooklyn, under single control.

The Chrisedge Company was heretofore under the leadership of Matthew Chrystmos and Harry Eldridge, both prominent in local exhibitor circles. D'Stamatis Brothers have long been identified among the smaller circuit owners of Brooklyn and this deal will give the new corporation, in addition to the Chrisedge theatres, approximately five Brooklyn houses; namely, the Apollo, Fulton Auditorium, the Parkway, Mapleton and Classic. The Chrisedge holdings are mostly in the Bronx and Westchester County.

It is understood that Matty Chrystmos will remain as one of the chief executives of the newly formed circuit, while Harry Eldridge, although retaining an interest in one or more theatres, will devote most of his time to the presentation field, where he is considered one of the best.

Further indication of exhibitor organization is to be found in the recently formed combination of four downtown Brooklyn houses under the name of the Brooklyn Heights Theatre Corporation, of which Alfred Goldberg is president, and David Hauser, treasurer. At present the combine includes the Gold, Washington, Boro Hall and Heights theatres, all in the Heights section.

The Wilson Theatre Corp., operating the Nostrand Theatre at 657 Nostrand Avenue, and the Regent, 1225 Fulton Street, Brooklyn, has been taken over by J. Margolies and partner.

Another change of ownership concerns the Tip Top Theatre, also over in Brooklyn on Wilson Avenue. The new owners are Messrs. Tweel and Nasser. The house, after being sold, was closed for a short time in order to permit repairs and reopened last Saturday.

In the downtown section of New York's East Side, Rossassi, formerly of Richmond Hill, where he operated the Park and Manor theatres, has taken over the Houston theatre. The house is at present closed for repairs and is expected to reopen this Saturday. Rossassi's old Manor, at Richmond Hill, was converted into a store building, while the Park is at present under lease to another party.

Reports would seem to indicate that the big battle for the supremacy of the lower East Side of New York is reaching alarming proportions and that sooner or later one of the combatants will be forced to toe the mark. In any event, it's a battle that will be costly to both sides when one takes into consideration the fact that houses with seating capacities of 600 or so resort to vaudeville as an added attraction for patronage, with no increase in admission.

Not that this has any bearing on or effects the strategic position of one of the belligerents, but it is reported that the Golden Rule and the M. & S. Delancey have both closed for an indefinite period. Both are on the lower East Side.

And again, with rare good judgment, Loew Theatres are reported as about to add one more house to their ever-increasing chain. This time the Sheridan Square, the pride of Greenwich Village, is said to be the new member of the family. Harry Rafferty is, or was, the owner.

Eddie Carroll, who has more than once shown his fidelity to Associated Exhibitors by taking their ups and downs and shifts with apparent nonchalance, is again wearing the purple of that order, as far as being New Jersey sales manager is concerned. His reappointment came with the recent Pathe-Associated merger.

Phil Meyer, New York City manager for Associated and Pathe features, is at present deploring the time which must be necessarily taken from the business of selling pictures when one is chosen for jury duty.

A recent report has it that Joseph Stern, whose theatre holdings in New Jersey became merged with the Fabian-Stanley organization some time ago, has taken active charge of the New Jersey booking for that large theatre circuit.

The fire which gutted the entire downstair section of the Clinton apartments at 253 West 42nd Street and sent Al Sautelle, Pathe-New York non-theatrical sales manager, scurrying to quarters less dangerous, may have had depleting effects on Al's wardrobe. At any rate, Mr. Sautelle was observed in the sanctuary of an inner office, sampling several brightly-hued sets of pajamas, which were being offered for sale by erstwhile Pathe salesman, Irving Rothenberg.

And speaking of enterprise, credit will have to be given to Rothenberg for one who wastes no time in the matter of raking in the shekels. While waiting for an appointment which he expects to announce soon, this business-like young man plys his trade in pajamas. That he's good is definitely proven when he can sell these particular articles of wearing apparel to one Milton Kronacher, who has been overheard to assert that he never had any use for such contrivances.

The new theatre under construction at Washington, N.J., has been taken over by Dave Howell, of Dover, N.J. The Washington house will be ready about Jan. 1st. Mr. Howell operates the Playhouse, Dover.

Charlie Stombaugh, genial New Jersey sales manager for Pathe, disclaims any knowledge of a recent report extolling his athletic prowess on the cinder track and its rather distant neighbor—the bowling alley. Charlie says there are certain things that he most certainly does excel in, such as putting away one of Dinty Moore's juicy beefsteaks—or what have you—but as far as athletics are concerned, watching a good football game is about as close as he ever got to a hundred-yard dash.

One of Broadway's most popular managers, Charles McDonald, has recently resigned his position as managing director of two or three of the B. S. Moss houses. While his future connection is not quite ready for announcement, it is said that it will be a most lucrative and advantageous shift for Mr. McDonald.

Floyd Vogt, on his return from Jersey territory, announces that Walter Reade's new Red Bank theatre will be ready for its opening next Thursday. The house is said to have a seating capacity of from 1,500 to 1,800 and is up-to-the-minute in every respect. Manager Jacks will be in charge.

Another theatre to open on the same day as Reade's is Juskowitz and Smollen's new house at Reading, Pa.

Pat Campbell, Eastern Division Sales Manager for Pathe, has been in a two-day conference with the New York branch executives, Messrs. Raynor and Stombaugh.

Loew's Fulton Theatre, Nostrand Avenue corner of Fulton Street, Brooklyn, has been officially taken over by Charles Fisher, who will operate the house on a stock policy with Sunday concerts. In the future, the house will be known to the trade as the Fulton.

Another change of name affecting Loew theatres is that of the Livingston, Brooklyn. This theatre has had its name changed to Loew's Melba.

Ed. Speigel's Rugby Theatre, Church and Utica avenues, Brooklyn, opened its doors to the public last week. This should be a good location, as the community has grown considerably during the past year. The house seats about 1,100. Mr. Speigel also operates the Utica and Cross Bay theatres.

One of our prominent Long Island exhibitors is soon expected to announce his engagement, and it is said that it will not be long before a fair young lady will be led to the altar.

The about-to-be groom is Joseph Stanzler, one of the firm of the Whitestone M. P. Corp., and operating a circuit of seven theatres on Long Island. The fair damsel whom Mr. Stanzler will lead down the well-known aisle, where one of life's contracts will have its usual promising debut, is Miss Marion Fox.

Incidentally, the Whitestone M. P. Corp. recently opened the Star at Amityville with a picture and vaudeville program. The Star is one of the seven in their chain.

Southwest

THE Terry Brothers, of Woodward, Okla., are building another theatre, to be ready for opening in three or four weeks. The Terrys now have the Pastime and the Nusho theatres at Woodward.

The new theatre being built at Ponca City, Okla., is owned by Lew Wentz, the oil man, who has leased it to Paramount. Ely Shire, of Lincoln, Neb., is to manage it when completed, according to reports.

W. A. Barbee is putting in a fourth theatre at Guthrie, Okla. The new theatre will open Sunday and will show pictures and stock.

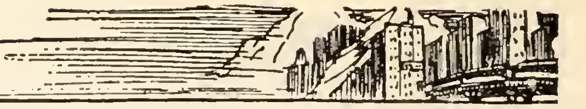
Roy Creason, who was reported to be selling the Palace Theatre at Eufaula, Okla., has announced that he will keep the theatre and continue with his plans for a second theatre at Eufaula. Mr. Creason was on a deal to lease the Palace two weeks ago in order to take his wife West for her health, but Mrs. Creason died on October 24th.

Dan Myers and H. O. Stark, of Producers Distributing Corp., Oklahoma City, received fat bonus checks for their good work in a recent drive.

Sam Benjamin of the local F. B.O. received a two-thousand-dollar bonus check this week and is treating the office force to a party at Coffee Dan's Saturday evening.

The Oklahoma Paramount office force gave a Hallowe'en party last week, celebrating the end of the first half of a sales drive. The four salesmen have the members of the office divided into squads and the two losing sides gave the winners this party. They were dressed in masquerades and a prize for the best disguise was awarded Sam Brunk. Refreshments of hot dogs, pumpkin pie and cider were served.

Chicago



OSCAR DOOB of Balaban & Katz's publicity department, has been promoted to director of publicity for the combined Balaban & Katz, Publix and Kunsky houses in Detroit, and left this week to assume his new duties. Lou Kramer will be assistant to Mr. Doob. Bill Pine, formerly press representative for Gilda Gray, has been added to Balaban & Katz's Chicago publicity department to fill the vacancy made by the promotion of Mr. Doob.

Norman Fields, of Jones, Linick & Schaefer, is ill at Mercy Hospital.

Two motion picture theatres were robbed early Monday by bandits. At Simansky & Miller's Lido Theatre, Maywood, robbers bound and gagged G. E. Thomas, assistant manager, and then took $800 from the safe. They, however, overlooked a second safe in the inner office, in which was $4,000. Mr. Thomas struggled free of his bonds after the bandits had departed, and notified the police. Charles Golin of the Banner Theatre, North Robey Street, was robbed of $780, the night's receipts, as he was entering his home on return from the theatre. Two bandits accosted him in the vestibule of his apartment building and took the money at the point of a revolver.

Steve Nemet has taken over the Rainbow Theatre at 645 W. 120th Street, from Mr. Van Nomikos, and Mrs. Lenore Pierce will now manage the Rainbow as well as the Burnside, at 93rd and Cottage, which she has managed for some time past.

Mrs. Meneou has taken over and reopened the Harding Theatre on East 55th Street. This house had been dark for some time.

August Wiegand, father of August Wiegand, Jr., manager of the Lucile Theatre, and Mrs. Jack Miller, wife of Business Manager Miller of the Exhibitors Association of Chicago, passed away at his home on Saturday, after a prolonged illness.

W. D. Burford has been ill for several days and is confined to his bed at his home in Aurora, Ill.

Jules J. Rubens, vice-president of Great States Theatres, Inc., went to New York this week for a conference with Sam Katz. He expects to return in a few days.

Sales Director Herbel of Universal Film Company, was in Chicago this week talking over sales plans with District Manager Roy Alexander and Exchange Manager Bill Brumberg. This is Mr. Herbel's first visit to Chicago since assuming his office as sales director.

Lyman G. Cohen, who has been a Chicago motion picture theatre manager for several years, is now connected with United Booking Agency, headed by Bill Weinberg, and will have charge of the publicity department.

A. J. (Happy) Meineger, who has been managing Fischer's Fon du Lac Theatre, has been transferred to Fischer's La Salle Theatre at La Salle, Ill., in a similar capacity.

General Manager Herman Robbins, of National Screen Service, who is en route to the Coast from New York City, stopped off this week for a conference with Manager H. C. Young.

Clarence Phillips and J. J. Clark, Producers Distributing Corporation's salesmen, are working in Minneapolis for two weeks, Divisional Manager Cecil Maberry having sent them to that city to assist the sales staff.

Further details of the magnificent theatre which will be erected for colored patrons, at the corner of 47th Street and South Parkway, show that the house will have an orchestra pit capable of accommodating one hundred musicians, and in other respects will be one of the finest and largest motion pitcure theatres in Chicago and vicinity.

Milwaukee

SAM MILLER, of Fisher's Paramount theatres of Chicago, spent Friday in Milwaukee visiting local exchanges.

Enthusiasts of the film men's bowling league ran in an extra game on Saturday of last week. Two teams composed of "crack" players of the league competed—the interest ran high.

Neil Duffy, manager of the Elite of Appleton, visited Film Row this week.

Dan Kelliher of the Princess, at Elkorn, and the Majestic at Lake Geneva, resumed his weekly visits at local exchanges after an absence of several weeks.

Cecil E. Maberry, P.D.C. District Manager was in the Milwaukee office for a few hours on Thursday.

R. Leach of the Opera House at Hartford, was a recent Film Row visitor.

Paul Schultz has assumed the management of the Orpheum Theatre at Hancock, Mich. He succeeds T. J. Furness.

A. P. Desormeaux who is managing the New Strand at Madison, called on his friends in local exchanges recently.

Frank P. McManman took over the management of the Mission Theatre at Kilbourn on November 1st. George M. Olson, former manager, is spending the winter in Florida.

Francis Kadow, manager of the Mikado Theatre, at Manitowoc, was a recent Milwaukee visitor.

Morris Abrams, exploitation director for M.-G.-M. from the Minneapolis office, who was in Milwaukee last week, left for Duluth, his last stop before returning to Minneapolis.

Saxe Amusement Enterprises, it is reported, have taken over the lease on the new Plaza on the south side which was built by Al Bartlet. It is expected the Plaza will open about December 1st, as one of the largest and most beautiful outlying theatres.

William Roob, manager of the Grand Theatre at Port Washington, was in the city this week to check up his bookings.

John Adler, of the Adler and Trio Theatres at Marshfield and the Lyric and Majestic at Stevens Point, was among out-of-town exhibitors in the city this week.

The M.-G.-M. salesforce is out after a car-smashing pennant. The second of the new Buick Sedans added to the force this summer has met its Waterloo. Herman Schwartz was leaving Milwaukee on Monday for Wisconsin Rapids in said Buick when a truck elected to cross its path, smashing the car beyond recognition. A few weeks ago while traveling a rough stretch of road under construction up in Michigan, this same car piloted by Mr. Schwartz very nearly lost its motor.

W. L. Ainsworth, of the Orpheum and Garrick Theatres at Fond du Lac, spent a few hours along Film Row this week.

James R. Grainger, Fox District Manager, came in for a day from Chicago to go over sales and territorial conditions with Fred G. Sliter, local Fox manager.

Louis Shimon, manager of the Uptown Theatre at Sheboygan, was a recent visitor along Film Row.

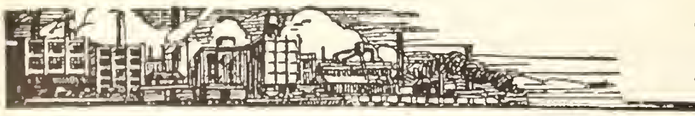
Tom O'Connell, formerly Paramount representative working out of Peoria, has been added to the Fox sales force. Lloyd Bettis has recently resigned from the Fox staff.

C. C. Wallace, United Artists District Manager from the Chicago office, was in Milwaukee for a day.

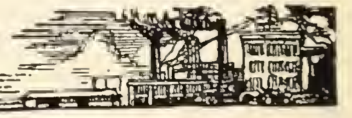
F. G. Sliter, manager of the Fox Exchange, left Monday to cover the entire territory. He expects to be gone about a month.

P. D. C. inaugurated the screening of releases for the office staff at the Exhibitors Supply Co. on Friday. The plan is to show two pictures every Friday.

Leon Goetz, manager of the Goetz Theatres in Kenosha, spent Friday at the local exchanges.



Denver



DENVER'S most magnificent theatre, The Aladdin, held its official opening last Thursday night. The theatre is, beyond any doubt, the most attractive place of entertainment in the west. Its exterior design is taken from the Taj Mahal temple of Agra, India. Its interior, to the tiniest detail, is in keeping with its name. Hidden lights, illuminated fountains, and a host of new ideas for the theatre can be seen. Exhibitors visiting Denver should, by all means, make it a point to inspect this place and learn. They will be well repaid.

Two theatres in western Colorado have been closed by order of health authorities because of smallpox cases in the city. Chas. Simmons, owner of the Yampa Theatre, Yampa, Colo., closed a week ago for an indefinite period for this reason. Last Friday, Victor Slifka, owner of the Princess Theatre, Meeker, Colo., was ordered by the city council to discontinue his shows until the ban was lifted.

E. M. Saunders, general sales manager for M-G-M, spent several days in Denver last week visiting R. J. Garland, local branch manager of the organization.

J. H. Ashby, First National manager, left yesterday for several days' visit with exhibitors in and around Casper, Wyo.

J. S. Abrose, popular United Artists manager from Omaha, spent a few days in Denver last week. He was accompanied by his wife. Folks say this trip was his honeymoon although Mr. Abrose denies this is quite correct.

Jim Lynch, operator of the theatres of Laramie, Wyo., the home of the University of Wyoming, was a visitor here Thursday. Mr. Lynch is assistant coach of the Wyoming football team.

R. J. Garland, manager of Metro-Goldwyn-Mayer is in Casper, Wyo., visiting exhibitors.

Jimmy Carrier, general manager of Universal theatres, was a Denver visitor this week. Mr. Carrier, and Buddy Hooten, manager of the American Theatre, started the theatre off with a new policy last week. Mr. Carrier left Denver for Chicago where he will meet Carl Laemmle, president of Universal.

Eugene Gerbase has been appointed feature manager for Pathe while S. B. Rahn is in charge of all short subjects. Mr. Gerbase up to a week ago was manager of the Associated Exhibitor branch office.

Chas. Klein is back in Denver for a business visit with exchanges. Mr. Klein represents the black Hills Amusement Co. of Deadwood, S.D., which operates a chain of theatres in that district.

New England

NEXT Monday will witness the addition of three important theatres to the Suburban Boston list, when the Granada in Malden, the new Morton Street Theatre in Dorchester and the new Wollaston Theatre in Quincy will be opened for the first time to the public. They will add between 7,000 and 7,500 additional seats to Greater Boston playhouses.

The Granada at Malden, erected by Ramsdell Brothers, who own the Orpheum in Malden, and to be operated jointly by the Ramsdell Brothers and the Green Circuit, who operate the Mystic and Fellsway theatres in Malden, will be that city's largest house with a seating capacity of about 2,800.

The Granada will run pictures, consisting of a feature, a short subject or comedy, a news reel, and probably four acts of vaudeville. It will have an orchestra in addition to an organ.

With the opening of the Granada, the Mystic, which now runs pictures and vaudeville, will discontinue vaudeville, will use first run pictures and will have occasional musical features and musical comedies.

During the hanging of the 50-foot Granada illuminated sign this week, a section fell to the sidewalk, narrowly missing several people.

The new Morton Street Theatre in Dorchester will be the largest of the new trio and will seat about 3,300, of which number 2,400 are taken care of on the floor. This theatre was erected by the New England Theatres Co., of which Jake Laurie is the active head. It will be a first run house.

George Haley, now manager of the Jamaica Theatre at Jamaica Plain, Mass., will manage the new house and he will be succeeded at Jamaica Plain by Manager McNamara of the Rialto Theatre, Roslindale, who will manage both the Rialto and Jamaica theatres.

The new theatre at Wollaston has been erected for Abe Spitz of Providence, R.I., and marks his entry into the suburban Boston field. While it is a smaller house than the other two which are to open, it is said to be one of the most attractive theatres among the long list of new houses opened about Boston.

Leo Young, nephew of Harry Asher, formerly assistant manager of the Franklin Park Theatre, Boston, has resigned to take charge of the booking for regional theatres in Southbridge, Mass., and Olneyville, R.I.

Phil Coolidge, popular Pathe News camera man, is covering the big events now in a new Nash coupe.

The Broadway and Cross Street Orpheum theatres, Somerville, Mass., have been taken over by P. J. Marget.

Harry Worden of the Boston office of Metro-Goldwyn-Mayer, is now in Albany, where he has charge of a two weeks' sale drive with a team of ten men aiding in the work.

Extensive remodeling and redecorating of the Washington Street Olympia Theatre, Boston, has been completed and the improvements are being extensively advertised by the theatre's publicity department.

Edw. Garrity, manager of the Columbia Theatre, Boston, is back on the job after a three weeks' layoff on account of serious illness. He has fully recovered and was warmly greeted by friends and remembered by many beautiful bouquets upon his return.

Charles F. Thurber, owner of the Star Theatre at Fairlee, Vt., was a visitor to Boston's Film Row during the week, arranging some of his early winter bookings.

John Moore, former booker at Famous Players, Boston, is temporarily back in his old job again until an appointment is made to the position, when Moore will again go on the road for Paramount interests.

Members of the New England Bookers Association, composed of bookers of all the exchanges and circuits in New England and their assistants, will dine and dance at Rainbow Gardens, Walpole, Mass., next Wednesday evening.

Benjamin Bebchick, formerly shipper for Warner Brothers, has taken a similar position with Producers Distributing Corporation, Boston.

The V. C. Theatre, seating about 350, has opened at Cranston, R.I.

Miss Helene Madden and Miss Adele Snow have been appointed assistant bookers at Producers Distributing Corp., Boston.

William DeWolfe, manager of the Quincy Theatre at Quincy, Mass., who suffered a shock three weeks ago, is rapidly regaining his health and may soon return to his office.

It is rumored that P. Marget has bought the Regent Theatre Building in Jamaica Plain although no verification of the rumor has been obtainable.

Canada

C. S. FERGUSON, manager of the Dominion Theatre, Nanaimo, B.C., for the past three years, has been appointed manager of the Strand and Crystal theatres in Brandon, Manitoba. Before his departure from Nanaimo, Mr. Ferguson was the recipient of a handsome silver tea service and tray from the theatre staff. He has been succeeded in the Dominion management by David Boland, who has been with the British Columbia Paramount Theatres, Limited, in Vancouver, B.C., for some time past.

Clair Hague, Canadian general manager of Universal, Toronto, has returned from Winnipeg, Manitoba, where he accepted the resignation of C. A. Schauffle as manager of the Lyceum Theatre, this being one of the three Universal theatres in Winnipeg.

W. T. McKnight, former manager of the Regent Theatre, a downtown house of Toronto, has been appointed manager of the Bloor Theatre, Toronto, by Famous Players Canadian Corp., Limited. He has been succeeded at the Regent by Wally Stewart, former Famous-Lasky exploiteer. Nelson Shea, who was associated with the Regent, has been appointed manager of the Uptown Theatre, Toronto, the parent theatre of the Famous Players chain in Canada. Mr. Shea was formerly at the Toronto Hippodrome.

With the death of James Cunniffe, notorious New York bandit, at Detroit in a gunmen's battle, it became known that United States agents had been seeking Cunniffe and his gang in Montreal only a few days previously. Incidentally, there has been the suggestion that the Cunniffe gang was responsible for the hold-up of Manager James Adams of Loew's Theatre, Montreal, when over $7,000 in cash was secured recently. On that occasion, the three robbers made Manager Adams, his wife, and the night watchman, lie down on the floor of the theatre office while they ransacked the safe.

The two new moving picture theatres which are under course of construction in Winnipeg, Manitoba, will be opened in December, according to announcement by N. Rothstein, who has been proprietor of the Arlington Theatre for some years. Both of the new houses will cost $75,000.

E. O. Smithers, manager of the Capitol and Grand theatres at Kingston, Ontario, has announced that the strike of the stage hands at the Grand has been settled, new agreements having been signed. He is booking numerous pictures for the Grand as well as the Capitol.

The new Star Theatre has been opened at Tisdale, Sask., an opening feature being a dance on the stage for invited guests. The building has a frontage of 34 feet and a depth of 100 feet.

Butte

C. J. SEVERSON now occupies the head of the local Universal exchange, having been promoted from head salesman to manager on the removal of Manager W. J. Heineman to the Salt Lake City Universal exchange. Congratulations continue to pour in from his many friends throughout the territory. Manager Severson still retains his theatre at Wolf Point, where he has been a theatre owner for some time.

J. J. Harrington, head salesman for Associated First National Company, has returned to Butte, after spending several weeks on an intensive sales drive covering Montana.

Timothy Sullivan, father of W. J. Sullivan, manager of the Rialto Theatre, which is one of the chain theatres of the North American theatres corporation, died at his home in Butte, Monday, October 18.

Dave McElhinney, local manager for P.D.C. branch, has gone to eastern Montana on a sales trip.

C. R. Wade, local representative for M-G-M, has started out for Western Montana to call on exhibitors with the new M-G-M product.

In Missoula, the Elks are holding high revel this week of November 1st, at the Wilma Theatre. This is for the benefit of the Christmas fund.

Rolla Duncan, former theatre owner at Billings, who received the appointment of postmaster of that city, has resigned and is now located in Lewistown. He has taken a ten-year lease on the Judith Theatre in Lewistown and has closed the theatre pending a remodeling that will cost about $20,000.

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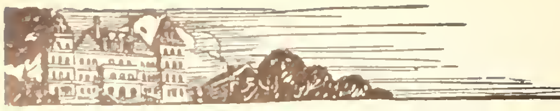


Albany

THERE was an important gathering of Metro-Goldwyn officials in Albany, last week, bringing to town Felix Feist, general manager of sales distribution; William F. Rogers, eastern sales manager, and Sam Eckman, district manager. A luncheon was served at the Hotel Ten Eyck, and this was followed by a sales meeting lasting for two or three hours.

Abe Stone, who runs the Arbor Hill Theatre in Albany, and who declares that he voted for both Democrats and Republicans on election day, installed a big radio on election night, and gave fully as complete returns as did the big downtown houses.

Albany's Film Row extended the hand of welcome last week to Charlie Walder, now connected with the Metro-Goldwyn office in Buffalo, and who was formerly manager for Fox in this city.

Julius Byck, of Tannersville, was in town last week, and, with considerable pride, showed his booking dates, which also carried vacation dates.

Harry Lazarus, operating the Auditorium in Kingston, is back from a hunting trip, according to letters to exchanges in Albany. Mr. Lazarus is now erecting a new theatre which will be opened in the spring.

Harry Berinstein, of Elmira, was in town during the week, and was the guest of his uncle, Julius Berinstein. Mr. Berinstein admitted that he was keeping his eye open for possible sites, and might erect additional theatres in the near future.

The Rose Theatre in Troy, N.Y., appears to be a favorite with members of the burglar fraternity for the theatre was entered one night last week, and twenty boxes of candy taken, but two days' receipts, which had been placed in a steel letter file, rather than the office safe, were overlooked.

There is some rattling good bowling going on these days in Troy, N.Y., between teams in the Theatrical Bowling League in that city. The teams from the Lincoln and the Griswold theatres are now tied for first place, while the team from the Troy Theatre is in second position.

The coming ball to be given by the Albany Film Board of Trade at the Hotel Kenmore, on the night of November 19, is to witness vaudeville talent obtained from the Grand Theatre through the courtesy of Joe Wallace, the manager. The ball will get under way at 8 o'clock, when dinner will be served. Over 200 are expected.

Joe Saperstein, of Harmanus-Bleecker Hall in Albany, made a pretty good prediction on election day. Mr. Saperstein was visiting Film Row, and as he came out of one exchange, he cast his eye weather-wise to the sky, and remarked. "Looks like a Democratic victory."

Mrs. Tony Veiller, wife of the manager of the Mark Ritz, flew home to her husband last week. Mrs. Veiller had been visiting relatives in Norfolk, Va., and took an airplane between that city and Philadelphia.

Ben Stern and Walter Roberts, managers of the Lincoln and Troy theatres, came in for many words of congratulation last week on account of the manner in which the two theatres had been decorated for Hallowe'en.

After taking in the sights of the big town, Guy Graves, of Farash Theatres, Inc., of Schenectady, returned home from New York last week, and got busy with his job in the Electric City.

It looks as though Harry Seed, local manager for Warner Bros., would pocket a very substantial check. Out of 36 offices, Mr. Seed's stood first in the entire United States last week in a contest in which $500 has been hung up.

W. W. Farley, of Albany, owner of several theatres, absolutely refused last week to talk pictures, or in fact any subject connected with his houses. Mr. Farley, who is a member of the Democratic State Committee, was overjoyed in the reelection of Governor Alfred E. Smith.

Fenton Lawlor is now representing the local First National exchange in northern New York, succeeding M. M. Silver, who resigned last week.

Louis Buettner, of Cohoes, who is the champion woodchuck hunter in New York State, is now out after bigger game, having left last week on a two weeks' deer hunting trip in the Adirondacks.

Election day had no terrors for H. C. Bissell, local manager of Universal, and Leon Herman, salesman. The two appeared at the polls bright and early and then hustled on to Catskill for an interview with M. E. Silberstein, owner of the Community Theatre.

Clarence Dopp, who has been running the Electric Theatre in Johnstown for some time past, is broadening out his activities and last week took over the Kun-Ja-Muck Theatre in the neighboring village of Broadalbin.

The Fox office has added a couple of new salesmen in this territory, the newcomers being Hal Smith, formerly of Los Angeles, and Lionel Edel, of Buffalo.

Jack Krause, formerly manager for Associated Exhibitors here, and who is now looking after the interests of Chase Pictures in this territory, has tendered his resignation as a member of the Albany Film Board of Trade.

Mike and Joe Kallet, who already have theatres in Rome, Oneida and Canastota, are negotiating for the Pontiac at Saranac Lake, one of the best known theatres in the Adirondack region, and which has been managed most ably by Dave Seymour. The house is owned by a number of wealthy men. Only last week a benefit was given at the Pontiac and seats sold for $50.

Bob Landry, formerly of Ogdensburg, and now a law student in Albany, declared last week that up to the present time he had struck nothing in his studies at the law school as complicated as the uniform contract. Mr. Landry plans to hang out his shingle in Ogdensburg three years hence.

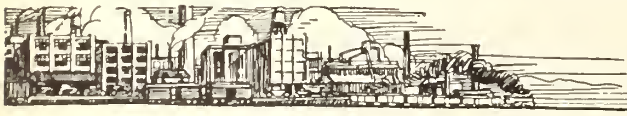
Mike Commerford opened a new theatre last week in Scranton, and according to those from here who were present, the opening was most successful. A feature of the new house is a revolving light located on the top of the theatre and which can be seen for many miles.

A. J. Pincus was last week appointed feature salesman manager for Pathe in Albany. He is well known over the territory.

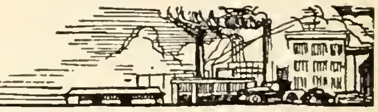
Albert Forest, organist at the Mark Ritz in Albany, is at his home recovering from an attack of appendicitis.

A. E. Milligan, owner of the Broadway Theatre in Schuylerville, N.Y., can boast of producing what are probably the largest apples grown in central or northern New York. He presented one last week to Howard Morgan, local manager for Educational.

The Hudson Theatre in Albany, owned and operated by Julius Berinstein, had a close call last week when fire was discovered in a paint store located in the same block with the theatre.



Detroit



BRANCH Manager Henry Zapp and his Detroit staff will move into new quarters within a few weeks. One-half of the second floor of the new Detroit Film Exchange Building has been engaged and the branch will have quarters second to none.

This building was erected especially for the exchanges and has every convenience for the film business. A unique feature is the building of 42 film vaults distributed over the six upper floors. Every vault has walls of concrete, six inches thick, and each is vented separately and independently of the others. Each vault will hold 1,700 reels and each is equipped with automatic sprinklers.

A. Chapman, district representative for Producers Distributing Corporation, has just finished a week here with the local exchange.

Jack Tuck, formerly with the Theatre Supply Company in Cleveland, is now associated with the National Theatre Supply Company in Detroit, as assistant manager.

F. H. Schuckert, of the Temple Theatre in Caro, Mich., has been paying the local exchanges a visit this week.

Morris Suffier, district manager of Chicago, Cleveland, Detroit, Pittsburgh, Cincinnati, and Indianapolis, was in town for a few days last week, paying the local United Artists office a short visit.

The new Film Exchange Building, which is located on the corner of Montcalm and Cass avenues, will be ready for occupancy by the first of December.

Carl Krueger, manager of the Columbia Theatre, which belongs to J. H. Kunsky, was suddenly taken ill while at work last week and was rushed to the hospital.

Mae Black, cashier at the Alhambra Theatre for the last ten years, has been donated a beautiful wrist watch by the Kunsky Corporation for being in service at that theatre for that length of time. It is all decorated with diamonds, with the following engraving on the back of it: "In Token of Faithful Service, J. H. Kunsky Corporation."

Jacob Schrieber, owner of the Black Stone Theatre, has won another first prize with his pet bear cub, this time being at the Masons masquerade ball.

Clarence Bunn, general manager for the Vitaphone, controlled by the Warner Bros., was in Detroit last week in conference with Branch Manager Jim Allen.

Construction will start immediately on the New Delft Theatre in Marquette, Mich. This new house is to be even larger than the Opera House.

Fred Wuerth, of Ann Arbor, who some time ago sold his interests in Ann Arbor and Ypsilanti to the Butterfield Circuit, is going to build a theatre in Detroit, on Oakman Boulevard.

C. H. Crane, of Detroit, is drawing plans for the construction of a new theatre in Muskegon, Mich., for the W. S. Butterfield Circuit.

Pete Ramsey, who has been connected with the Cleveland branch of Paramount, is now with the Detroit branch as salesman.

James Leasia is once more back in the show business, through the purchase of the Catherine Theatre from George F. Koppin. Mr. Leasia formerly controlled the Jewell, Stratford, and the Tuxedo theatres, in Detroit.

Otto Bolle, branch manager for Paramount, has returned from French Lick, Ind., where he attended the annual sales convention.

J. K. Kessell, proprietor of the Oxford Theatre at Oxford, Mich., has died after a long illness. He had been ill for over two years with hardening of the arteries.

Charles Koner, recently manager of the New Plaza Theatre in Detroit, has been appointed booker for the eight theatres which are controlled by the Standard Film Service Company in Toledo, Ohio.

Salt Lake City

LOCAL Branch Manager H. Bradley Fish of the Fox office is expecting Howard Sheehan, who has recently been appointed to the capacity of District Manager for Fox, to visit the exchange here this week for a few days. Sheehan comes to this city from Seattle.

Manager Fish returned to his home a few days ago to find that he had been robbed of about $1,600 worth of articles, including baggage, clothing and personal effects.

Branch Manager Clyde H. Messinger has returned from a sojourn into the Idaho territory with his Educational product.

Vete Stewart, sales representative for Associated First National is spending some time in the Southern Utah section.

Jack Connors, Producers Distributing Corporation salesman, who has just come in from the territory, is a little "under the weather" according to report.

Branch Manager Al O'Keefe left the Producers Distributing Corporation exchange here last week for San Francisco where he is attending a meeting of the Western Division Branch Managers.

Louis Marcus, Famous Players-Lasky Corporation District Manager, and Lawrence J. McGinley, branch manager, have returned from the fall convention at French Lick Springs, Indiana.

Frank H. Smith, who has been booking manager of the local Famous Players-Lasky exchange for a number of years, has been promoted to the position of salesman and will cover the Utah territory out of this office.

Arnold W. Smith, who has been acting as assistant manager at the Paramount exchange here, has been promoted to the Booking Managership.

Charles Epperson of the Paramount exchange has been acting as special representative for the concern, covering the various territories out of this city.

Film row here, which is being constantly besieged by applicants for admission into the "Movies," due to the fact that the ambitious ones are unaware of the functions of the exchanges, had a rather unusual experience this week in the form of a new type of applicant. A backwoodsman appeared with a very much alive bob-cat, and asked the various branch managers for the opportunity of placing his "pet" in the pictures.

Branch Manager J. A. Epperson of the Pathe force, left this week for a short trip into the Idaho country.

J. A. Whitehead, owner of recreation Hall, at Eureka, Utah, has been visiting Film Row here this week.

Metro - Goldwyn - Mayer Sales Manager, E. M. Saunders, of the Western Division was in Salt Lake visiting the local exchange last week, and has left here for Los Angeles.

J. E. Ryan of the Liberty Theatre at Brigham City, Utah, is conferring with the exchange managers along film row this week. Exhibitors Ryan and Ben Winzeler are reported to have kept Exchange Row well supplied with peaches and apples this season.

George Mayne, owner of the local Preferred Pictures exchange, leaves for a trip of two or three weeks' duration into Idaho within a few days.

S. M. Deal, owner of the Star Theatre at Springville, Utah, is in this city, lining up new business for his house.

H. R. (Dad) Rand, operating the Isis Theatre here, has been very seriously ill for about two weeks but has now recovered and just returned to the theatre.

John Rugar, well-known exhibitor from Park City, Utah, was among exhibitor visitors here within the past few days. The new Egyptian Theatre which he and Frank Knotts of Vancouver, B.C., are building at Park City, will be opened some time near the first of the year, according to report.

James Williams, who has been operating the Opera House at Grantsville, Utah. has sold his interest to J. J. Gillette, owner of the Strand Theatre, at Tooele, Utah.

B. G. Thatcher of the Capitol Theatre at Logan, Utah, is attending to his booking here this week.

James R. Keitz, manager of the Columbia exchange of this city, is on an extended trip in the Idaho country.

Earl Steele, operating the Venice Theatre at Nephi, Utah, is spending a few days visiting the local branch managers here, as is A. L. Stallings of the Richfield circuit of Southern Utah.

J. W. Johnson, manager of the Iris Theatre at Midvale, Utah, has been ill lately with a bad case of quinsy and is reported to be feeling better now.

Verl McKay, owner of the Kinema at Mt. Pleasant, Utah, is also attending to his booking this week along the Row.

Louis N. Strike, manager of the Kinema Theatre of this city, is now making a trip in the Northwest in the interest of distribution.

Southeast

J. W. PREVO of the Palace Theatre, Thomasville, N.C., and Mrs. Prevo were in Charlotte the past week.

The entire Metro-Goldwyn-Mayer sales staff left Friday night for a conference with Mr. Hickey, in Washington, D.C., the following taking the trip: Fred Pollock, manager, and the following salesmen: C. W. Cheek, Burtus Bishop, E. A. Rook, and Barry, the booker.

The Loven Theatre, Linnville, N.C., is closing, effective the past week. P. L. Collins, business manager of the U. S. Veterans Hospital, Oteen, N.C., was a Charlotte visitor the past week. We understand he purchased new equipment for the theatre at the hospital.

The contract for the construction of the new $9,000 theatre for negroes on East First Street, Charlotte, has been let to Cannon & Edge, Charlotte contractors. It is said this theatre has been leased to Charles Anagnos. It will be up to date from every standpoint.

Ben Caplon, manager of the Rex and Queen theatres, Hendersonville, N.C., was calling on the numerous exchanges the past week.

The Red Cross Theatre, Windsor, N.C., owned by J. H. Highsmith, is reopening. It has been closed several months.

Tom Little, manager of Producers & Distributors Corporation Atlanta office, left Charlotte the past week for Asheville, N.C., where he will spend several weeks in the sanatorium recuperating from his recent illness.

Joseph Walters states he will not open the theatre in Thomasville as originally planned, as he was unable to get a satisfactory lease.

The Vitaphone will be demonstrated in Charlotte at Warner's Broadway Theatre soon, according to C. C. Ezell, Southern District Manager, of Warner Brothers, Inc. Mr. Ezell arrived in Charlotte yesterday afternoon and will remain until the stage for the extraordinary program is set up.

The Metro-Goldwyn-Mayer employees held a delightful party at the home of Mrs. Blanche Carr Friday night. It was a mask affair and from reports of those who attended they had a wonderful evening. Dancing and games were enjoyed and a buffet luncheon was served during the evening.

C. W. Starr, Paramount salesman, out of Charlotte, has been transferred to the Memphis branch of the above company.

J. L. Caudell, owner of the Wanoca Theatre, Wallace, N.C., and the Grand Theatre, St. Paul, N.C., was a Charlotte visitor this week.

J. R. Wilson. of Hendersonville, N.C., will open a theatre at Rosman, N.C., on November 6th.

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Cleveland

LOEW'S OHIO THEATRES, INC., has purchased the Heights Theatre from J. Makoff and Louis Israel. The Heights is a modern 1,000-seat suburban house, built about five years ago. This is the tenth in the local Loew chain. The company is building another theatre on the West Side. Israel, who has been a prominent figure in Cleveland motion picture circles for the past ten years, plans to make his future home in California.

A Cleveland special left here Monday noon bound for the Columbus convention. Almost all of the exchange managers attended the convention. And a large percentage of local exhibitor members as well.

John F. Royal, for the past eleven years manager of Keith's leading theatre in Cleveland, states that he will continue in that capacity for the time being, announcements to the contrary notwithstanding. Trade papers have all carried a story of Royal's appointment as general manager of a chain of Keith houses. Royal himself says that there is no truth in the statement at this time.

George Settos, known from State line to State line as manager-owner of the Lyric, Lima, has added the Orpheum Theatre to his possessions. This is a 1,200-seat house, formerly owned by Bob Shaw. Settos has already started to put the house in order, completely remodeling it and re-equipping it. After the first of the year he expects to introduce a combination vaudeville and picture policy at the Orpheum.

Robert Cotton, central P.D.C. division manager, opened a two-weeks sales drive in Detroit on Monday. Joe Ferte and George Ridell of the Cleveland sales force are temporarily loaned to the Detroit office during the time of the drive.

Anne Gaton of First National has gone to New York to become secretary to H. A. Bandy, general manager of the foreign sales department. Miss Gaton was Bandy's secretary when he was mid-west division manager for First National. The girls of the local First National office gave her a parting banquet at the Statler before she left Cleveland, and presented her with a wardrobe trunk.

Milton Korack has a real job on his hands now, having been appointed general manager of the chain of houses owned and operated by Silverman Brothers. These include the Majestic ond Opera House, Mansfield; Alhambra, Canton, and Strand, Akron.

Ned Depinet, First National sales manager for this division, and S. W. Hatch, head of the franchise division, were guests of Gradwell Sears, local First National exchange manager, during the past week.

Mrs. Georgia Moffett, secretary of the Cleveland Film Board of Trade, will spend the next few weeks in Indianapolis installing a new secretary there.

The Film Building register was dusted last week and brought out for use the first time this fall. Out-of-town exhibitors have been so few that their comings and goings have not been recorded. Those noted during the past week, however, were: A. J. Buck, Colonial, Fostoria; John Kumler, Pantheon, Toledo; D. R. Bly, State, Conneaut; O. F. Baker, Rex, Akron: Judge H. T. Palmer, Lyric, Fairport Harbor; Gus Lambrigger, Grand, Orville; P. M. Howard, Karolyn, New London; R. E. Reisinger, manager of the Sixth Street Opera House, Coshocton: George Fleischmann, World and Atlas, Toledo; D. A. Capell, Strand, Carey, and A. J. Paul, Royal, Galion.

St. Louis

THE name of the Amusu Theatre in Halls, Tenn., has been changed to Palace Theatre. Two houses in Memphis, Tenn., have also changed their names recently. The Sommerdale is now the Highland Heights, while the Bano is the new name for the Shamrock Theatre.

T. D. Kiefer has closed his Home Theatre in New Berlin, Ill., until he can find a new building there. His lease expired and he was forced to vacate.

The Star Theatre, Alto Pass, Ill., has closed until next spring. The Grand Theatre, Odin, Ill., has also closed.

Logan Wood, of the Logan Theatre, Joppa, Ill., has retired from the show business.

The Temple Theatre, Earlington, Ky., and Star, Trenton, Tenn., reopened recently.

Leslie B. Mace is again a member of the sales staff of the St. Louis First National Exchange under Manager Harry Weiss.

St. Louis film stocks closed November 6 as follows: Skouras A, $50 bid and $55 asked. One year ago, $64. St. Louis Amusement A, $46 bid and $47 asked.

Jimmy Shea, popular film salesman, now has an executive post with the Pert Circuit of houses in Southern Illinois.

Max Milder, special representative for Fox, passed through St. Louis, stopping off at the local exchange.

Russell McLean, special representative in this district for Producers Distributing Corporation, was also in town for a few days.

Roy Dickson is now managing the local Associated Exhibitors Exchange. Jack Osserman, the former Associated Exhibitors manager, is now with the Advance Trailer Service Company, which has its local headquarters at 3318A Olive Street.

The National Players, Inc., has been authorized to employ $135,000 capital in the State of Missouri. Forest P. Tralles, 415 Pine Street, is principal Missouri agent for the organization.

Visitors of the week included Gerald Wagner, Mound City, Mounds and Cairo, Ill.; S. E. Pertle, Jerseyville, Ill.; Doc Tetley, Farmington, Mo.; Jim Reilly, Alton, Ill.; R. E. Atkins, Elkville, Ill.; Jack Pratt, Fulton, Mo..

Premier Pictures Corporation has been issued an incorporation certificate by the Secretary of State and will employ $1,500 capital in Missouri. Nat E. Steinberg is operating the company's exchange at 3314 Lindell Boulevard.

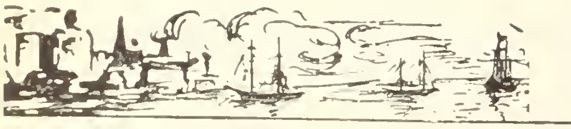
The Saenger Amusement Company is said to plan the erection of a modern theatre on the site of the Old Alice Theatre in Hope, Ark. Plans for the new house are being prepared by Witt, Seibert & Halsey, 807, Texarkana, Ark. It will cost upwards of $150,000.

Jack Weil, well-known independent distributor departed for New York City, October 30. He will spend several days in Manhattan.

The Majestic Theatre, Jacksonville, Ill., has just been remodeled and decorated and now ranks with the finest houses in that section of Illinois.

Fienstein & Koplitz have awarded the contract for a theatre to be erected at 1501 State Street, East St. Louis. The house will be one-story, 47 by 122 feet, and cost about $25,000. Brick and cinder blocks will be the principal building materials. The Keystone Construction Company, 815 Trendley Avenue, are the contractors.

Contracts will be awarded soon for the theatre to be erected at Sixth and Washington avenues, Springfield, Ill., by the Kerasotas Brothers. The building will be three-story and basement, 47 by 80 feet and cost about $75,000. Carl Myers, Myers Building, Springfield, is the architect.



Baltimore

KENNETH OSBORNE, 18 years of age, son of George Osborne, proprietor of the Star Theatre and Opera House, Westminster, Md., was killed near that city while riding his motorcycle recently with a friend.

The name of Kendler-Zimmerman Company, Inc., Charlottesville, Va., has been changed to Jefferson Lafayette Theatres, Inc. Officers of the company are George F. Walker, president and F. W. Twyman, secretary. The authorized capital stock is now $500,000.

Guy L. Wonders, manager of the Rivoli Theatre, here, and his wife were guests of John J. Payette, assistant general manager of Stanley-Crandell Theatres, Washington, D.C., recently.

Upton S. Brummel, house manager of the Century Theatre here, for a number of years and then transferred to the Parkway as manager when it reopened under Loew's, Inc., has resigned that position.

Olga Shapiro and J. F. Grace, constituting the art department of Loew's, Inc., here, doing the poster and advertising work for the Century and Parkway theatres, have resigned their positions.

The force operating the Rialto Theatre, Washington, D.C., has been entirely changed with the following officers: Henry Sokolov has succeeded Mischa Guterson as orchestra conductor; W. L. Doudlah is managing director; Corbin Shield is publicity director; W. H. Callahan, treasurer; Moreau Preston, house manager.

The motion picture theatre being erected on the site of the old San Toy in Lonaconing, Md., by the Evans interests will be opened in the near future. The Arctic Nu-Air system is being installed, as is a Superlite screen.

Adolph Charles Frey, secretary of the Palace Theatre Company, Inc., Frostburg, Md., died at Johnstown, Pa., recently at the home of friends. He was 45 years of age.

A large new electric sign has been erected over the main entrance of the Grand Theatre, Highlandtown, Baltimore, operated by Frank H. Durkee. The cost was approximately $7,000.

The Venus Theatre, Richmond, Va., has been entirely redecorated inside and out. New furniture has been installed.

As renovations have been made in the Auditorium Theatre, Lynchburg, Va., according to suggestions made by the fire underwriters of that city, the City Council there has now granted permission to the management to show moving pictures.

While directing workmen installing new seats in the Liberty Theatre, Cumberland, Md., recently, Thomas H. Burke, proprietor, fell and broke his left wrist. He is recovering now. The Liberty is having a new heating system installed also.

Accidentally touching a live wire in the control room of a motion picture theatre of Oxford, Md., George Evans, 15 years of age, was killed recently. He was assisting Charles Collison, operator.

Des Moines

MR. AND MRS. H. C. REAGAN, formerly of Boulder, Colo., have bought the Cozy Theatre at Toledo, Iowa. They took possession of the house on November 3. The Cozy Theatre has been for some time under the operation of Greenlaugh and Burlock. Mrs. Reagan will take charge of the management of the Toledo house. The transfer of the theatre was transacted through W. J. Miller, Iowa theatre broker.

Another theatre which recently changed management is the Princess Theatre at Dexter. Mr. Edward Awe, of Kansas City, leased the theatre and took it over on November 6. The theatre is owned by William McLean, hotel man of Dunlap, Iowa. It is Mr. McLean's intention to sell the theatre, but Mr. Awe will run the house until such an event takes place.

Lou Levi, formerly with Premier Pictures, has been doing special sales work for Metro-Goldwyn-Mayer in the Des Moines territory.

Visitors in Movie Row were John Waller, of Osceola; J. A. Michales, of the Strand at Jefferson; Bob Booth, of Belle Plain; Bill Mart, of the Strand at Grinnell; C. Hales, of the Lyric at Madrid, on his weekly call.

Branch Manager Coplan, for Famous Players, has been attending the convention in French Lick, Ind.

J. C. Eding is planning to sell his house at Amelia, Iowa.

A new theatre is being constructed at Burt, Iowa, by N. I. Mornes. Mr. Mornes reports that the building of the house is progressing rapidly.

S. S. Swarz, in charge of the office of Columbia Pictures in Des Moines, takes his football by fair proxy. His oldest, Adel, and also Corinne are attending the Iowa State University homecoming.

Twelve orchestra racks were sold by the National Theatre Supply Company to Blank's Theatre at Iowa City, the Englert.

Carl Perry, a newcomer to the film game, is selling pictures in Iowa territory for the Columbia Pictures Corporation.

A. G. Stolte has been in Iowa City looking after details in regard to the opening of A. H. Blank's new theatre there, the Englert. This new house replaces the Blank Theatre which completely burned out about a year ago. The Englert Theatre, which will open on November 15, will be under the management of Mr. Davis, who had the house for Blank before. The theatre is built on the ground of the old Englert, which was completely wrecked to make way for the finer and newer house. The Englert will play both pictures and road shows.

Park Agnew, booker for Metro-Goldwyn-Mayer, has sold out his interest in the theatre at Carlyle. His former partner, Donald West, shipper of the Metro-Goldwyn-Mayer office is now the whole owner. Mr. West drives down to Carlyle every week-end to take over the management of his house.

Joe Smith, of the Independent Pictures Company of Omaha, had rather an odd experience last week when he was driving into Omaha. When he was five miles west of Oakland his car went dead on him. Investigation showed that he had lost his battery. However, lights and power through a coincidence lasted for half a mile after the battery dropped out when the rod at the bottom of the frame broke through. Mr. Smith was three hours late in getting into Omaha as a result of having to hunt up another battery.

Bill Flynn, salesman for Metro-Goldwyn-Mayer, is sporting a new Chrysler coach. The same exchange through one of its salesmen, Bert Wells, makes another addition to the new cars in Film Row. Mr. Wells has bought a Studebaker.

Seattle

REPORTS received from Spokane this week indicate that Ray Grombacher, well-known Eastern Washington exhibitor, has leased the American Theatre in that city and plans to use it for road shows and special picture offerings. Associated with Mr. Grombacher in the house is Frank A. Zoerlin, of Spokane Theatres, Incorporated.

Speed records from Portland to Seattle were shattered last week by B. Wallace Rucker, salesman for Manager J. A. Gage's local Educational exchange, when he drove his roadster from the Oregon city to the city limits of Seattle, a distance of more than 200 miles, in the record running time of four hours and fifteen minutes. "Just a part of our service," explained Mr. Rucker, who went on to state that he had carried an Educational short subject with him from a Portland first run to Joe Bradt's Roycroft Theatre in order to catch an early Saturday matinee.

The Green Lake Theatre, formerly owned by Miss I. Carstens, was sold last week to Mr. Richey, a newcomer in the exhibitors' ranks in this territory, according to announcements made public on Film Row recently.

Watt L. Parker, director of advertising and publicity for Warner Brothers with headquarters in New York, was expected in Seattle this week, according to Manager Carl Stearn of the local exchange. Mr. Parker, now on a tour of the nation's exchanges, was expected to be received here by many former friends, inasmuch as he was at one time associated with one of the Seattle newspapers.

George H. Reisner of the Tokay Theatre in Raymond, Wash., was a recent visitor on Film Row. C. E. Farrell of Ellensburg was also welcomed last week by the various managers of film companies represented here.

Advices received last week from Miles City, Mont., indicate that a new house will soon be erected to replace the present Strand Theatre. The structure will be under the management of Knutson and Hyde. Further reports from Montana also indicate a new house for Kalispell, to be built by William A. Simons, well-known Montana exhibitor.

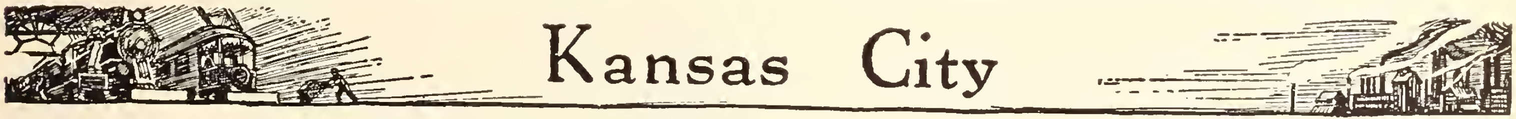
L. A. Samuelson, manager of the local Pathe exchange, has been celebrating recently the winning of second place in the Great Scott Billings Drive, concluded by his home office a few weeks ago.

Joe Bradt, owner of several suburban houses in this territory, last week announced the appointment of Clinton Wineholt as house manager of the Gala Theatre in this city.

Bill Code, popular manager of the Paramount Theatre on Queen Anne Hill, last week greeted his brother Charlie upon the latter's return from Nome, Alaska. Charlie has spent the last several months in the Northern territory, taking care of Brother Bill's interests in the Dream Theatre in Nome.

A. Hartman last week took over the Family Theatre in Ballard, the house formerly owned by T. U. Nelson. Mr. Hartman was at one time manager of the Princess Theatre in the downtown district for the Woolley Theatre Company, prior to its being demolished to make way for Joe Danz's new Embassy Theatre.

Harold Horne, managing director of the Fifth Avenue Theatre, returned this week after an absence of two weeks spent on a late fall vacation. Mr. Horne has been working night and day for the last several months on the opening of his new house, and the recent fortnight of rest was his first respite from work since his arrival here early this spring.



Kansas City

MANY new and remodeled first run houses in Kansas City territory threw open their doors for the winter this week. At Lawrence, Kas., the remodeled Varsity Theatre opened to a capacity business after having had a $25,000 Reuter pipe organ, a new mezzanine balcony and a new terra cotta front added. Glenn W. Dickinson operates the house.

At St. Joseph, Mo., the Electric Theatre, with an opening address by city officials, displayed its $225,000 worth of improvements to a capacity audience, while the Hippodrome of Joplin, Mo., operated by Ben Levy and which has undergone $100,000 worth of improvements, enjoyed a similar experience. The seating capacity of the Hippodrome has been enlarged 600, making a total of 1,700 seats. A new Wurlitzer pipe organ is among the improvements. When the new $75,000 Rialto Theatre of St. Joseph, built and equipped almost entirely by local contractors, opened, it was necessary to hang up the "S.R.O." sign.

Among the out-of-town exhibitors in the Kansas City market this week were: George Shilkett, Joplin, Mo.; John Yous, Mound City, Mo.; Mr. and Mrs. Charles Barron, Kansas Theatre, Wichita, Kas.; C. E. Liggett, Rosedale, Kas.; Roy Fuhrer, Yates Center, Kas.; S. E. Wilhoit, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

William Press has been named as manager of the Crane and Royal Universal theatres of Carthage, Mo., succeeding Jack Gross, who has been promoted to field representative for Universal houses in the Kansas City territory. The territory covered by Capitol Enterprises, recently acquired by Universal, has been divided between M. W. Reinke and A. R. Zimmer, who will be district managers in their respective territories.

Al Shean and James B. Carson of the Orpheum Theatre cast, Kansas City, won the praise of daily newspapers Monday by entertaining disabled veterans at the U. S. Veterans' Hospital.

Col. "Bill" Yoder, former Pathe district manager, has accepted a position as sales manager in Kansas City for the Ad-Vance Trailer Service Corp.

Jack Harris, assistant bookkeeper at the M-G-M branch, has been transferred to St. Louis, while Mark Gilbert, short subject booker for Universal, has resigned and will be succeeded by I. Beiser.

W. E. Truog, Universal district manager, made a hurried trip to Chicago to meet Carl Laemmle, incidentally telling him of the work of remodeling and enlarging the Universal branch in Kansas City.

A. H. Cole, Paramount branch manager, and R. C. LiBeau, district manager, covered up their desks and departed for French Lick, Ind., to attend the Paramount convention.

The Artic-Nu-Air branch, managed by J. E. Foland, has moved to larger quarters on the second floor of 111 West Eighteenth Street.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

ORGANIST—Concert and feature. Held fine positions. References from each. House going non-union due to change. Experienced. Worth investigating. Address Box 35, Motion Picture News, New York City.

AT LIBERTY — Theatre manager with fifteen years experience. Can stage all kinds of novelty acts. Neighborhood houses my specialty. Prefer New York City territory. Box 30, Motion Picture News, New York City.

AT LIBERTY: young woman theatre manager with ten years experience. Wants to manage theatre with the option of leasing, in Baltimore or Washington. Address 1417 N. Gay Street, Baltimore, Md.

Equipment For Sale

FOR SALE — Lacking warehouse space compels rebuilt Wurlitzers, Seeburgs, Reproducos and Fotoplayer organs. No reasonable offer refused. Write immediately for full particulars. A. R., Motion Picture News, 845 S. Wabash Ave., Chicago, Ill.

FOR SALE: 300 opera chairs, two Powers machines, screen, wall fans, ticket machines, ticket chopper, etc. Will sell cheap. Address Box 830, Motion Picture News, New York City.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

WE DEAL EXCLUSIVELY in used opera chairs, rebuilt machines, motor generators and theatre equipment. Get our prices first. Big savings guaranteed. Illinois Theatre Equipment Company, 12-14 E. Ninth Street, Chicago.

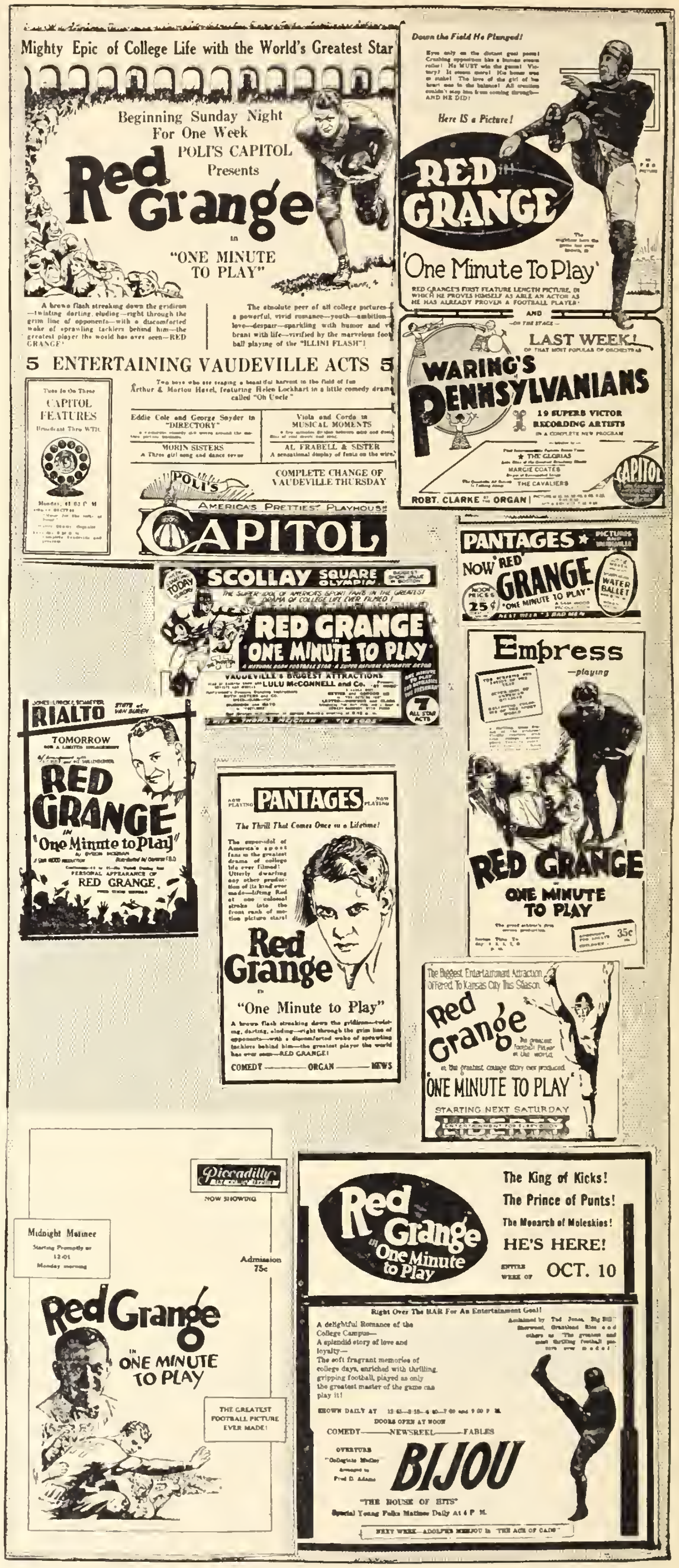
FOR SALE—One 88-note Wurlitzer electric piano; one Mills violano electric piano violin attachment. In good condition. Will sell cheap. Harry P. Snyder, High Bridge, Box 111, New Jersey

FOR SALE: Bell & Howell Eyemo Camera, 3.5 lens color filter, case, six 100-foot reels, daylight negative, cost over $400.00. Price $275.00. Came, Box 15, Motion Picture News, New York City.

Equipment Wanted

EQUIPMENT WANTED: 200 theatre chairs and two machines. Price must be right. Reference requested. Write Lackey Theatre, Lackey, Ky.

WE offer highest cash prices for second-hand machines, opera chairs, compensares, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.


Mighty Epic of College Life with the World's Greatest Star
Beginning Sunday Night
For One Week
POLI'S CAPITOL
Presents
Red Grange
in
"ONE MINUTE TO PLAY"
5 ENTERTAINING VAUDEVILLE ACTS 5
POLI'S
AMERICA'S PRETTIEST PLAYHOUSE
CAPITOL
Down the Field He Plunged!
Here IS a Picture!
RED GRANGE
'One Minute To Play'
LAST WEEK!
WARING'S PENNSYLVANIANS
ROBT. CLARKE at the ORGAN
CAPITOL
PANTAGES
NOW RED GRANGE
SCOLLAY SQUARE OLYMPIA
RED GRANGE
"ONE MINUTE TO PLAY"
RIALTO
TOMORROW
RED GRANGE
"One Minute to Play"
PANTAGES
The Thrill That Comes Once in a Lifetime!
Red Grange
"One Minute to Play"
COMEDY ORGAN NEWS
Empress
RED GRANGE
ONE MINUTE TO PLAY
35c
The Biggest Entertainment Attraction Offered To Kansas City This Season
Red Grange
'ONE MINUTE TO PLAY'
STARTING NEXT SATURDAY
Piccadilly
NOW SHOWING
Midnight Matinee
Admission 75c
Red Grange
ONE MINUTE TO PLAY
THE GREATEST FOOTBALL PICTURE EVER MADE!
Red Grange
"One Minute to Play"
The King of Kicks!
The Prince of Punts!
The Monarch of Moleskins!
HE'S HERE!
OCT. 10
BIJOU
"THE HOUSE OF HITS"

How exhibitors capitalized the craze for football. The layout above includes a collection of newspaper displays which advertised showings of "One Minute to Play" (F.B.O.) at the following theatres: Hartford, Conn.; Bijou, New Haven, Conn.; Piccadilly, Birmingham; Rialto, Chicago; Capitol, Detroit; Pantages, Ft. Worth, Texas; Pantages, San Diego, Calif.; Scollay Square, Boston; Empress, Oklahoma City; Liberty, Kansas City.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Harvard Welcomes the New University Theatre

Advance of Pictures Overcomes Opposition and a Playhouse Opens on Harvard Square

WITH the opening of the University Theatre in Harvard Square, Cambridge, Mass., this week, Harvard University, oldest university in America, for the first time in its 290 years, has a theatre within its shadows. For years attempts have been made to secure permission to erect a theatre in Harvard Square, but opposition from business men and university faculty inevitably defeated the plans.

Realizing the wonderful advance made in motion pictures and the importance of the position occupied by motion picture theatres, the conservatism which has kept theatres away from Harvard University has given way to a remarkable welcome to the new University Theatre and to its owners, Charles E. Hatfield, treasurer of Middlesex County and president of the University Theatre Co.; Lindsey Hooper, Boston financier, and Stanley Sumner, managing director of the new playhouse through whose efforts the company was organized and the theatre erected. Mr. Sumner's success as owner of the Community Theatre in Newton, Mass., and other playhouses places him among the leading active theatre owners in New England.

One of the features of the new University Theatre will be the showing of Harvard football game films the evening of the same day of the game. This has been made possible through arrangements made with the Pathe News.

Co-operates With University

The University Theatre aims to co-operate with Harvard officials, with the Harvard Dramatic organizations and other Harvard clubs, giving a type of entertainment which will appeal to Harvard students as well as to the public and providing a means in Cambridge, for the first time, for Harvard students to present dramatics. From its location the theatre will draw its audiences not only from Cambridge and Harvard University, but from a dozen towns bordering Harvard Square, which have direct traffic communication to this important transfer center.

Although the theatre is now open, some of the finishing touches remain to be completed. At the invitation opening of the theatre many officials, Harvard faculty members, and those prominent in the film business were present. The opening was scheduled for eight o'clock. Not until three o'clock was work started removing the stagings inside the theatre; not until six o'clock were the first tests made with the projection equipment. The seating of the theatre was being completed as the first of the audience arrived. Yet so smoothly was the program carried out that the audience, had it not been otherwise informed, would have thought the entire program had been rehearsed until finished. The curtain, reproducing the famous painting of Washington taking command of the Continental Army on Cambridge Common, has not been completed and will be shown later. It is 33 feet long and 17 feet 4 inches high.

Beauty of Design and Decoration

The theatre is of the Italian Renaissance period of architecture, inspiration for it coming from the Davangatti Palace in Florence, Italy. Walls of the lobby are of imported traverline and even the ticket booth is suggestive of the windows of some dark-eyed senorita of old. The decorative scheme is a rather free adaptation of blending of the modern with the Italian and Pompeian. Carpetings were specially designed to give harmonious setting to the furnishings.

In the seating, an advance has been made towards comfort of patrons. The seats, specially designed, are slightly higher than the customary seat and with a little more backward tilt, and heavily upholstered, adding materially to the comfort of the patron, whether short or tall.

The house seats 1,915. It has a single balcony of cantilever type. The ladies' room is finished in Georgian style, giving a restful effect. Lighting fixtures throughout the house are a combination of wrought iron and brass and there is an emergency current supply from batteries, should the commercial circuit be closed for any purpose for a short time.

Special attention has been given the projection room, which is patterned after that of the Metropolitan Theatre, Boston, except that it is located above the rear of the balcony.

The policy calls for complete changes of program Sundays and Wednesdays, with Pathe News, comedy and two feature pictures, one stage presentation, and an orchestra and organ. Performances will be continuous, with three complete performances daily. Seats are reserved only for the evening performance.

Equipment

Seating Capacity

By P. M. ABBOTT

IT is well known that legitimate theatres cannot be built with seating capacities much greater than two thousand. This for the reason that the entire audience must be kept intimate with the stage in order to hear and feel the personalities of the actors.

It was the motion picture that broke down this barrier to theatres of large seating capacities. A picture is of course different and lacks or has in a different form the personality of the spoken drama. If the details of a picture are clearly distinguishable, and of sufficient size, the prime requisites are met.

However, new elements are entering into the modern picture show that are again tending to raise the barrier to enormous auditoriums, namely, presentations and feature acts. This new phase of picture shows is important, but not as yet to the point of making it necessary to keep an audience within short range of the stage. Nevertheless, it is desirable that patrons, even in the rear of the auditorium and balcony feel in contact with the stage.

Here has developed a new problem for theatre designers to cope with—one that will tax their ingenuity.

In one way, modern motion picture theatres can offset somewhat the disadvantage of big auditoriums through effective stage and house lighting. By making the lighting of both agree in character at all times, the sensation is created that the auditorium and stage are one. That this method is very effective has been demonstrated by several prominent exhibitors. It is a phase of showmanship that can well be studied by every manager.

It will be interesting to watch the new problems arising from the future development of modern picture shows. There are bound to be many.

Unique Service Features at New Paramount

An information booth, which, it is announced, will be as completely equipped as those at the Grand Central and Pennsylvania stations, will be one of the several unique service features offered the public at the new Paramount Theatre at Times Square, New York. The booth will be located in the Hall of Nations, just inside the first foyer.

The collection of one hundred and fifty rare paintings which will adorn the walls of the foyer, lounges, etc., of the theatre are to be catalogued for the convenience of patrons, who will receive booklets containing full descriptions. Among the other novel features in which the Paramount seemingly abounds, is a promenade walk around the dome, ten stories above the orchestra level, to be luxuriously furnished and capable of accommodating several hundred people, and a Grand Hall, which it is said, fifteen hundred people may occupy without crowding, and fitted with furnishings and decorations with which the sponsors of the house aim to make it worthy of the ambitious title, "the most beautiful room in New York."

Loew Books Gene Tunney at $7,000 a Week

Marcus Loew, through his chief vaudeville booking manager, J. H. Lubin, has signed Gene Tunney for a tour of his circuit at a salary of $7,000 a week. Tunney will open his engagement under the contract with Loew at Loew's State Theatre, New York, on November 25. Tunney's act will consist of some dialogue with a stage partner and several rounds of boxing.

In vaudeville circles only heavyweight champions have shown big "drawing" power. Firpo while a contender for Dempsey's crown drew heavily for Loew in Boston after his defeat of Willard. Dempsey shattered house records in his tour of the Loew Circuit. Jeffries and Sharkey drew forth an army of old-timers and ring worms and now Tunney bids for fame behind the footlights.

More Seattle Houses Start New Bills Fridays

Friday as a day for the change of programs in Seattle picture houses seems to be gaining in popularity. Since it was inaugurated about two months ago by the Fifth Avenue Theatre, it has been adopted by both Hamrick's Blue Mouse Theatre and Joe Danz's new Embassy Theatre. It is also in use in Portland in the new Broadway, Majestic, Blue Mouse and Liberty theatres.

Standard

VAUDEVILLE

for

Motion Picture Presentation

THE FALLY MARKUS
VAUDEVILLE AGENCY

Lackawanna 7876

1579 Broadway, New York City

The MANAGER'S OFFICE

SAM CARVER, who some time ago resigned as manager of the Liberty Theatre in Kansas City, has returned to take over the management of that house under a new arrangement with Universal.

FRANK GALLAGHER, who was formerly with the Keith interests in New York City and recently at the Capitol in New York City, has joined the Goldstein Circuit forces and is now manager of the Playhouse, Chicopee, Mass.

LELAND BAKER is the manager of the Palace Theatre at Des Moines for A. H. Blank while Hubert Shrote is the manager of the Gorden Theatre.

MR. SHREMPS, who was manager of the LeClare Theatre at East Moline before it was taken over by the A. H. Blank Enterprises, will have charge of the house under the new management. The theatre has been closed for remodeling and redecoration.

W. J. SULLIVAN, who for the past several years has been the resident manager of the Silver Bow Amusement Company's chain of theatres in Butte, has been retained to manage the Rialto Theatre, which is one of the chain recently purchased by the North American Theatres Corporation. The company now control two theatres in Butte, the American, under the management of C. P. Scates, formerly of Seattle, and the Rialto.

Radio Increasing Prestige of Seattle Theatre Singer

Walton McKinney, entertainer from John Hamrick's Blue Mouse and Egyptian theatres, in Seattle, is rapidly achieving the reputation of being that city's most widely-heard singer. In addition to his appearances at either the Blue Mouse or the Egyptian theatre each week in a specially-arranged presentation, McKinney has been featured weekly over Radio Stations KFOA, KJR and KFQW, and also appears regularly with Jackie Souders and his Venetian Room Orchestra, playing nightly for dancing at the Olympic Hotel.

Girl Mystic Scores With Butte Theatregoers

Eugene Dennis, "Kansas City Wonder Girl," displayed her mystic talents to large audiences at the Rialto Theatre, Butte, Mont., last week. Miss Dennis played a week's engagement as a special feature at the Rialto. Her psychic powers were put to severe tests and capacity crowds found her performance highly satisfactory, judging by the applause she received. Miss Dennis does not carry the air of a professional mystic, but with simplicity and absence of flourish answers the questions asked her by people in the audience.

"Special Nights" Prove Box Office Factor at Newman

Kenton Franklin, advertising manager for the Newman Theatre, first-run Paramount-leased house of Kansas City, is cutting a swath which has created envy on all sides. In staging "special night" attractions for various industrial organizations and clubs, Kenton has won hundreds of boosters for his theatre, which has greatly stimulated business.

Capitalizes Enthusiasm for Prize Competitions

M. A. Malaney, in charge of publicity for Loew's Ohio Theatres, Inc., is riding in on the popular craze for contests. Each week he stages a new contest for one of the theatres in the Loew chain. And each week the public responds enthusiastically. The psychology seems to be that the public will go to no end of trouble and to no end of expense on a chance of getting a couple of free passes. Every Tuesday the State Theatre offers passes to those who correctly name a mysterious singer who sings over the radio at a specified time. People spend more than the price of admission to send their answers in by telegraph and special messenger. Likewise in the contest for gags on "So's Your Old Man." Hundreds of them were submitted by the public, eager for passes. The stunt was to give passes to those submitting gags which could be used in teaser ads. Competitive drawing contests have proven very popular. Cash awards are given in some instances, but for the most part, the coveted prize is a free ticket to the show.

Increase Usher Staff from 72 to 100 at Capitol

The beginning of its eighth year finds the business of the Capitol Theatre increased to such an extent that Major Edward Bowes has found it necessary to increase the staff of ushers from the former number of 72 to 100.

Major Bowes has also instituted several important changes in the mechanical and physical features of the stage. The orchestra pit has been enlarged, lowered and brought forward, creating an intimacy between orchestra and audience, and the orchestra itself has been re-arranged in the semi-circle of the regular symphony orchestra, a formation which has been found to produce the best acoustic values. An entirely new lighting equipment has been installed, increasing the color values and luminosity and making possible many new stage and lighting effects hitherto unattempted.

America Theatre in Denver Issues House Organ

Buddy Hooten, manager of the America Theatre in Denver, is putting out a house paper called "The Rocky Mountain Canary," which is about the best of its kind seen in these parts for some time. Novel and clever means of distribution is putting the America Theatre before thousands of people of the city, where it is taking hold not only because of the coming attractions of the theatre but because of really interesting reading matter.

Usher Staff Yields Talent for Special Show

Ernest Hunt, organist at Loew's State Theatre, Cleveland, discovered that out of the theatre's twenty-eight ushers, ten of them had stage talent. Some of them danced. All of them sang. So he built a Hallowe'en act around them, and presented them on the stage following their regular duties as ushers. Special Hallowe'en costumes and lighting effects were used. Utilizing home talent made a big hit with the public.

Try Out All-Comedy Bills as New Policy

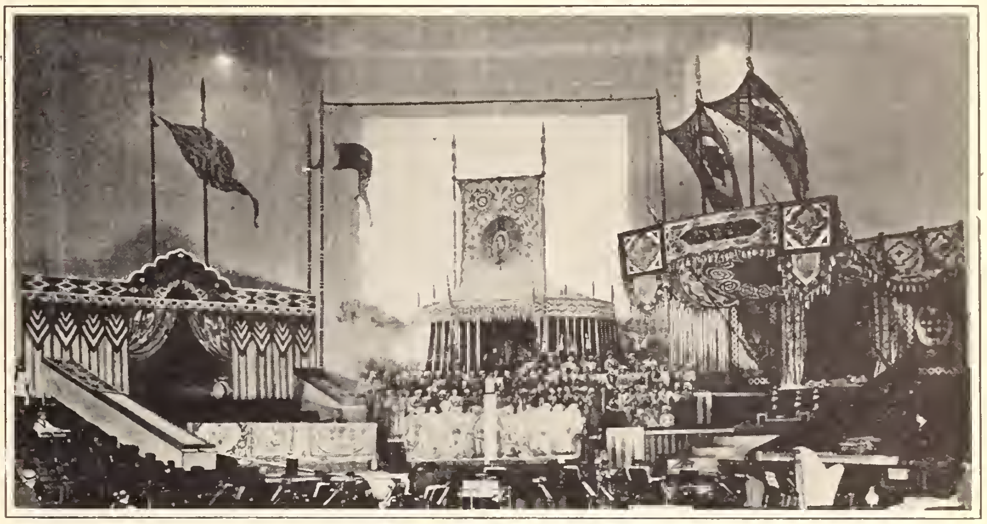
Two Massachusetts Theatres Preparing To Make Experiment

TO test the oft-repeated phrase that most people go to the theatres merely to be amused, two Massachusetts theatres are soon to change their policies to all-comedy bills.

Identity of the two theatres, which number may be increased before the programs become effective, is withheld until formal announcement of the change in policy is made and until final arrangements have been made for the programs to be given. The two theatres selected, however, are each located in cities some distance removed from Boston where there are several other motion picture theatres in operation.

While the change in policy will be largely in the nature of an experiment, if it proves successful it will be continued for an indefinite period.

The programs call for a feature comedy, one or two short comedies, and a comic. Vaudeville will be on the program at one of the theatres while pictures only will prevail at the other. In both cases an all-comedy program will be given.



PRESENTATION IN LONDON

The photo above shows the prologue for the presentation of Universal's "Michael Strogoff" at a special show in the Royal Albert Hall, London. The setting was by John Bull, famous British scenic artist, and the prologue was produced under the direction of Theodore Komisarjevsky, of the Moscow Art Theatre. It is reported to have cost 3,000 pounds. Five principals and a chorus of 150 appeared in the production

Volga Singers Featured on Minneapolis State Bill

The State Theatre, Minneapolis, presented the Eight Volga Singers as the leading stage feature last week. Additional stage entertainment was afforded by a number titled "Haunting Melodies," in which Genevieve Herbert and Kathryn Gardnier were featured. The screen attraction was "The Ace of Cads."

Jack Russell, "the dance demon," was the star of the presentation at the New Garrick, appearing with the Garrick Melody Makers in a lively number preceding the showing of "Take It From Me," the screen feature.

Swedish Character Dancer Guest Artist at Eastman

The principal feature of the stage program supporting the showing of "Syncopating Sue," screen attraction last week at the Eastman in Rochester, was the appearance of Ronny Johansson, noted Swedish character dancer, who is playing a two weeks' engagement as guest artist at that theatre. Her numbers last week comprised three dance sketches to music by Grieg and a Strauss waltz.

Publix Unit and Saxophone Quintette Shea Features

Shea's Buffalo, Buffalo, last week offered a strong stage program in conjunction with "Kid Boots," the screen attraction. The stage portion of the bill included the Publix show, "In a Persian Garden," produced by John Murray Anderson, and the Joe Thomas Sax-O-Tette, comprising five saxophonists. The musical features, as usual, were augmented by an overture by Herb Straub and his orchestra and Harold Ramsay's organ solo.

Benefit Show Launches New Picture at Rialto

A special performance under the auspices of the New York American Xmas Fund launched the current engagement at the Rialto Theatre, New York City, of "We're in the Navy Now." The premier was held at the Rialto at midnight Friday, November 5. Several stage and screen stars appeared as extra attractions for the Fund show.

The Rialto program opens with the scenic overture "Southern Rhapsody" by Hosmer, including "Melodies of Southern States," one of the Famous Melody Series. The Rialto Cinemevents follow, after which Harold Yates and Cooper Lawley, who have appeared at the Rivoli last week in a Harmony Duo, offer several vocal duets. The feature film closes the program.

Oscard Production Staged This Week at Rivoli

A Paul Oscard presentation for Publix is the stage feature of the week at the Rivoli Theatre, New York City, where "Everybody's Acting" holds the screen as the main attraction. The Oscard revue is titled "Moonlight." The usual secondary stage offering this week is Hans Hanke, pianist. Irvin Talbot and his orchestra offer Goldmark's "Sakuntala" as an overture. The Rivoli Movievents, "So This Is America," a short feature, and the organ solo by Murtagh complete the program.

Football "Keynotes" Bill at Detroit Capitol

With "The Quarterback" as the leading screen offering, the Capitol Theatre in Detroit last week struck the popular note of enthusiasm over football for the second time this fall—the first instance some weeks ago when "One Minute to Play" was the feature. The fact that "Hurry Up" Yost coached the team seen in "The Quarterback" was effectively capitalized in advertising the Capitol presentation, which the coach and members of his Michigan team were scheduled to see as guests of the management. The stage feature was Isham Jones and his orchestra, with Lubin, Lowrie & Mandy, Gamble Brothers and the Capitol Quartet augmenting the presentation.

The State Theatre celebrated its first anniversary week with an elaborate show. The State Bunch with Gene Gory; Jack Sidney, Melva Talma, the Tripoli Trio, Jack Kates and Charles Mitchell were contributors to the lively entertainment offered on the stage portion of the bill. "Midnight Lovers" was the screen feature.

"Gigolo" was the photoplay attraction at the Michigan during the week.

Van and Schenck Stars of Ambassador Program

Van and Schenck took headline honors at the Ambassador Theatre, St. Louis, last week. The "pennant winning battery of songland" was made the leading attraction in all billing for the show and the honors were theirs at every performance at which they appeared. The screen feature was "Broken Hearts of Hollywood." The John Murray Anderson production "Milady's Shawl," was another stage feature.

Loew's State presented two stage attractions on a popular bill surrounding "The Gay Deceiver," the featured photoplay. These were the Old-time Dance Orchestra, with "Uncle" John Wilder and others who are billed as President Coolidge's relatives and boyhood friends, and the Don Albert presentation, "The Last Rose of Summer."

Bernie and "War Paint" at Palace

Ben Bernie and his orchestra and "War Paint," first of the new M-G-M Western series starring Tim McCoy, were the leading attractions last week at Loew's Palace, Washington, D.C.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATION PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

How Much Should Theatres Cost?

Engineer Says Deciding Factor is Degree of Attraction; Also Warns Against Over-design in Remote Locations

BY H. ROBINS BURROUGHS, CONSULTING ENGINEER

THE question is frequently asked: "How much does it cost to build a theatre, having a certain number of seats?" There seems to be no definite answer to this question. A number of engineers, architects and builders attempt to place a price per seat in order to establish the cost of any proposed job. Recent developments along lines of theatre construction show that the cost of theatre construction is gradually on the increase, due not materially by reason of the cost increase in materials and labor, but due to the amount of stuff that is now being put in a theatre.

For example, it is reported that the new Ambassador Theatre in St. Louis, cost $3,650,000, and it has a seating capacity of 3,000 seats, or a cost of $1,216 per seat. This cost, plus the cost of the property, would probably bring the total investment in the neighborhood of $5,500,000, as is reported.

Is the Cost Justified?

The question then arises, can an investment of this magnitude be justified in a theatre of that seating capacity? The answer to this question may be yes or no, according to the point of view of the investor. From the commercial point of view the answer would probably be no, and from an advertising point of view the answer might be yes. In general, however, the answer certainly would be no, and this serves to illustrate the degree of expansion to which motion picture theatre builders are advancing. The writer is of the opinion that a halt will soon be called, but probably not until an enormous amount of money has been invested and wasted.

The theatre-building industry of today is reaching such inflated stages that a rupture will surely occur in the course of time. It only remains to be seen how long it will take to reach the breaking point. An analogy may be found in the late Florida realty situation. A warning has been sounded. Let the wise profit by the failure of others.

It is, of course, only human nature to wish for something attractive and beautiful, but to be carried away with such an idea is what usually does the damage to the project from a financial point of view. It may be argued that an elaborate display on the interior produces business and the expenditures, therefore, are reflected in the box-office receipts. This may be entirely true to a certain degree, but right there is where the analysis fails. The percentages involved are too small. The patrons of motion pictures in general do not go to see the interior decorations of a theatre more than one or two times. The show is the attraction and it makes little difference, comparatively speaking, whether a good show is played in a $1,000,000 theatre or in a $5,000,000 theatre. The receipts will be approximately the same. This has been demonstrated many times.

The argument might be advanced that, with an attractive interior in a theatre, the cost of production of the show or pictures could be reduced. In other words, a second-class show could be put over in a first-class theatre and get away with it. That might be done occasionally, but certainly it would not work out in the long run. The writer has very clearly in mind an analogy of a small town of approximately 10,000 in which there was one second-class theatre containing approximately 1,000 seats. A new theatre was built in this town, containing approximately 1,500 seats, at a cost of over $300,000. The results show that the people of this town went to see the new theatre only a few times after which they were attracted by the shows, and the smaller house, by putting on the better shows, did the business. The same reasoning applies throughout the entire motion picture industry to a greater or lesser degree and the sooner this is realized by builders, the better it will be for the owners of theatres in general.

City officials of New Orleans chose the New Saenger Theatre for Navy Day flag raising (story on page 1979)

Something New, Today's Keyword

There seems to be a continuous scramble for something new in the way of design and construction of theatres. Originality, something different, no matter what it may be, seems to be the key-word of today, and the result is that, while there are a number of beautiful and attractive high-class theatres being built, there are others which are being ruined by the effort and desire to do something different. It is obvious from the foregoing that to determine in advance the cost of any project is practically an impossibility unless the amount to be expended is limited.

Usually the cart is placed before the horse. Instead of an owner asking his engineer or architect how much a certain building will cost, his architect or engineer usually asks him how much money does he want to spend, not how much can he afford to spend. With a few rare exceptions, theatre construction of today should be placed on a commercial basis; that is, the amount of expenditure involved should depend on the returns on the investment. Right there is where the difficulty arises, to determine the amount of returns on investment, the thought being that, by spending $50,000 additional on the interior, the box office receipts will be proportionately increased and in greater proportion than if this expenditure were eliminated. Therein lies a fallacy and only time will tell how unsound this policy is. A sieve will not hold water, nor will any scheme or policy which is equally full of holes.

Competition Breeds Extravagance

Theatre design throughout the country is being carried away with this extravagant idea to such an extent that it is becoming a matter of competition. One theatre owner builds an expensive house and his competitor is obliged to go him one better in order to compete, so that the race is on to outdo. The increase in cost is not only due to the interior architectural design, but also it is being reflected in electrical display and other means of attraction. Whereas for an average theatre, the electrical contract in the past amounted to $30,000 to $40,000, today $75,000 to $100,000 are being spent for the same theatre. Ornamental plaster work is also being increased one hundred per cent. This increase, of course, is not due to increased cost of labor and material, as stated before, but is due to the extravagant display which is being involved. There are, however, certain legitimate additions in cost, such as refrigeration, etc., which are well worth while. The principal subject of discussion in this article is certainly the degree of extravagance which is being constantly introduced in theatre design.

Another source of error in theatre construction is the overdesign of locations; that is, a certain location can only do so much business due to its surrounding environment or particular strategic location. Consequently, it would be a mistake to spend, as an illustration, $1,000,000 on any given theatre location when half that amount would do approximately the same amount of business. Frequently, expensive theatres are built in inexpensive neighborhoods and the error is not always obvious either to the layman or to the expert owner for the reason that it is impossible to tell the exact difference in the actual income and the potential income of a house of a less expensive type. It is, however,

(*Continued on page* 1977)

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Denver's Aladdin Opens

Reports Describe New Playhouse As One of West's Most Elaborate Theatres

DENVER'S newest and most magnificent motion picture palace, the Aladdin, described as the most elaborately and gorgeously equipped in the entire west, had its official opening on October 28th, when the premiere was given of Warner Bros.' "Across the Pacific," with Monte Blue in the starring role.

The opening of the Aladdin was the occasion for one of the greatest civic and social demonstrations in the history of Denver. Despite a drizzling rain which lasted all day, thousands of Denverites gathered in the streets adjacent to the new theatre and enjoyed a monster street celebration planned by the merchants of the district to welcome the Aladdin Theatre in their midst.

At 6:30 o'clock in the evening, little Miss Alma Mae Graves, of Canon City, six-year-old niece of Harry E. Huffman, owner of the Aladdin, pulled the electric switch that turned a battery of footlights upon the gorgeous new structure at East Colfax Avenue and Race Street. The street carnival started immediately and was enlivened by an illuminated fire run of the Denver Fire Department. Dancing in the streets to the accompaniment of numerous bands, continued until the opening of the program.

The theatre was formally opened by Mayor Benjamin F. Stapleton, and the interior lighting effects from twenty-five hundred concealed globes in a continuous changing of color, brought rounds of applause from the capacity audience, as did the performance of Monte Blue and the supporting company in "Across the Pacific."

The theatre foyer brought forth many exclamations of amazement. There Aladdin was seen in the Cave of Jewels, gazing down on a chest filled with lovely gems. The auditorium is designed to represent the Garden of Allah, with soft, unseen lights casting a mystic hue over everything from the stage, flanked on either side by a bubbling, illuminated fountain, to the walls, surmounted by minaret towers and ornamental boxes of growing palms.

The Aladdin Theatre Corporation is controlled by Harry E. Huffman, president and treasurer; Mrs. Harry E. Huffman, vice-president, and Frazer Arnold, secretary. The board of directors consists of Harry E. Huffman, Mrs. Harry E. Huffman, Frazer Arnold, Charles T. Sidlo, Herbert W. Bradford and Ireland and Parr.

A handsomely embossed souvenir program was presented to the opening-night audience and it was much appreciated.

Receive Bids On Orpheum, Sioux City, Ia.

Bids are being taken on the construction of the new Orpheum Theatre in Sioux City, Ia. It will be erected at Sixth and Pierce streets by the Frances Building Company of which Arthur Sanford, 833 Frances Building, is president.

The plans, which have been prepared by Rapp & Rapp, Chicago architects, called for a re-inforced concrete, steel, brick and terra cotta theatre that will be equivalent to six stories in height, and a four-story office building. The theatre will seat 2,670 persons. The total cost will be upwards of $1,500,000.

Take Bids on Marysville Theatre

Bids are being taken on the construction of a one-story brick building for a theatre building to be erected on D Street, near Front, Marysville, Cal., for the National Theatre Syndicate.

Marr & Colton Co. Enlarge Warsaw Factory

The Marr & Colton Co., well-known organ builders, have again increased their manufacturing facilities. While only a little over a year ago the Marr & Colton Company added a building to their plant to keep par with their sales, it has become necessary again to enlarge very materially. Two new buildings are being erected at the present time to accommodate the tremendous growth of this business. Sales the first eight months of 1926 equal business of entire year 1925.

Marr & Colton organs will be found in prominent theatres and churches in nearly every State in the Union. Just recently they have put on the market one of the newest developments in organ construction. This invention is known as the Marr & Colton Symphonic Registrator Organ. With this organ it is claimed the organist can get every tone element, every shading, every emotion to fit the sentiment portrayed in a motion picture.

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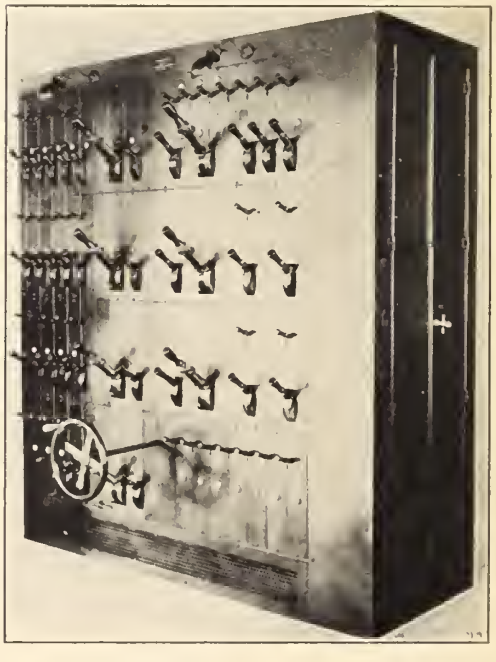
Some of the theatres in which the Marr & Colton Symphonic Registrator Organ is installed are:

Cla-zel Theatre, Bowling Green, Ohio; Commodore Theatre, Buffalo, N.Y.; Capitol Theatre, New London, Conn.; Culver Theatre, Rochester, N.Y.; Embassy Theatre, Hartford, Conn.; Rialto Theatre, New Britain, Conn.; Olympic Theatre, Providence, R.I.

$30,000 Overhaul for Hipp, Murphysboro, Ill.

James Marlow, manager of the theatre operating company which controls the Hippodrome in Murphysboro, Ill., has announced that next spring between $30,000 and $40,000 will be spent for improvements on that theatre. The seating capacity of the house will be increased to 2200 by the addition of a balcony and a new pipe organ will replace the one now in use.



View of the Controlite "Simplicity" type control board recently installed in the State Theatre, New London, Conn.

Engineer Discusses Cost of Modern Motion Picture Theatre

(Continud from page 1974)

obvious that there would be a difference and, in making an estimate of the situation for any given location, these factors should play an important part in arriving at a rational decision as to the amount of expenditures any particular proposition will support. This shows again the error that is likely to be made by the owner being carried away with the desire to develop the beautiful or outdo his neighbor.

It will at once be conceded that the past has shown that it is a difficult matter to accurately analyze or foretell what the actual income will be from any theatre undertaking. Sometimes the unexpected does happen but at the same time these cases are generally in the minority and should not form a basis of legitimate study. In rare instances, one may take a so-called gamble on the building of a theatre in an uncertain district and even go so far as to spend what would seem to be an unjustifiable amount of expenditure. Even in the face of all of this, the project may prove to be one of merit and for those who are willing to take such chances, an undertaking of this kind may be carried on but certainly would not be considered within the realms of sound business principles.

After All, It's the Box Office!

Theatre construction of today contains many features which were not generally recognized in the past and there are many elements to be considered in analyzing the probable success of a theatre which are not considered in buildings of other types. The success of a theatre, after all, depends upon box office receipts which are indirect results of the efforts of the manager. No matter how competent the manager may be, he cannot produce results if he does not have proper tools to work with, and the modern theatre of today is largely a combination of theatrical tools to be manipulated by the manager and his associates.

The keynote to the success of any theatre is the word "Attraction," and this begins on the outside with advertisements, display frame, attractive exterior signs, marquise, and within, the entrance lobby, foyers, promenades, rest rooms and theatre proper. All of these things add to the success from the point of view of attraction, saying nothing about the show which, of course, is the main attraction.

This leads us to the keynote of this paper which is the degree of attraction which should be the deciding factor in arriving at the type of theatre and the amount of money to spend on any given operation and only wide experience, observation and training on the part of all concerned in the development of the plans of a theatre can be relied on to arrive at a sound decision.

In conclusion, the writer would sound a warning against overdesign of theatres in remote locations where the amount of returns on the investment is definitely limited by the character of its location.

Two Washington Theatres Due for Overhaul

Manager Jack Rantz, representing the Pacific-Northwest Theatre Company, who operate the Rex and Rialto theatres in Bremerton, Wash., recently announced that approximately $25,000 will be spent on these two houses in order to bring them up to the standard set by his concern. Changes in policy will also be in order.

The remodeling will include elaborate changes in electric signs and exterior illuminations of both theatres and the old projection equipment will be replaced by new equipment. In addition, the Rialto will install an expensive new Wurlitzer organ.

When the Rex reopens, that house will adhere to a popular admission policy, while the Rialto will be devoted to first-run picture offerings with the usual Thursday night set aside for a variety program supplied by the Western Vaudeville Association.

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Reflector Arc Systems

TIME and again we have been called upon to express our opinion concerning the merits of various types of reflecting arc systems and have consistently refused to meet the requests on the score that it was hardly our place to serve in the role of judge—at least, as far as competitive equipment is concerned. It is well within the power of every theatre manager to determine for himself the truth of the claims put forth by manufacturers of such equipment by simply forcing two or three competitors to give a practical demonstration of their equipment in the theatre at the same time.

No small number of demonstrations have, in truth, already been made and the respective claims have either been upheld or knocked into a cocked hat, thereby leaving no doubt in the minds of the observers as to whether or not one equipment was better (as far as concerned results) than another.

For Those Who Seek Advice

There is always a certain number of individuals, however, who are unable to form judgments of their own and must needs rely upon the word of some outside party.

Principally for the enlightenment of this group, we are giving a re-hash of the entire reflector arc situation in the hope that it may serve to clear up some of the doubt.

Indeed, we believe there is no need for our being called into such arguments in view of the fact that a complete analysis of the various reflector arc systems was given in the form of a paper by Lander Stark before the Society of Motion Picture Engineers at Roscoe, N.Y., October, 1925.

The results of this investigation are now available to all in the Transactions of the Society, and anyone wishing detailed information concerning the several systems is advised to study this paper.

We will, however, touch lightly upon the facts as they are given in the paper, in order to impart some information to those individuals having an immediate need for them.

A reading of Mr. Stark's paper leaves us with the impression that the elimination of spherical aberration is the determining factor in the selection of a system for mirror arc projection and he presents his data so as to lead up to the choice of a system which has been entirely corrected for spherical aberration. All systems are, therefore, compared on the basis of spherical aberration and no results, expressed in absolute values of screen illumination, are given.

The Spherical Mirror

He starts off by showing the spherical under-correction of a commonly used type of spherical reflector having two parallel spherical curves for zones up to 60 degrees of the axis. By spherical under-correction, we mean that the rays of light from the edge of the reflector cross the optical axis nearer to the reflector than do the rays of light from the zones of the reflector nearer the axis.

A mirror 8⅝ in. in diameter was used to allow for the representation of a zone 60 degrees from the axis. The working distance, or distance of the arc to the reflector is 4 in., and the distance from the reflector to the aperture is 24 in., there being an axial magnification (of the crater) of 6 to 1.

At an angular aperture (of the mirror) of 60 degrees from the axis, there is an amount of spherical under-correction equal to about 250 millimeters, or 10 in. That is, the rays from the edge of the mirror cross the axis at about 10 in. in front of the aperture. This accounts for the extremely hazy and diffused spot on the cooling plate when spherical reflectors of such large angular aperture are used. The spherical under-correction in this reflector is so great that the marginal portions of the mirror are in reality of no value whatever—even when used with the highest speed projection lens—a 5 in. Series II, working at a speed of f/2.0. If a screen be placed a few inches ahead of the projection lens, and the image of the reflector, as formed by the projection lens, is observed, it will be seen that a portion of the reflector equivalent to about 6¾ in. diameter is illuminated and being used when the source employed is very small—a five-ampere arc, for instance.

This means that a spherical reflector of 6¾ in. diameter, having a working distance of 4 in., and an axial magnification of 6 in., will deliver to the screen nearly as much light as will the same reflector 8 in. in diameter when small light sources are used.

As a matter of fact, this same reflector is supplied to the motion picture trade in a diameter of 6⅝ in. In actual practice the 8 in. diameter mirror will deliver somewhat more light to screen than the 6¾ in. type for the reason that the marginal zones of the reflector will also usefully image portions of the crater off the axis when sources as large as, say, a 25-ampere arc are used, whereas we have been considering on the imaging of a point on the axis.

Parabolic Reflector and Condenser

In the case of a parabolic mirror in combination with a condenser, each having a diameter of 8 in., the working distance (source-mirror distance) being about 3½ in., the focal length of the unit is such that the axial magnification is 6 to 1. The spherical under-correction in this case is a little more than 3 in. for the 60 degree zone. This error is due only to the condenser, as the parabolic mirror is free from spherical aberration for an object in its focal point. It is possible, of course, to correct this unit further by employing a parabolic condenser in place of the plano-convex type. The general performance of the system would not, however, be improved sufficiently to warrant the introduction of an aspheric condenser.

With this unit, the spot on the cooling plate is fairly sharp, not diffused as in the case of the spherical reflector. The screen illumination is much more uniform and much greater (in intensity) than with the spherical reflector. If a screen be placed a few inches in front of the projection lens, it will be found that the whole of the reflector is brightly illuminated and functioning usefully, so that in spite of the 3 in. of spherical under-correction, light from the edge portions of the reflector still passes through the film aperture into the projection lens, utilizing an angular aperture of 60 degrees from the axis.

Mangin Mirror and Condenser

A Mangin mirror is a special form of spherical mirror in which the spherical aberration has been reduced to a minimum by the proper choice of two spherical curves. It is really a combination of spherical reflector and concave lens which neutralizes the spherical aberration of the reflector. It was designed as a substitute for the parabolic mirror.

The diameter of both the Mangin mirror and condenser was 8 in., the working distance of the reflector being about 3¾ in. The focal length of the unit was such that the axial magnification was 6 to 1. With this combination there was a maximum *over-correction* of something more than one inch in the 60 degree zone, and a maximum of *under-correction* of nearly two inches in the 40 degree zone.

This system, which is partially over-corrected and partially under-corrected, is peculiar to the use of this type of mirror with a condenser.

In brief, it represents a better condition for correction than the combination of the parabolic mirror with the condenser.

The spot on the cooling plate was just a little sharper and the screen illumination just a little more uniform than it is with the parabolic reflector and condenser. The intensity of the screen illumination, although higher than that obtainable with an ordinary spherical reflector, will be less than that of the parabolic mirror with condenser due to the loss of light by absorption in the double passage through such a thick reflector.

In order to prevent heavy breakage it is necessary to make this mirror of best resisting glass.

(To be concluded)

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NEW YORK

New Saenger Chosen for Navy Day Fete

THE official flag-raising Navy Day in New Orleans was held in front of the New Saenger Theatre, that will be such an important addition to the pleasure and pride of New Orleans when it opens its doors in January.

Major-General John A. Lejeune, commandant of the "Devil Dogs," and a Louisianian by birth, headed the dignitaries that witnessed the ceremony. Mayor O'Keefe, attended by city officials, represented New Orleans, and Captain J. K. Taussig, of the Cruiser Trenton, the Navy. As Julian Saenger, president, and E. V. Richards, Jr., vice-president and general manager, of the Saenger Theatres, Inc., were in New York on Navy Day, the Saenger Theatres were represented by Wm. H. Gueringer, assistant general manager, and Earl Steward, acting supervising manager of Saenger's New Orleans theatres, during the absence of Maurice F. Barr, who accompanied Messrs. Saenger and Richards to New York.

Page Organ Completes Its Financing Program

The Page Organ Company, of Lima, O., has completed its refinancing and reorganization program, and with its new president, E. A. Williams, Jr., at its head. The plant is located in a modern, concrete factory building and the personnel is composed of men experienced in the manufacture of pipe organs. Page pipe organs have been built for several years and while the production has been comparatively small, it has gained a wide reputation.

In addition to the unit organ, the Page Organ Company is manufacturing a pipe organ player which is adapted, not only to the Page pipe organ, but in other pipe organs of the electric or electro-magnetic type. The player is so arranged that the solo or obligato part can be separated or selected from an ordinary eighty-eight-note piano roll. Another feature is the syncronization of the stops or combinations so that a picture can be played even by an inexperienced operator, the synchronization of the tablets placed in and around the player having the names of the different movements called for by the different cue sheets.

New Supply Co. Started at Toronto, Canada

Barney Harris and C. A. Dentelbeck, who have been associated with the Famous Players Canadian Corporation, Toronto, Canada, have gone into the theatre supply business, it is understood.

Their company will sell Simplex projectors and other well-known equipment. They will serve Toronto and the surrounding territory.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6600 feet	
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M		
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6400 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 1
Devil's Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet Hamilton	Paramount	6 reels	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forlorn River	Jack Holt	Paramount		
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	6 reels	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Ladies First	Douglas MacLean	Paramount		
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	Bushman-Door	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 3
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	Creighton Hale	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5560 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	7 reels	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	Special Cast	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6 reels	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists		
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	6 reels	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day	M-G-M	5584 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Campus Flirt, The	Bebe Daniels	Paramount	6 reels	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7000 feet	
Confessions of a Bride	M. Harris-V. Varconi	Assoc. Exhib		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount		
Final Extra, The		Lumas		
First Night, The	B. Lytell-D. Devore	Tiffany		
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Forever After	M. Astor-L. Hughes	First National		
Gay Deceiver, The	L. Cody-M.Day	M-G-M		
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Great Gatsby, The	Warner Baxter	Paramount		
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart		
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
King of the Saddle	Bill Cody	Assoc. Exhib		
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
London	Dorothy Gish	Paramount	7 reels	Nov. 6
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry-P. Wegener	M-G-M	7 reels	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5640 feet	Nov. 6
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Nervous Wreck, The	Special Cast	Prod. Dist. Corp	6 reels	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7 reels	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	
Quarterback, The	Richard Dix	Paramount	6 reels	Oct. 30
Rambling Galoot, The	Buddy Roosevelt	Assoc. Exhib		
Red Hot Leather	Jack Hoxie	Universal	4555 feet	
Risky Business	Vera Reynolds	P. D. C		
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior?	E.Roberts-H.Tucker	Famous Attractions		
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6 reels	Nov. 13
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Syncopated Sue	Corinne Griffith	First National	6 reels	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	7 reels	Oct. 23
Thirty Below Zero	Buck Jones-E.Novak	Fox		
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures		
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	6 reels	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O		
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander Carr	Chadwick	7300 feet	
Bardleys the Magnificent	John Gilbert	M-G-M	9 reels	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R.Ince-M.Livingston	F. B. O	5408 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal		
Cat's Pajamas, The	Bronson-Cortez	Paramount		
City, The	J.Gaynor-W.McGrail	Fox		
Dangerous Friends	T. R. Barnes-M. Gale	Sterling Pictures		
Desert's Toll, The	Frances McDonald	M-G-M		
Dude Cowboy, The	Bob Custer	F. B. O		
Exit Smiling	Beatrice Lillie	M-G-M		
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M		
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 21
His New York Wife	E. Clayton-A. Day	Famous Attractions		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
Ladies at Play	Hughes-Kenyon	First National		
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Lightning		Tiffany	6500 feet	
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Signet-Fazenda	Warner Bros	6903 feet	
Obey the Law	Bert Lytell	Columbia Pictures		
Oh! What a Night	R.McKee-E.Murphy	Sterling Pictures		
On the Wings of the Storm	R. Howes-V. Faire	Fox		
Outlaw Express, The	Leo Maloney	Pathe	6 reels	
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Redheads Preferred	M. Daw-T. von Eltz	Tiffany		
Return of Peter Grimm	Alex B. Francis	Fox		
Rough Rider, The	Frank Hopper	Paramount		
Silent Lover, The	Milton Sills	First National		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
Stepping Along	Johnny Hines	First National		
There You Are	Nagel-Roberts	M-G-M		
Tin Hats	Windsor-Nagle-Roach	M-G-M		
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures		
Twinkletoes	Colleen Moore	First National		
Unknown Cavalier, The	Ken Maynard	First National		
Upstage	Norma Shearer	M-G-M		
Wearing of the Green	Betty Bronson	Paramount		
While London Sleeps	Rin-Tin-Tin	Warner Bros		
We're in the Navy Now	W. Beery-Hatton	Paramount		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Better Way, The		Columbia Pictures		
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Canadian, The	Thomas Meighan	Paramount		
Canyon of Light	Tom Mix	Fox		
Death Valley	Buck Jones	Fox		
Duke of Ladies, The	Special Cast	First National		
Faust	Emil Jannings	M-G-M		
Flying High	Wm. Fairbanks	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plante	Universal	7603 feet	Aug. 28
Just Another Blonde	Mackail-Mulhall	First National		
Let It Rain	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		
Money to Burn	Devore-MacGregor	Lumas		
Mother Machree	Belle Bennett	Fox		
One Hour of Love	J. Logan-R. Frazer	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Red Hot Hoofs	Tom Tyler	F. B. O	4681 feet	Nov. 13
Red Mill, The	Marion Davies	M-G-M		
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Stolen Pleasures	Helene Chadwick	Columbia Pictures		
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
White Black Sheep, The	Richard Barthelmess	First National		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Be Yourself	Raymond Griffirh	Paramount		
Blonde Saint, The	Kenyon-Stone	First National		
Enchanted Island		Tiffany		
Flaming Timber		Tiffany		
Head Waiter, The	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Lady in Ermine, The	Corinne Griffith	First National		
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
Not Herbert	P. Starke-Lyon	First National		
One Chance in a Million	Wm. Fairbanks	Lumas		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Slide, Kelly, Slide	William Haines	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Wild Man of Borneo, The	W. C. Fields	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
Here Y'are, Brother	Stone-Dove-Hughes.	First National		
His Rise to Fame	George Walsh	Excellent Pictures		
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Michael Strogoff	Ivan Moskine	Universal	10 reels	
Overland Stage, The	Ken Maynard	First National		
Quarantined Rivals		Lumas		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Silky Anne	Constance Talmadge	First National		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Heroes of the Night		Lumas		
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct 16
Orchids and Ermine	Colleen Moore	First National		
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Song of Steel		Tiffany		
Tittle, the Toiler	Davies-M. Moore	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Tiger, The		Tiffany		
Too Many Women	Norman Kerry	Universal		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Gun Gospel	Ken Maynard	First National		
Poor Nut, The		First National		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	

Comedy Releases

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice the Fire Fighter		F. B. O			
All For A Nurse	Sid Smith	Sava Films		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
And George Did	Sid Saylor	Universal		2 reels	
Another Kick Coming		Red Seal			Sept. 4
Are Golfers Cuckoo?	Fatty Layman	Sava Films		2 reels	
Around the Bases	George Lewis	Univ	Oct. 24	2 reels	
At the Beach	"McDougall Alley" Kids	Bray	Nov. 1	2 reels	
Auto Thieves, The	"Van Bibbers"	Fox		2 reels	
Babes in the Jungle	"O. Henry"	Fox		2 reels	
Babes in the Sawdust	Charles Puffy	Universal		1 reel	
Back to Mother	"Helen and Warren"	Fox		2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	
Ball and Chain	Arthur Lake	Universal		1 reel	
Banana King, The	Sid Smith	Sava Films		2 reels	
Barely Reasonable	Holmes-Corbett	Univ	Nov. 21	2 reels	
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Benson at Calford	George Lewis	Univ	Oct. 24	2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	
Big Business		Fox			
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	Nov. 13
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		2 reels	
Blisters Under the Skin		F. B. O		2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	
Blue Black	Lewis Sargent	Bray	Dec. 20	2 reels	
Breaking Records	George Lewis	Universal		2 reels	
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O		2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Universal		2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal		2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal		2 reels	
Buster's Prize Winner	Trimble and Dog	Univ	Dec. 6	2 reels	
Buster's Sleigh Ride	Trimble and Dog	Universal		2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
By George	Sam Saylor	Universal		2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O		1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Cinder Path, The	George Lewis	Universal		2 reels	
Collegians, The (Series)	Gulliver-Lewis	Universal		2 reels	
Complete Life, The	"O. Henry"	Fox		2 reels	
Comrades-in-Work	Mabel Normand	Pathe		2 reels	
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Diamond of Kali	"O. Henry"	Fox		2 reels	
Dinky Doodle in Egypt	"Cartoon"	F. B. O		1 reel	May. 22
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	Oct. 16
Divorce Dodger, The		Pathe	Nov. 28	2 reels	
Dizzy Dancers	Cameron-Lorraine	Fox		2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Burns-Marion	Educat	Nov. 14	2 reels	Nov. 6
Dog Gone It	"Cartoon"	Bray	Dec. 26	1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5	1 reel	Aug. 21
Don't Kid Me, Monk	"Mr. X" (Monkey)	Bray	Dec. 10	2 reels	
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Easy Payments	"Helen and Warren"	Fox		2 reels	
Egged On	Charles Bowers	F. B. O	Sept. 6	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Fadeaway, The	"Cartoon"	Red Seal	Sept.	1 reel	
Fatty's First Fancy	Fatty Laymon	Sava Films		2 reels	
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Bursts a Bubble	"Cartoon"	Educat	Oct. 31	1 reel	
Felix the Cat Hunts the Hunter	"Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Land O' Fancy	"Cartoon"	Educat	Oct. 17	1 reel	
Felix the Cat in Reverse English	"Cartoon"	Educat	Nov. 14	1 reel	
Felix the Cat Scrambled Yeggs	"Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix Shatters the Sheik	"Cartoon"	Educat	Sept. 19	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Cartoon"	Educat	Nov. 28	1 reel	
Fighting Fool, The		Bray Prod		2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit	George Lewis	Universal		2 reels	
Fighting to Win	George Lewis	Univ	Nov. 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
Fistical Culture (Series)	Louis Sargent	F. B. O		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	1 reel	
Flashing Oars	George Lewis	Universal		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod		2 reels	Sept. 11
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
George in Love	Sid Saylor	Universal		2 reels	
George's in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Runs Wild	Sid Saylor	Universal		2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Getting Hitched		Bray Prod		2 reels	
Girl	"O. Henry"	Fox		2 reels	
Gold Brush, The	Hank Mann	Sava Films		2 reels	
Golfing Widows, The	Barbara Luddy	Fox		2 reels	
Grabbing Grabbers	Mickey Bennett	C. & C		2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	Oct. 30
Gyping Gypsies	Milburn Marante	C. & C.		2 reels	
Gyping the Gyps	Eddie Gordon	Sava Films		2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
Harem Knight, A	Ben Turpin	Pathe	Nov. 7	2 reels	Nov. 6
Hearts for Rent	Arthur Lake	Universal		1 reel	
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pict			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pict			
His Off Day	Dunham-Gallagher	Educat	Nov. 7	1 reel	
His Taking Ways	Al St. John	Bischoff		2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	
Hoboken to Hollywood	Billy Bevan	Pathe	Sept. 5	2 reels	Sept. 11
Hold Still	Cornwall-Duffy	Educat	Oct. 10	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital		Fox	Oct. 17	2 reels	Nov. 6
Hook or Crook	Charles Puffy	Univ	Dec. 6	1 reel	
Hoot Mon	Bobby Vermon	Educat	Nov. 21	2 reels	
Horns and Orange Blossoms	Charles Puffy	Universal			
Humdinger The	Johnny Arthur	Educat	Oct. 10	2 reels	

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Hur Ben	Hank Mann	Sava Films		2 reels	
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	
Jane's Engagement Party	Wanda Wiley	Univ	Nov. 7	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Universal		2 reels	
Jane's Honeymoon	Wanda Wiley	Universal		2 reels	
Jane's Inheritance	Wanda Wiley	Univ	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Universal		2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Univ	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat	Sept. 12	2 reels	
Jerry the Giant	"Animal"	Fox		2 reels	July 10
Keeping His Word	Charles King	Universal		2 reels	
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox		2 reels	
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov. 6
Kiss Me, Kate	Dunham-Gallagher	Educat	Sept. 26	1 reel	Oct. 3
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O		2 reels	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Lafayette Where Are We?	Shields-Arthur	Fox		2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O		2 reels	Aug. 28
Last Lap, The	George Lewis	Universal		2 reels	
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies		Fox			
Lookout Below	Lewis Sargent	Bray	Nov. 20	2 reels	Nov. 6
Lookout Buster!	Trimble and Dog	Universal		2 reels	
Lots of Grief	"The Gumps"	Univ	Oct. 31	2 reels	Oct. 16
Love's Hurdle	Charles King	Univ	Sept. 26	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Lyin' Tamer, The	Shields-Luddy	Fox		2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox		2 reels	
Making Good	George Lewis	Univ	Dec. 6	2 reels	
Married Widow, The	Eddie Gordon	Sava Films		2 reels	
Marry Month of May	"O. Henry"	Fox		2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	Oct. 31	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod		2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay			
Merry Kiddo, The	Alberta Vaughn	F. B. O		2 reels	
Midnight Folies	George Davis	Educat			
Mighty Smithy, The	"Life Cartoon"	Educat	Nov. 7	1 reel	Nov. 13
Minute to Go, A	Eddie Fetherstone	C. & C.		2 reels	Sept. 25
Missing Links	"Life Cartoon"	Educat	Sept. 12	1 reel	Sept. 25
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkeys Prefer Blonds		Bray Prod		2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat, The	"Van Bibbers"	Fox		2 reels	
Movieland	Lupino Lane	Educat	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C		2 reels	
My Kid	"Big Boy"	Educat	Sept. 5	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox	Nov. 14		Nov. 6
Never Again	"The Gumps"	Univ	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series)	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ	Oct. 3	2 reels	June 19
Nickel Hopper, The	Mabel Normand	Pathe		2 reels	
Nize Monkey	"Mr. X" (Monkey)	Bray	Nov. 10	2 reels	
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O			
Non-Stop Bride	Hoyt-Cameron	Fox		2 reels	Sept. 25
North of 6⅞	Sid Smith	Sava Films		2 reels	
Nothing to Live For	Al Joy	Ricardo			
Not to Be Trusted	"Helen and Warren"	Fox		2 reels	
Oh! For a Nurse	Sid Smith	Sava Films		2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod		2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Olga's Boatman	Neely Edwards	Univ	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe		2 reels	
On the Farm		Bray Prod		2 reels	
On the Front Page	Lillian Rich	Pathe	Nov. 28	2 reels	
On the Jump	Al Alt	Rayart		2 reels	
On Thin Ice	"Mutt & Jeff"	Short Film		1 reel	Mar. 6
Open Spaces	"Big Boy"	Educat	Nov. 7	2 reels	Nov. 13
Orphan, The	Al Joy	Ricardo			
Over There	Al Joy	Ricardo		2 reels	
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod		2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray Prod		1 reel	Nov. 6
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pink Elephants	Al St. John	Educat	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ	Nov. 10	2 reels	Oct. 23
Plumb Goofy	Dunham-Gallagher	Educat	Oct. 10	2 reels	Oct. 30
Pound Foolish	George Davis	Educat	Oct. 24	2 reels	Nov. 6
Prince and the Pyra, The	Charles Puffy	Universal			
Prodigal Bridegroom, The	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	
Punches and Perfume		Bray Prod		2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educat	Sept. 12	2 reels	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	Nov. 21	1 reel	
Raggedy Rose	Mabel Normand	Pathe	Nov. 7	2 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat	Oct. 24	1 reel	
Rain and Shines	Al St. John	Bischoff		2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O		2 reels	
Relay, The	George Lewis	Universal		2 reels	
Road House, The	"Aesop Fables"	Pathe	Oct. 10	1 reel	Oct. 23
Sailing Along	Al Alt	Rayart		2 reels	
Sawdust Baby	Earl McCarthy	Artclass	Jan. 12	2 reels	
School Days	"Aesop Fables"	Pathe	Dec. 19	1 reel	
School Days	"McDougal Alley" Kids	Bray	Dec. 1	2 reels	
Second Hand Excuse, A	Charles King	Univ	Dec. 8	2 reels	
Shady Rest	"The Gumps"	Universal		2 reels	
She Beast, The	Sid Smith	Sava Films		2 reels	
Shell Socked	Jimmie Adams	Educat	Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Universal		2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe	Sept. 5	2 reels	Sept. 11
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Skating Instructors	"Mutt & Jeff"	Short Film Syn		1 reel	
Smith's Landlord	Hiatt-McKee	Pathe	Sept. 19	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Vacation	Hiatt-McKee	Pathe		2 reels	Aug. 28
Smith's Visitor	Hiatt-McKee	Pathe	Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	Nov. 14	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ	Oct. 31	2 reels	June 19
Snookum's Outing	"Newlyweds"	Univ	Dec. 1	2 reels	Nov. 13
Snookum's Playmate	"Newlyweds"	Universal		2 reels	
Snookum's First Tooth	"Newlyweds"	Univ	Sept. 19	2 reels	June 26
Society Architect, A		Fox			
Some More Excuses	Charles King	Universal		2 reels	
Spooky Money	Al Joy	Ricardo			
Stage Shy	Hank Mann	Sava Films		2 reels	
Steeplechaser, The	Lige Conley	Fox		2 reels	Sept. 11
Strictly Kosher	Wise-KcKay	Artclass	Sept. 15	2 reels	
Tail of the Monk	"Cartoon"	Bray	Nov. 12	1 reel	
Teacher, Teacher	Lloyd Hamilton	Educat	Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe	Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	Dec. 19	2 reels	
Tennis Story, The	"Van Bibbers"	Fox		2 reels	
Thanks for the Boat Ride		Universal			
That's My Baby	Charles Puffy	Universal		1 reel	
Through Thick and Thin	"Aesop Fables"	Pathe	Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ	Sept. 26	1 reel	Sept. 4
Too Much Sleep	Arthur Lake	Univ	Nov. 7	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Univ	Sept. 19	1 reel	Sept. 11
Unsquirtable Pickle, The	Charley Bowers	F. B. O			
Uppercuts	Jack Duffy	Educat	Sept. 5	2 reels	Sept. 11
Vulgar Boatman, The	Hank Mann	Sava Films		2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O		2 reels	
Wanderers of Wetland	Hank Mann	Sava Films		2 reels	
Wanted a Bride	Arthur Lake	Univ	Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	Nov. 21	2 reels	
Watered Stock	"Aesop Fables"	Pathe	Sept. 26	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox		2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal		2 reels	
What'll You Have?	Charles King	Universal		2 reels	May 22
What Price Pleasure?	Neely Edwards	Univ	Nov. 29	1 reel	Nov. 13
What's Your Hurry?	Charles King	Universal		2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	Sept.	1 reel	
Which Is Which?	Charles King	Univ	Oct. 10	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	Oct. 3	1 reel	Oct. 2
Why George?	Sid Saylor	Univ	Oct. 24	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Wife Shy	Bobby Vernon	Educat	Sept. 26	2 reels	Sept. 25
Wild Bill	Charles Puffy	Univ	Nov. 14	1 reel	Oct. 30
Wild Roomer, A		F. B. O			
Winnie's Birthday	Ethlyn Gibson	Artclass	Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O		2 reels	
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe	Oct. 3	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films		2 reels	
Wives and Women	Charles Puffy	Univ	Sept. 12	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	Sept. 1	2 reels	
Yellow Pirate, The	"Life Cartoon"	Educat	Sept. 26	1 reel	
Yokel, The	Snub Pollard	Artclass	Nov. 24	2 reels	

Short Subjects

Title	Distributor	Rel. Date	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe		1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
Alpine S. O. S	C. & C		2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoon, Issue 15	Red Seal	Sept.	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Aphrodite (Novelty)	Service Film		1 reel	
Around the World in Ten Minutes (Variety)	Fox		1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox		1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Beautiful Britain	C. & C		1 reel	
Beauty and the Beach	C. & C			
Beechnuts	C. & C		2 reels	
Big and Little	Pathe	Sept. 5	1 reel	Sept. 11
Birds in the Treetops	C. & C			
Blood Will Tell	Am. Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Bruce Scenic Novelties, No. 1	Educat	Sept 5		Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3		Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17		Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14		
Bruce Scenic Novelties, No. 5	Educational			
Bruce Scenic Novelties, No. 6	Educational			
Bruce Scenic Novelties, No. 7	Educational			
Bruce Scenic Novelties, No. 8	Educational			
Bruce Scenic Novelties, No. 9	Educational			
Bruce Scenic Novelties, No. 10	Educational			
Bruce Scenic Novelties, No. 11	Educational			
Bruce Scenic Novelties, No. 12	Educational			
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal		1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	
Cathedral of St. Paul's	C. & C		1 reel	Sept. 18
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept. 18
Cliff Dwellers of America (Variety)	Fox		1 reel	
Colorado (Variety)	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Educat	Sept.	1 reel	
Constantinople (Variety)	Fox		1 reel	
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Diver, The (Nature Special)	Bray Prod	Nov. 1	1 reel	Nov. 6
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct. 1	2 reels	
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fashions in Photographs	Pathe		1 reel	Sept. 4
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Fighting Strain, The (Mustang)	Universal	Dec. 4	2 reels	
Fighting With Buffalo Bill (Serial)	Universal	Aug. 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	Nov. 13
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Fire Fighters, The (Serial)	Universal		10 episodes	

Title	Distributor	Rel. Date	Length	Reviewed
Florida Pastel	C. & C			
Frontier Post, A (Variety)	Fox		1 reel	
Fugitive Futurist (Novelty)	C. & C		1 reel	
Game Hunting in Abyssinia				
Gems of the Screen (Series)	Red Seal		1 reel	
Glimpses of Switzerland	C. & C			
God's Country	C. & C		2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Golden Stallion, The (Serial)	Nat Levine		10 episodes	
Great Lakes, The (Variety)	Fox		1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal		1 reel	
Haunted Homestead, The (Mustang)	Universal		2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Heavenly Bodies				
Heavens Above (Novelty)	Service Film		1 reel	
Hero Land (Color Novelty)	Service Film		1 reel	
Heroes of the Sea	C. & C		1 reel	
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Hitting the Bull's-Eye	Pathe		1 reel	Sept. 25
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	
House Without a Key, The (Serial)	Pathe		10 episodes	
Housing Problem, The	Bray Prod		1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
If a Picture Tells a Story	C. & C	Sept.	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
It Can Happen to You (Scandal of America)	Artclass	Oct. 20	1 reel	
Jewels of Venus				
Jim Hood's Ghost (Mustang)	Universal	Aug. 29	2 reels	Sept. 11
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	Sept. 26	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	
Jungle Heroine, A	Chesterfield		2 reels	
Jungle Mystery	Sava Films		2 reels	
Jungle Round-Up, A	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Jungle Tragedy, A	Chesterfield		2 reels	
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, No. 1	Red Seal	Sept.	1 reel	
Keeping 'Em Guessing, No. 2	Red Seal		1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Land of Rivers (Scenic)	Service Film		1 reel	
Last Man, The	Chesterfield		2 reels	
Law of the North (Mustang)	Universal	Oct. 3	2 reels	Sept. 18
Lightnin' Flashes (Drama)	Sava Films		2 reels	
Lightnin' Strikes (Drama)	Sava Films		2 reels	
Lightnin' Wins (Drama)	Sava Films		2 reels	
Lightning Hutch (Serial)	Arrow Film			
Literary Digest (Series)	C. & C		1 reel	
Lion's Mate, The	Chesterfield		2 reels	
Lizzie's Last Lap (Novelty)	C. & C		1 reel	
Lone Prairie, The (Mustang)	Universal	Nov. 14	2 reels	Oct. 30
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal		2 reels	
Making of a King (Prince of Wales)	C. & C		2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	Oct. 17	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Martin of the Mounted (Fred Gilman)	Universal	Dec. 11	2 reels	
Maryland, My Maryland (Variety)	Fox		1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	C. & C		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	
More Ways Than One (Sportlight)	Pathe	Oct. 17	1 reel	Oct. 16
Mother O' Mine	C. & C		1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	Oct. 24	1 reel	Oct. 23
Movie Struck	C. & C	Oct	2 reels	
My Lady's Stockings (Variety)	Fox		1 reel	
Night Prowler, The (Scandal of America)	Artclass		1 reel	
Nuremberg the Toy City (Sketch Book)	Pathe	Oct. 31	1 reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal		1 reel	July 10
On Guard (Serial)	Pathe		10 episodes	
On With the Dance	Castle Film	Nov. 5	1 reel	Nov. 13
Out of the Inkwell (Series)	Red Seal		1 reel	
Overnight From Paris (Variety)	Fox		1 reel	
Pack up Your Troubles (Song Car-Tune)	Red Seal		1 reel	
Pathe Review, No. 35	Pathe		1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	April 27	1 reel	
Pilgrimages to Palestine (Series)	Pathe		1 reel	
Pinnacle Rider, The (Mustang)	Universal	Oct. 24	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	Oct. 31	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	Sept. 19	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Pup's Tale, A (Sketch Book)	Pathe		1 reel	Oct. 23
Radio Personalities (Series)	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rambling in Old Japan	C. & C			
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal		10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Rocky Mountain Gold	Fox		1 reel	Oct. 9
Rose of Monterey	Castle Films	Nov. 15	1 reel	
Rushing Waters	C. & C			
Saddle Tramp, The (Mustang)	Universal	Sept. 26	2 reels	
Scandal of America (Series)	Artclass		1 reel	
Scotty of the Scouts (Serial)	Rayart			
Screen Star Sports (Series)	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series)	Columbia		1 reel	
Searchlight (Series)	Red Seal		1 reel	
Searchlight, Issue M	Red Seal	Sept.	1 reel	
Seas of the World	Red Seal			
Shadowland	C. & C		1 reel	
Shadows of the Tiger	Sava Films		2 reels	
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 5	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	
Show Cowpuncher, The (Mustang)	Universal	Nov. 7	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal		10 episodes	
Sin	C. & C		2 reels	
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	C. & C			
Sky Skidder, The (Serial)	Bischoff		10 episodes	
Snowed In (Serial)	Pathe		10 episodes	June 26
Songs of Yesterday	C. & C		1 reel	
So This Is America (Novelty)	Castle Films	Oct. 22	1 reel	Oct. 16
So This Is Berlin (Novelty)	Castle Films	Oct. 19	1 reel	
So This Is Europe (Novelty)	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox		1 reel	
Sport's Dream	C. & C			
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America)	Artclass		1 reel	
St. Paul's	C. & C		1 reel	
Table Manners	Bray Prod		2 reels	
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Terrors of the Jungle	Sava Films		2 reels	
Then and Nows (Curosity)	Educational	Nov. 7	1 reel	
Trails of the Gods	C. & C	Sept.	1 reel	
Trail of the North Wind	C. & C		2 reels	
Transportation (Novelty Magazine)	Bray Prod	Nov. 15	1 reel	
Travels in Toyland (Variety)	Fox		1 reel	
Tripping the Rhine (Sketch Book)	Pathe	Nov. 28	1 reel	
Tulip Land	C. & C		1 reel	
Under Colorado Skies (Variety)	Fox		1 reel	
Unexpected Visitor (Scandal of America)	Artclass	Feb. 23	1 reel	
Valiant Skipper, The	C. & C		2 reels	
Vanishing Millions (Serial)	Sierra Pictures		15 episodes	
Velocity (Novelty)	Bray Prod		2 reels	Oct. 23
Whatnots (Curiosity)	Educational	Oct. 3	1 reel	Oct. 9
When Bonita Rode (Mustang)	Universal	Oct. 10	2 reels	Sept. 25
When Oscar Went Wild (Mustang)	Universal		2 reels	
Where the Silver River Gleams	C. & C		1 reel	
Whirlwind Driver, The (Mustang)	Universal	Sept. 12	2 reels	Sept. 18
Whirlwinds (Series)	F. B. O			
Whispering Smith Rides (Serial)	Universal		10 episodes	
Who Is Safe? (Scandal of America)	Artclass	Dec. 22	1 reel	
Wire Tigers, The	Chesterfield		2 reels	
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to Lovers	Bebe Daniels	Paramount		
Advice to the Lovelorn		Universal		
Afraid to Love	Florence Vidor	Columbia		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
Alonzo, the Armless	Lon Chaney	M-G-M		
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Bound		Paramount		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Auctioneer, The	George Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		
Back to Nature	Richard Dix	Paramount		
Bad Lands		Paramount		
Bad Little Good Girl		Chadwick		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste	Special Cast	Paramount	10 reels	Sept. 11
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben-Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better 'Ole, The	Syd Chaplin	Warner Bros	9 reels	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F B. O		
Big Gun, The	George Lewis	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D		Universal		
Birds of Prey		Columbia Pictures		
Bitter Apples	Monte Blue	Warner Bros		

Feature	Star	Distributed by	Length	Reviewed
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Border Whirlwind, The	Bob Custer	F. B. O		
Born Lucky	Raymond Griffith	Paramount		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
California	T. McCoy-A. Pringle	M-G-M		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain Salvation		M-G-M		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carlotta	Constance Talmadge	First National		
Casey at the Bat	W. Beery-R. Hatton	Paramount		
Cat and the Canary, The	Jean Hersholt	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Champagne	Lya de Putti	Paramount		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Cheerful Fraud, The	Reginald Denny	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce		Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Claw, The	Kerry-Windsor	Universal		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
College Widows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib.		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The		Paramount		
Cruel Truth, The		Sterling Pictures		
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Virtue	Jane Novak	Lee-Bradford		
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros	10 reels	Aug. 21
Don Mike	Fred Thomson	F. B. O		
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairhanks	Lumas		
Down the Stretch	Agnew-Nixon	Universal		
Driven From Home		Chadwick		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Everybody's Acting	Betty Bronson	Paramount		
Exclusive Rights		Famous Attractions		
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fashions for Women	Esther Ralston	Paramount		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love, A	Goudal-Varconi	Prod. Dist. Corp		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flaming Fury	Ranger (Dog)	F. B. O		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod		
For Ladies Only		Columbia Pictures		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	Fazenda-Louis	Warner Bros		
General, The	Buster Keaton	United Artists		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr	Paramount		
God's Great Wilderness		American Cinema		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla Hunt, The	Special Cast	F. B. O	8 reels	June 26
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Great Galeoto, The	Novarro-Terry	M-G-M		
Greatest Show on Earth	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Held by the Law	M. De La Motte	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His Dog	Rod La Rocque	Prod. Dist. Corp		
His First Flame	Harry Langdon	Pathe		
His Last Affair	Norma Shearer	M-G-M		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hotel Imperial	Pola Negri	Paramount		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Isle of Life, The	Stone-Kenyon	First National		
Ia Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Jocelyn's Wife	Pauline Frederick	Tiffany		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Kiss in the Taxi, The	Bebe Daniels	Paramount		
Knockout Riley	Richard Dix	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Last Outlaw, The		Paramount		
Last Trail, The	Tom Mix	Fox		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariats	Tom Tyler	F. B. O		
Lightning Express, The		Columbia Pictures		
Limehouse Lou	Evelyn Brent	F. B. O		

Feature	Star	Distributed by	Length	Reviewed
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Lodger, The		Lee Bradford		
Long Loop of the Pecos, The	Leo Maloney	Pathe		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Louis the Fourteenth	W. Beery	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Love's Greatest Mistake		Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib.		
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Pic		
Madamoiselle From Armentieres		Lee-Bradford		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp		
Manon Lescaut	John Barrymore	Warner Bros		
Man Who Forgot God		Paramount		
Man With a Thousand Faces	Special Cast	M-G-M		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Mask and the Face, The	Adolphe Menjou	Paramount		
Masquerade Bandit, The	Tom Tyler	F. B. O		
Matinee Ladies	Special Cast	Warner Bros		
McFadden's Flats	Murray-Conklin	First National		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Missing Link, The	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother	Belle Bennett	F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Music Master, The		Fox		
Mysterious Island	Special Cast	M-G-M		
Mysterious Rider, The		Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Morals	Lya de Putti	Paramount		
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark	Special Cast	Warner Bros		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
One Hour of Love	Jacqueline Logan	Tiffany		
One Increasing Purpose	Lowe-Rubens	Fox		
Open Book	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp		
Paradise for Two	Dix-Bronson-Beranger	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Perfect Fool, The	Ed. Wynn	Paramount		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polish Blood		Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Potters, The	W. C. Fields	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Purple Mask, The		United Artists		
Quality Street		M-G-M		
Quicksands	Richard Dix	Paramount		
Racing Blood	R.Agnew-A.Cornwall	Lumas Film		
Raging Seas		Tiffany		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Regular Scout, A	Fred Thomson	F. B. O		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	Special Cast	Columbia Pictures		
Resurrection	La Rocque-Del Rio	United Artists		
Return of a Soldier	Special Cast	M-G-M		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Rider of the Plains	Tim McCoy	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
River, The	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of the Bowery		American Cinema		
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Rough House Rosie	Clara Bow	Paramount		
Royal Romance	G. O'Brien-McDonald	Fox		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Runaway Enchantress, The	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Salvation Jane	Viola Dana	F. B. O		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
See If I Care	Alberta Vaughn	F. B. O		
See You Later	Douglas MacLean	Paramount		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	Special Cast	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkruat	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silver Shield, The	Thomas Meighan	Paramount		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slide, Kelly, Slide	William Haines	M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
Sorrell and Son		Paramount		
Somewhere South of Sonora	Ken Maynard	First National		
Song of the Dragon, The	Dorothy Mackaill	First National		
Sorrows of Satan, The	Adolphe Menjou	Paramount		Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Special Delivery	Eddie Cantor	Paramount		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stage Madness	V. Valli-Carmenati			
Stark Love	Special Cast	Paramount		
Stepping Along	Johnny Hines	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Summer Bachelors	M. Moore-Bellamy	Fox		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunshine of Paradise Alley	Barbara Bedford	Chadwick		
Sunya	Gloria Swanson	United Artists		
Surf Man, The		M-G-M		
Sweethearts in Every Port	W. C. Fields	Paramount		
Tale of a Vanishing People		Tiffany	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Ten Modern Commandments	Esther Ralston	Paramount		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Third Degree, The	Dolores Costello	Warner Bros		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tongues of Scandal		Sterling Pict		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Turkish Delight		Prod. Dist. Corp		
Twelve Miles Out	John Gilbert	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Uneasy Payments	Alberta Vaughn	F. B. O		
Unknown Treasures	Agnew-Hulette	Sterling Pict		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Wag Lady, The		M-G-M		
Waiter at the Ritz, The	R. Griffith-A. Day	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War of the Worlds		Paramount		
War Paint	Tim McCoy	M-G-M		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Geese		Tiffany		
Wind, The	Lillian Gish	M-G-M		
Wings	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
Wolves of the Air		Sterling Pictures		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World at Her Feet, The	Florence Vidor	Paramount		
World's Illusion, The		M-G-M		
World Struggle for Oil, The	Special Cast	Pathe	5 reels	
Worst Woman, The		Famous Attractions		
Wreck, The		Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Jean Hersholt	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yoke, The	Special Cast	Warner Bros		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		

Newspaper Opinions on New Pictures

"Bardelys the Magnificent"—Metro - Goldwyn - Mayer, Capitol, New York City

Evening World: "At four o'clock the sheltered space in front of the Capitol was full and hundreds of patrons lined up in the rain waiting to buy tickets for 'Bardelys the Magnificent.' I imagine that most of those who waited in the rain felt repaid for the trouble. It is a swashbuckling Sabatini romance. It is a colorful bit of romanticism, well acted and directed throughout in settings suitable to the time, the place and the swashbuckling theme."

Mirror: "The cold and the rain in no wise daunted thousands who milled around the Capitol box-office, and betook wet feet, damp clothes, but warm anticipation into the spacious auditorium to view Jack Gilbert in 'Bardelys the Magnificent.' Mr. Gilbert dilineation ranks with his best screen performance. King Vidor achieves another directorial smash in his new production. For 'Bardelys the Magnificent' spells box-office wow from start to finish."

Telegram: "'Bardelys the Magnificent' was originally designed to decorate the interior of a legitimate theatre with reserved seats, and certainly it is more deserving of this honor than many of the so-called 'specials.' The hero of 'The Big Parade' and thousands of flapper hearts, Citizen John Gilbert, sustains the title role, and brings to it a manifestation of gymnastical genius that is worthy of all the best 'Doug' Fairbanks traditions."

Post: "The new film at the Capitol is colorful and entertaining. It is replete with beautiful settings. Mr. Gilbert obliges with some of the most breath-taking Fairbanksian antics we have seen in a long time. Eleanor Boardman, the fair lady in the case, manages to appear very lovely with no effort at all, and, unlike so many heroines of historical romance, she is also allowed to exhibit glimmerings of common sense—even cleverness! Roy D'Arcy wears seventeenth century clothes as though he owned them. Arthur Lubin and John T. Murray cut up with a great deal of dash. The redoubtable George K. Arthur supplies excellent comedy as a foolish whippersnapper of many words but few deeds."

Journal: "John Gilbert in 'Bardelys the Magnificent' make other acrobatic film heroes look as though they were rolling a hoop in a Boy Scout parade. 'Bardelys the Magnificent' is a spectacular picture. Gilbert fences, rides, scales walls, slides down a column of spears, swings from perilous heights on a rope, defeats an army single handed, and fights and makes love with equal fervor. Eleanor Boardman is lovely, 'Bardelys the Magnificent' is just that."

Graphic: "'Bardelys the Magnificent' is a vivid, colorful romance of love and hate, of beautiful ladies and daring lords. John Gilbert's sword play cuts John Barrymore's efforts (as Don Juan) to shame. Later, when he escapes the gallows, he out Fairbankses the famous 'Doug' at wall scaling and other athletic agilities. Eleanor Boardman is surpassingly . . . beautiful as the heroine of the piece and her acting is up to her usual high standard. You'll find romance, love, thrills in 'Bardelys the Magnificent.' It is excellent film fare and should prove in a box-office winner."

Brooklyn Eagle: "With 'Bardelys the Magnificent' at the Capitol, the swashbuckling type of costume photo-drama is revived with considerable gusto. The public will want more pictures like the screening of this Sabatini novel. John Gilbert gives a satisfactory performance throughout. He is nicely supported by Eleanor Boardman, Karl Dane, Roy D'Arcy, and George K. Arthur. 'Bardelys the Magnificent' is a charming transcription of Sabatini."

Sun: "It will prove to be very popular in view of its box-office qualities."

American: "The Metro-Goldwyn-Mayer Company must have had some intuition that 'Bardelys the Magnificent' would be well received by Mr. Gilbert's admirers. It is the type of costume picture that makes historical drama interesting."

Times: "This offering was directed by King Vidor. His work for the most part on this new feature is brilliant, with the inclusion of gentle periods of humor that appealed to the Capitol audience."

"Sweet Rosie O'Grady"—Columbia, California Theatre, San Francisco

Call-Post: "This delightful East Side-West Side picture draws its full share of laughs, tears and applause from the house."

"Sweet Rosie O'Grady"—Columbia, Majestic, Hartford, Connecticut

Hartford (Conn.) Courant: "The old favorite melody by Maude Nugent has been turned into a really heart-gripping film story by Columbia Pictures Corporation. The characterizing feature of the picture is the Jewish-Irish angle which lends a shade of the same color that distinguishes "Abie's Irish Rose." It is delighting Majestic audiences this week. Shirley Mason has an appealing role as the Second Avenue waif; A. Alyn Warren is unforgetable as Uncle Ben Shapiro the pawnbroker, and William Conklin is an ideal Patrolman Brady, whose heart is as large as all outdoors."

"Sweet Rosie O'Grady"—Columbia, Reade's Hippodrome, Cleveland

News: "Here's another comedy with a near-drama plot, but you can forget about that as you'll be laughing most of the time. . . . There is a lot of hokum in 'Sweet Rosie O'Grady' admittedly, and Bill Shakespeare might disdain its authorship. Manager Raynor booked it in on the magnetism of the name, and if it fails to come near to the house record for the four days, we miss our guess. We'd rate it among the one-two-three of the week's new pictures."

Plain Dealer: "Here is an unpretentious little thing that posesses all the ingredients that go to make popular appeal. A sure-fire title and theme, and a heart-wringing romance, all of which are generously coated with the old but pleasant hokum and plenty of true-and-tried comedy. It capitalized the Irish and Jewish theme to humorous extent; but the fact that its producers wisely refrained from the usual hip-hip-hoo-raying and waving of the racial flags makes one feel more kindly to it, so much that I, for one, found it quite amusing. Shirley Mason is unusually appealing in her colleen role; the character actors contribute most of the comedy, which, as I have already hinted, is pretty amusing."

"Sweet Rosie O'Grady"—Columbia, Pantages, Kansas City

Post: "Since the vogue of the Irish-Jewish pictures and plays apparently is unabated, it is refreshing to be entertained by one of the ilk that upholds the traditions without unduly burlesquing the characters, and is minus mawkish sentiment. In 'Sweet Rosie O'Grady,' now being shown at Pantages Theatre, we have a picture that is as tuneful in rhythmic swing as the popular old song itself. Snappy subtitles and several well-placed comedy scenes enhance the story proper. In the title role Shirley Mason is a beauty and a joy forever. She handles the role with a fine sense of the eternal fitness of things. And they have found one of the cutest babies yet seen on the screen to 'understudy' Shirley when she was left as a foundling on a kindly old Jewish pawnbroker's doorstep. Cullen Landis has a good role as a son of the idle rich. E. Alyn Warren portrays the kindly old Jew with good taste, and William Conklin as 'one of the finest' adds some of the Irish tone."

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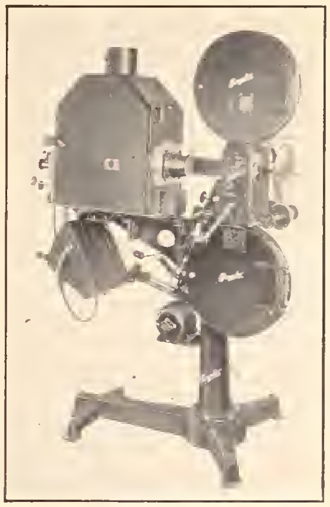

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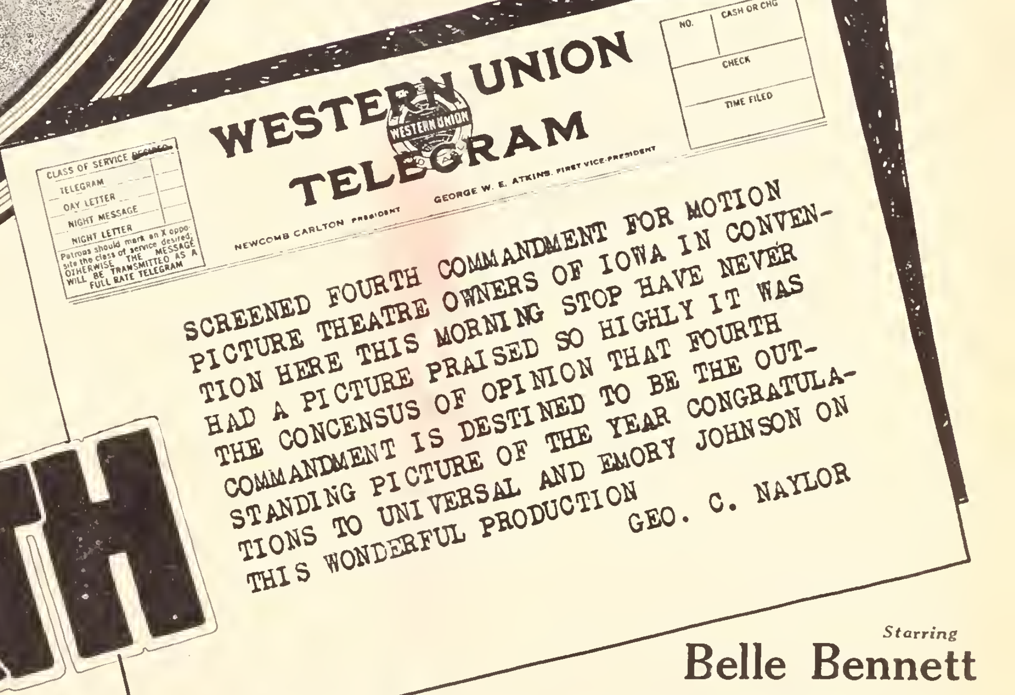

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I brand that as untrue! Good pictures, no matter who makes them, are always recognized and booked by the biggest showmen in the industry. Columbia Pictures this season has proved this and I want to take this occasion to thank these big showmen for their fairness and favor in booking Columbia Pictures, such recognized exhibitor leaders as Marcus Loew, Balaban and Katz, I. Libson, Cooney Bros., Walter Reid, William Fox, A. H. Blank, Saenger Amusement Co., Wilmer & Vincent, Publix Theatres, Pantages, Universal Theatres, Stanley Theatres, Orpheum Circuit, West Coast Theatres, Comerford Circuit, William Gray Circuit and the host of others who have picked and played Columbia Pictures entirely on their rating as box-office attractions.

From coast to coast, hundreds of first run theatres, the biggest and finest in the country, have featured their programs and made money with Columbia Pictures this season—the Metropolitan, Los Angeles; Lafayette, Buffalo; Granada, Chicago; Loew's State, St. Louis; Strand, Providence; Loew's State, Boston; Rialto, Denver; McVickers, Chicago; the California, San Francisco; the Broadway, New York City; Circle, Indianapolis; State, New Orleans; Liberty, Seattle; Hollywood, Portland, and scores of others.

Columbia Pictures have become the talk of the industry. This is a Columbia year and I want every exhibitor to get in on the ground floor with us. All over the country Columbia Pictures are "clicking" at the box-office and in many cases breaking records. The latest report from the box-office front is that "Sweet Rosie O'Grady" has played to capacity business during the past week at the Metropolitan, Los Angeles; the Strand, Providence; Mark's Bros. Granada, Chicago, and the Strand, Atlantic City.

I have never given an exhibitor a wrong steer in my 16 years in this business and I'm not going to start now. Therefore, I say, if you haven't signed a contract for the 24 Columbia Pictures you are making the mistake of your life. If you have signed I know that you are pleased. All I ask then is that you pass the good word along to your exhibitor friends.

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P. S.: I want to hear personally from every exhibitor who is not getting service and cooperation with Columbia Pictures this year.

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	West End Lyric—"Dodging Trouble"
	Ambassador—"Hoot Mon!"
CLEVELAND	Keith's Palace—"Wife Shy"
	Hippodrome—"A Briny Boob"
Canton	Alhambra—"Wife Shy" and "A Briny Boob"
Mansfield	Majestic—"A Briny Boob" and "Hoot Mon!"
Youngstown	Dome—"Uppercuts" and "Mister Wife"
Toledo	Palace—"Dodging Trouble"
	Princess—"Hold Still"
LOS ANGELES	Metropolitan—"Uppercuts"
	Loew's State—"Wife Shy"
	Figueroa—"Broken China"
	Uptown—"A Dippy Tar"
	Criterion—"Papa's Pest"
OKLAHOMA CITY	Empress—"Hold Still"
Tulsa	Ritz—"Dummy Love"
	Rialto—"A Briny Boob"
Muskogee	Palace—"Hoot Mon!"
Lawton	Palace—"Hoot Mon!"
El Reno	Criterion—"Hold Still"
Enid	Criterion—"Beauty a la Mud"
Ardmore	Princess—" 'Till We Eat Again"
MINNEAPOLIS	Garrick—"A Dippy Tar"
	Strand—"Dummy Love"
St. Paul and 33 F & R Circuit towns	Astor—"A Dippy Tar"
WASHINGTON, D.C.	Loew's Columbia—"Dummy Love"
Baltimore	Garden—"Hold Still"
Richmond	Capitol—"Beauty a la Mud"
Norfolk	Norva—" 'Till We Eat Again"
Newport News	Rialto—"Shore Shy"
Petersburg	Palace—"Hold Still"
Hagerstown	Colonial—"Dodging Trouble"
	Palace—"Dancing Daddies"
Annapolis	Republic—"A Briny Boob"
Salisbury	Arcade—"A Dippy Tar"
Bristol	Cameo—"Uppercuts"
Frederick	Opera House—"Mister Wife"
Clifton Forge	Masonic—"Chase Yourself"
Portsmouth	Tivoli—"Dancing Daddies"
Lynchburg	Isis—"Chase Yourself"
Utica, N. Y.	Avon—"Beauty a la Mud"
Troy	Lincoln—"A Salty Sap"
BUFFALO	Shea's Buffalo—"Uppercuts"
Rochester	Victoria—"Hold Still" and "Beauty a la Mud"
Syracuse	Eckel—"Mister Wife"
	Empire—"Uppercuts"
	Strand—"Gimme Strength"
SAN FRANCISCO	Granada—"Uppercuts"
	California—" 'Till We Eat Again"
ATLANTA	Metropolitan—"Dodging Trouble"
	Rialto—"Call a Cop"
CINCINNATI	Strand—"Beauty a la Mud"
	Walnut—"Uppercuts"
Dayton	Strand—"Shell Socked"
	Loew's—"Wireless Lizzie"
Columbus	Keith's Palace—"Uppercuts"
BOSTON	Washington Olympia—"Shell Socked"
	Scollay Square—"Shell Socked"
	Modern & Beacon—"A Briny Boob"
Springfield	Fox—"Uppercuts"
Providence	Fay's—"Hold Still"
	Majestic—"A Briny Boob"
PITTSBURGH	Grand—"Dodging Trouble"
	Liberty—"Shell Socked"
	Alhambra—"Hold Still"
LOUISVILLE	Rialto—"Hold Still"
Knoxville	Strand—"Run Tin Can"
Chattanooga	Tivoli—"Beauty a la Mud"
Lexington	Kentucky—"Hoot Mon!"
DENVER	State—"Chase Yourself"
	Aladdin—"Uppercuts"
OMAHA	Rialto—"Wife Shy"
	Strand—"Shore Shy"
NEW HAVEN	Olympia—"Uppercuts"
MILWAUKEE	Strand—"Dodging Trouble"
DALLAS	Old Mill—"Uppercuts"
DETROIT	Madison—"A Dippy Tar"
Battle Creek	Bijou—"A Salty Sap"
	Rex—"Papa's Pest"
Grand Rapids	Isis—"A Dippy Tar"
Jackson	Rex—" 'Till We Eat Again"
	Regent—"Sit Tight"
Kalamazoo	Regent—"A Salty Sap"
	Orpheum—"Run Tin Can"
Lansing	Strand—"Dummy Love"
Flint	Garden—"The Daffy Dill"
	Palace—"Run Tin Can"
Grand Haven	Robinhood—"Chase Yourself"
Bay City	Regent—"Love Goofy"
Benton Harbor	Liberty—"Page Me"
Monroe	Family—"Hold Still"
Muskegon	Majestic—"Hold Still"
Manistee	Lyric—"Dummy Love"
Pontiac	State—"Fresh Faces"
Port Huron	Desmond—"Gimme Strength"
	Majestic—"Step Fast"
Saginaw	Strand—"Easy Pickin's"
St. Joseph	Caldwell—"Shore Shy"
Ypsilanti	Martha Washington—"A Briny Boob"
Wyandotte	Rialto—"Shell Socked"
Three Rivers	Riviera—"The Daffy Dill"
Traverse City	Lyric—"A Briny Boob"
Jersey City	State—"Dummy Love"
Brooklyn	Strand—"Wife Shy"
NEW YORK CITY	Rivoli—"Wife Shy"
	Loew Circuit—"A Briny Boob"
Newark	Mosque—"A Briny Boob"
	Branford—"Hoot Mon!"
Elizabeth	Regent—"Shell Socked"
Princeton	Garden—"Papa's Pest"
New Brunswick	Strand—"A Briny Boob"
DES MOINES	Capitol—"Hoot Mon."
INDIANAPOLIS	Circle—"Uppercuts"
	Palace—"Hold Still"
Fort Wayne	Strand—"Dodging Trouble"
South Bend	Orpheum—"Uppercuts"
Kokomo	Indiana—"Hold Still"
Gary	Grand—"Dodging Trouble"
Terre Haute	Crescent—"A Misfit Sailor"
Hammond	Pantheon—"Dodging Trouble"
Marion	Royal Grand—" 'Till We Eat Again"
Newcastle	Royal—"Shore Shy"
Anderson	Starland—"Mister Wife"
Lafayette	Luna—"Dummy Love"
Logansport	Colonial—"Mister Wife"
Jeffersonville	La Rose—"Mister Wife"
Crawfordsville	Strand—"Hold Still"
CHARLOTTE	Imperial—"Hold Still"
CHICAGO	Stratford—"Dodging Trouble"
Pasadena	Colorado—"Wife Shy"

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There's a GOTHAM distributor in Every KEY CITY

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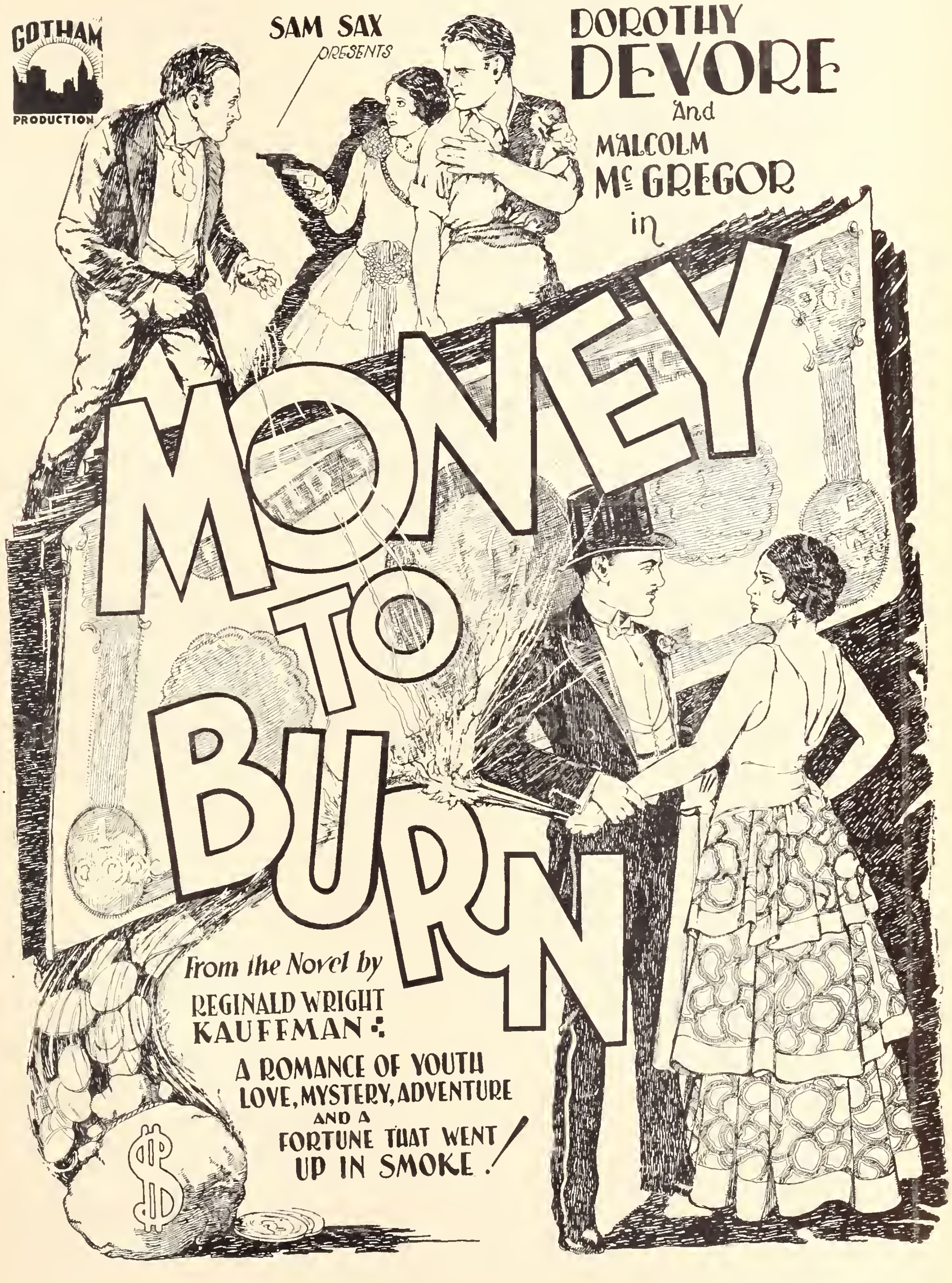
THE
BOX OFFICE"



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The
Reference Book
of the Year—

Motion Picture News
Buyers Guide
Issued in December

Last Call
for Advertising
Copy

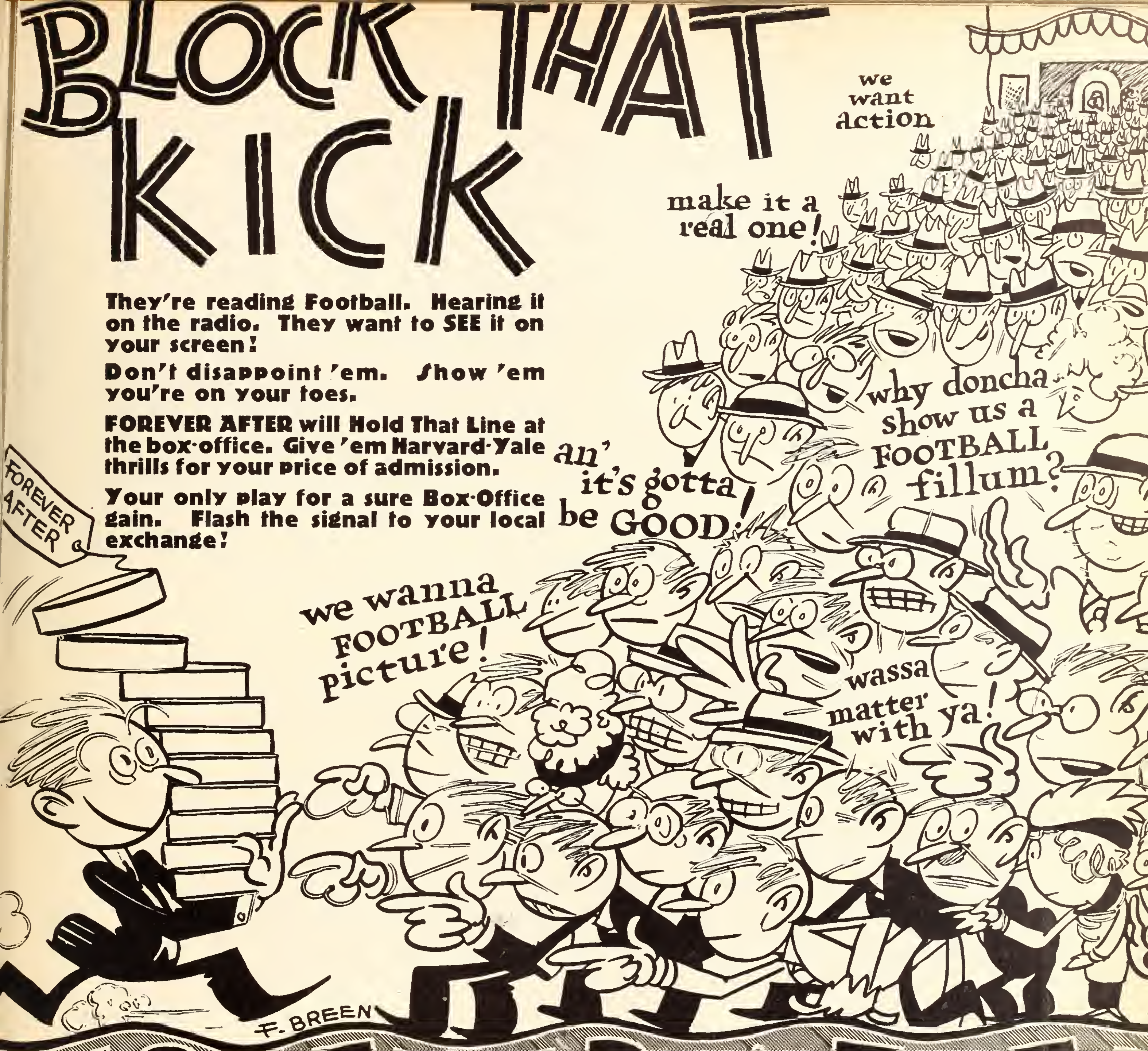
BLOCK THAT KICK

They're reading Football. Hearing it on the radio. They want to SEE it on your screen!

Don't disappoint 'em. Show 'em you're on your toes.

FOREVER AFTER will Hold That Line at the box-office. Give 'em Harvard-Yale thrills for your price of admission.

Your only play for a sure Box-Office gain. Flash the signal to your local exchange!


we want action
make it a real one!
why doncha show us a FOOTBALL fillum?
an' it's gotta be GOOD!
FOREVER AFTER
we wanna FOOTBALL picture!
wassa matter with ya!
F. BREEN

FOREVER AFTER

The Smart Ones are shifting play-dates to get this one in--QUICK! Here's why

"Absorbing and interestingly told love story ... Mary Astor, with her soulful eyes, and Lloyd Hughes, with his buoyant, pleasing juvenile personality ... make an excellent combination. F. Harmon Weight has given the picture a most interesting and colorful direction ... Audience bursts into applause as the hero carries the ball across the opposition line for the winning touchdown."—*N. Y. Telegraph*

Presented by
First National Pictures, Inc.
with
MARY ASTOR
and
LLOYD HUGHES
Adapted from
Owen Davis' Stage Success
Directed by
F. Harmon Weight
Production Management
B. P. Fineman

FIRST NATIONAL *FIRST!*

Written all over 'em!

"Best starring vehicle Miss Griffith has had since 'Classified'"..."Really very funny in its own right"..."Good, clean fun"..."Although it may not be life, 'Syncopating Sue' is fun"—said N.Y. dailies. $36,000 at the Strand! Bookings read like an exhibitors' "Who's Who!"

Haymaker wherever it goes! Every town it plays repeats New York's riotous reception. Greater comedy wallop than "Tramp, Tramp, Tramp!"

Just listen to hard-boiled Variety: "Hard-riding western with a wealth of action, excellent pictorial quality and many merits .... Fast action — good comedy values .... No end of spectacular horsemanship!" And the verdict of hundreds of Box-Offices is: "Bigger money-maker than 'Senor Daredevil'!"

'Nother proof that Al Santell is Exhibitors' Friend. Director of "Dancer of Paris" and "Bluebeard's Eighth Wife" is bringing still more wealth to nation's Box-Offices with this one!

Overflow crowds at N.Y. Hippodrome, world's largest vaude-picture house. Great hand from the critics. Title and double-star billing sure to draw everywhere.

First National Pictures

You play all Competition to a Standstill—*When you play* First National Pictures!

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Motion Picture News

Volume XXXIV NEW YORK CITY, NOVEMBER 27, 1926 No. 22

Service

WE break a long established rule to say something on this page about our own branch of this business — the trade paper.

And what we have to say is in behalf of the exhibitor, producer and distributor; as has been true of each editorial here for the past fourteen years.

We refer specifically to trade paper advertising.

And we hazard the statement that it is the least understood of all the important functions of this industry—for which state of affairs we cheerfully take the major blame.

There are a number of varying reasons why the producer-distributor advertises in the trade paper. It won't do much constructive good to mention them.

The one reason which is lacking and which is the preeminent reason why he should advertise and how he should advertise is—*service to the exhibitor.*

That service on pictures is just exactly as important as are the pictures themselves. The product of any company should be and is rated by the exhibitor on the quality of the service given as well as on the quality of the product itself.

Adequate announcement of a season's product is service. Every exhibitor wants to know and must know, as a matter of general policy, just how and how much he can rely upon each producer's program.

Adequate announcement thereafter of each release —its character, its performance in earlier theatres— is a service. The exhibitor must either get it, compactly and thoroughly, in an advertising announcement, or else piecemeal or hearsay, wherever he can.

The booking of a picture doesn't stop the producer's responsible service to the exhibitor. Pictures "booked but not run" is a common phrase in this business; the exhibitor's books are loaded with them. Pictures booked will be run if the exhibitor gets enough facts about them to induce him to run them. *And that is advertising service.*

Some producers think their duty to themselves and the exhibitor ends when the pictures are contracted for. It doesn't; it begins there. It is the producer's gain and the exhibitor's gain to see then that the picture is played and successfully played to the public.

This is service. And because it is so important I would rather see that kind of advertising copy in *Motion Picture News* practical stuff on successful newspaper advertising, lobby displays, etc.—than almost any other kind of advertising. So would every exhibitor. Huge sums have been spent in field exploitation work. What better trade paper advertising could there be than to extend these exploitation results to all exhibitors?

To capitulate: (1) announcement service; (2) performance service; (3) exploitation service. Here is adequate service on pictures. The exhibitor must get it some way. *We know these facts.* The firm that gives it, we repeat, will have and deserve exhibitor support.

How is the exhibitor to get it?

It can be done by direct mail, by press books, by house organs. This is expensive, let alone inefficient. It is unnecessarily expensive, and the cost goes on the picture. Trade paper advertising is less expensive. It is also logical, sound business, proven so by years of experience.

Motion Picture News gives all the service editorially we can afford to give—and more. But that is inadequate for any company's product; it must be. When I say we are largely to blame that the producer is not alive today to the opportunities of trade paper advertising, I mean that we have worked too much to give service ourselves and too little to induce the advertiser to give it, and so make it as adequate as possible.

The Editor and Publisher, in a careful survey, finds that the average expenditure in trade advertising (and all its incidental costs) in the industrial world is about 3% of the gross sales. In the picture business it is a very small fraction of one per cent.

But that isn't the point. The question is: is advertising service adequate? Is it going through the right channel?

That question is important. I repeat that any product should be, and eventually will be, judged for its value to the exhibitor on the service given as well as on the pictures themselves.

I believe pictures should be reviewed and appraised by trade papers from this angle.

W A Johnston

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"They Buy By It"

THE time has come, it seems, for some plain speaking about the value of *Motion Picture News Booking Guide*.

Plain speaking, because the evidence is overwhelmingly against a notion more or less current in some quarters to the effect that trade papers do not influence film sales.

Also, and just as importantly, exhibitor evidence is at hand to show, beyond any shadow of doubt, that, as between the *Booking Guide* and the press sheet, the *Booking Guide* wins, hands down.

Now, to the first point: we pick a few quotations at random:

"I can decide what a picture is by using the *Guide*. I buy by it."—*E. F. Boyd, Majestic Theatre, Adel, Ga.*

"Have never booked a picture without first consulting the *Guide*."—*George F. Kennedy, Auditorium, Theatre, Cusson, Minn.*

"We would be lost without this helpful little book. It is very helpful to us in securing the proper pictures for all occasions."—*Liberty Theatre, Hartford, Conn.*

"Without the *Booking Guide*, we would be 'at sea' in the choosing of pictures; therefore, we can readily say that it is the best book we have seen in its line."—*Island Ledge Casino, Portland, Maine.*

"I have been in the show business about seven years, and if the *Booking Guide* and *Motion Picture News* were taken from me, I feel I would have to start all over again and learn the show business from the start. I use it for buying."—*Amusu Theatre, Statesboro, Ga.*

We could go on multiplying these expressions, but the point is clear. A great mass of theatres in this country actually rely upon the *Guide* as their ultimate authority in the booking of pictures.

Remember: the *Booking Guide* and *Motion Picture News* go hand in hand. The *Guide* is pretty complete in the information it gives, but it is also an index to fuller information to be obtained only by reference to the files of *The News*.

That is why the two do have a decided influence upon bookings. "The Check-Up," for example, runs weekly in *The News;* it appears, in fuller form, each month. And in the *Booking Guide* it covers a six months' period. It is a box-office barometer. The exhibitor knows it, and uses it. It influences decisions on bookings; no question about it. But, having decided what he is to book, where can the exhibitor get quick and accurate information on how to advertise and exploit the picture?

From the press sheet? Possibly—if the press sheet is handy. But did you ever sit beside an exhibitor's desk when he opened the mail? The flood of stuff that inundates him daily from all companies is something to marvel at. One wonders where all the words come from—words, words, words. A good deal of this stuff is press sheet material—some of it good, most of it just plain blurbs.

We will say this: if the press sheet did what it was supposed to do, and were really filed, there would be no field for the *Booking Guide.*

No field for it? Listen to this:

"I write-up and edit shows for approximately thirty theatres and find this Junior-size Guide the handiest and best information bureau I have ever used."—*Movie Editor of The Want Press, Baltimore.*

"Every issue of *Motion Picture News* is of great interest to me. *Motion Picture News Booking Guide* is a great help for reference."—*Silver Strand Theatre, Coronado, Calif.*

"I am a firm believer in system. Your *Booking Guide* is a part of it."—*Opera House, Milford, Mass.*

"This Guide is indispensable. Without it I would be lost many a time."—*Palace Theatre, Penacook, N.H.*

"The *Booking Guide* is a big help in booking and saves a great deal of time with its complete and compact information."—*Lincoln Theatre, Rochester, N.Y.*

"Your *Booking Guide* is wonderful. As a quick reference there is none better."—*Stanley-Rowland and Clark's Liberty Theatre, Sharon, Pa.*

"I get the stars, name of picture, and everything for the advertising from your lists."—*Star Theatre, Duluth, Minn.*

The *Booking Guide* is compact. It covers a lot of ground in a few pages. It's there when the exhibitor wants it. It does not give him bally-hoo when he wants information. It carries no press sheet bunk. It's a service.

That is not said on our own authority. Fifteen hundred exhibitor testimonials to the *Spring Booking Guide* are the evidence; and scores are coming in on the October issue.

We say, without hesitation, that the claim that trade papers do not influence film bookings is just so much nonsense. And the evidence is piling up to show that press-sheets, in the main, are an expensive luxury—very expensive. The trade paper is giving indispensable service. Those who don't know it, would do well to find it out—for their own good.

November 27, 1926 MOTION PICTURES NEWS Vol. XXXIV, No. 22

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

Sam Katz

"THE Flagship of the Publix Fleet"—the New Paramount Theatre, is opening today (November 19), as this issue of THE NEWS appears. A full account of the opening, which is a landmark in the industry's history, will be printed next week.

We just want to take this occasion to point out that the theatre becomes the great laboratory and artistic workshop—the premier house—of the Publix chain.

* * *

THE Department of Conservation, of the Hays organization, will carry its highly constructive fire prevention-safety educational campaign to the screen by means of a two-reel picture especially prepared for exhibition before employes of branches in key cities throughout this country and Canada. The film, in the production of which fire underwriters and experts in fire prevention co-operated with Hickman Price, director of the Hays department, shows the right and the wrong ways of storing film and handling it in shipping and inspection rooms. The plan under which the picture will be presented, calls for a general exhibition for all exchange employes at some large theatre or auditorium in every exchange center. Recently at Boston all of the film workers engaged at exchanges in that city, attended a presentation of the picture, the event taking on added significance through the appearance of municipal officials and prominent men.

* * *

THE Department of Conservation is accomplishing some remarkable results in the program under which it is now operating. Among other things, it has been found that the improved working conditions which up-to-date fire prevention methods bring about have increased the efficiency of exchange organizations, so that with the reduction of risks—and rates—has come the immediate dividend-paying operation of more work accomplished per employe. It is interesting to note that since the department inaugurated its campaign about 233 of the total 700 exchanges in this country have changed their location from old quarters to buildings affording the utmost in safety to life and property and provided with the finest working conditions for employes as well as for the efficiency of the organization as a business unit.

* * *

THE movie comes to the aid of an educational institution with a national, if not international, reputation; could more eloquent evidence be asked for of the unusual importance which the screen is more and more coming to possess? The American Museum of Natural History in New York has asked First National Pictures for sections of "The Lost World," produced by Watterson Rothacker, now with Famous Players-Lasky. This becomes all the more amazing when it is considered that the film was made solely for entertainment purposes and because of its potential box-office values.

Professor Barnum Brown, associate curator of fossil mammals at the New York museum, has asked for those portions of the Earl Hudson production dealing with mammoth dinosaurs, brontosauri, triceratops, magalosauri, pterodactyls, trachodons, diplodoci and other pre-historic monsters in motion. These are for lectures by Professor Brown at the museum. This is an unprecedented action and is important because the students attending the lectures will thus be able to visualize more successfully than ever before the animals as they are described by the lecturer. Their method of living as shown by the scientifically correct moving pictures of these beasts will be brought home in a way hitherto impossible. Unique in screen annals are these paleontological shots as nothing like them had ever been made prior to the taking of "The Lost World." One reason for the accuracy of the pictures is that the foremost international scientific authorities on the subject were consulted before the production was made.

While the American Museum's request for a print of "The Lost World" will mark the first time when this has been used in a regular course of lectures, the picture has been shown many time since its release two years ago before scientific bodies all over the world at private showings.

Probably one of the reasons why "The Lost World" has attained the dignity of recognition by men and societies that have devoted their lives to the study of the prehistoric is found in the fact that it is founded on Sir Arthur Conan Doyle's story. That and the supervision of the production by as thorough and uncompromising a worker as Watterson Rothacker meant painstaking accuracy and unassailable fidelity to truth.

* * *

R. A. ROWLAND gives forth some sensible statements to the British Trade Press with reference to international film markets. He says, among other things, that personalities sell pictures and that British films, in consequence, must have popular stars, that is, popular with Americans, in order to succeed in this market.

No one will quarrel with this statement. Not only films, but books and magazines are sold to the public on a basis of personalities. It would seem today that magazine editors are more concerned with authors' names than authors' products.

* * *

HOWEVER, for the benefit of the British producer, may we point out that there are decidedly two sides to this question. We make a good many successful pictures these days without any great dependence upon well-known players. That is true, in fact, of our greatest pictures. And we have a lot of star pictures right along that don't register any too heavily at the box-office.

The standards of film production move right along. Two-reel pictures were the trade's choice at one time; then features; then super features. Trade standards get kicked into a cocked hat so fast that we rub our eyes.

It seems to me that Great Britain's greatest opportunity is not the American star, but the epic stories of her great colonization conquests. Here is her romance, her story; the world wants to know these inspirational facts; Great Britain wants them known. This kind of picture is not dependent upon players' names. But they must be super pictures.

* * *

BUSINESS generally is good on Broadway this week, with the opening of the Paramount Theatre the outstanding event and the other managers gird-

"What Price Glory" a Brilliant Triumph for Producer, Author, Cast and Director

FOR months the motion picture industry has been wondering what Fox would do with "What Price Glory." It was no secret that every resource of the organization was being thrown back of it, and that Winfield R. Sheehan was personally on the job to see that every possible ounce of effort went into its making. As always when a really big job is undertaken, there were calamity howlers aplenty to point out that "The Big Parade" had stolen the thunder of the Stallings-Anderson stage play, and that the latter couldn't be filmed anyway because of its profanity and bitter theme.

Those same calamity howlers will be seeking alibis (or shelter) next Tuesday night, when "What Price Glory" opens at the Sam H. Harris Theatre in New York, unless we are very much mistaken—for "What Price Glory" need not fear comparison with "The Big Parade," and there is not so much as a "darn" in the subtitles. The bitter note has been retained—the highbrows cannot accuse Fox of tacking a happy ending onto the tale—but it has been touched with the alchemy of romance so that it carries a note missing in the play. Women, we believe, will like the pictured version much better than they did the stage play, but it is a man's picture as well.

From the opening scenes, showing Flagg and Quirt at Shanghai, to the last few feet, in which they march away to almost certain death, leaving Charmaine behind, we cannot recall one scene, one foot of film that is out of key. The picture runs its course smoothly and powerfully, without a jarring note.

"What Price Glory" is not a war picture. It is the story of the loves and hates of two men who happen to be professional soldiers, and in that sense it is bigger than a war picture. It is life. War is merely the background, and while another setting would have been less picturesque the story would have been equally valid and just as powerful.

Not that the battle scenes have been slighted. They are glorious. No tinsel and brass buttons, no banners and flags and glory—but a swirling mass of smoke and flame and mud and muck and rotting bodies, beautiful in its savage simplicity, and far removed from the pleasant comic opera warfare of most films.

The story is simple and its threads well woven together. Flagg and Quirt are hard boiled fighting men, hating each other and loving the same woman—in China, in the Philippines and in France. Sergeant Quirt always wins out. Twice they go out to the front line trenches, and twice they come back to Charmaine. The second time, Quirt is wounded. The two deal the cards for her and Flagg wins, but finds that Charmaine loves only Quirt. Wearily he turns away. A courier brings his orders to move up to the front at once. He refuses and starts up the stairs to sleep. A bugle sounds and his men start assembling outside. He hesitates but a moment—and stalks outside to join his men, a soldier first of all. Quirt reappears. He tells Charmaine: "Out of all this mud and muck I've found something to come back to—and I guess it's love." The company starts marching away. Quirt, in pajamas and overcoat, runs to the door. "Hey, Captain!" Flagg looks around. "Wait for baby!" His wound forgotten, Quirt tramps off to war again with his captain, while Charmaine in the doorway, her arms outstretched, looks after them and says: "They came back once—they came back twice—but they will not come back again." And so, with Quirt supported by Flagg, the men march away to almost certain death, and the picture ends.

The beauty and poignancy of those closing scenes, I believe, has been rarely equalled on the screen. The scenes, too, with the Mother's Boy, give Flagg and Charmaine a sympathetic note which they lacked on the stage. There is ample comedy relief, but it never holds up the story, never is dragged in.

Much more might be said, but we will leave the details for our regular reviewer next week. Victor McLaglen, Edmund Lowe and Dolores Del Rio are as fine as could be wished, and their performances are just about perfect. The other players are likewise splendid; Raoul Walsh's direction is an achievement; and the photography fairly breathtaking, yet pleasingly free from too much trick work of the sort overdone by imitators of "Variety."

WILLIAM A. JOHNSTON.

ing up their loins to meet the new opposition. At the Capitol, "Upstage" is doing nicely and expected to hit around $60,000 on the week. It will not be held over, because a new bill for Thanksgiving is almost a necessity, with suitable presentation numbers. It is not unlikely that the gross required for holding over a picture at this house will be raised. So many features have been going into a second week at the Capitol lately that the house has not been able to give first runs to many of the M-G-M pictures without too great a delay.

* * *

AS predicted here last week, "We're in the Navy Now," broke the record at the Rialto, doing close to $49,000, which was slightly over the "For Heaven's Sake" high mark. "Eagle of the Sea" at the Rivoli is well liked, and is doing well, though nothing like the sensational business being done at the Rialto. Business is up at the Mark Strand this week on "The Silent Lover," with a strong supporting bill helping the gross. This house will have Vincent Lopez next week to help meet the Paramount opposition. The two Vitaphone shows, at the Colony and Warners, continue strong. "Don Juan," which has now gone 15 weeks, is still very much on the right side of the ledger

* * *

AT the Criterion "Beau Geste" is doing capacity. "Ben-Hur" continues around $9,000 weekly and will probably be held at the Embassy indefinitely, since there is nothing in prospect at the moment with which to replace it.

Figures are published elsewhere in this issue on the amazing 52-week record of "The Big Parade," which needs no comment here.

"The Scarlet Letter" is tapering off gradually, and will shortly be replaced, but it has fooled all the prophets and done the best business, it is believed, of any Lillian Gish starring vehicle on Broadway.

"The Sorrows of Satan" continues to slip at the Cohan, and it is an open question as to just how much longer it will be held at that theatre.

* * *

CONSIDERABLE pleasure is expressed by the Continental trade press over the deal by which Metro-Goldwyn-Mayer and Gaumont-Metro-Goldwyn acquire the world rights to "Napoleon," which Abel Gance has produced in Europe. This is probably the most ambitious picture ever undertaken in Europe, and already represents several years of work on the part of Gance.

Gance plans to produce a cycle covering the entire life of Napoleon. The present feature covers the career of the Little Corsican from his youth to the Italian campaign. Gance undertook the production of the series alone, but later found it advantageous to ally himself with the Societe Generale de Films, the firm which made "The Miracle of the Wolves."

Arthur Loew was the guest of honor at a banquet recently at the Hotel Ritz in Paris, where prominent figures in the French film industry expressed their pleasure at the new international alliance.

PICTURES AND PEOPLE

The Duncan Sisters, signed by Joseph M. Schenck for a series of United Artists specials, the first of which is to be their own "Topsy and Eva" in film form

Maria Corda, widely popular on the Continent as a screen comedienne, and a noted beauty, who has been signed to appear in First National Films

STARS

THREE features were found worthy of special commendation this week by the National Board of Review, and from all reports the trio are all thoroughly deserving of the asterisk award. They are "The Blonde Saint," Sam E. Rork's production for First National with Doris Kenyon and Lewis Stone; "Exit Smiling," Beatrice Lillie's first picture, and "Hotel Imperial," the first Pola Negri picture to be filmed under the guidance of Eric Pommer, German producer, for Famous.

Issues Nos. 50 and 51 of Pathe Review were also selected for approval by the Board, but that is so frequent an occurrence that it should cause no special excitement at 35 West 45th Street.

Lois Moran, who has risen rapidly as a screen ingenue, and has been given a highly important role in the Fox Films version of "The Music Master"

We know of no child actor on the screen today with more natural pantomimic ability and appeal than Big Boy, star of Educational-Juvenile comedies

CENSORIOUS PROBLEMS

TO paraphrase Gilbert & Sullivan, "A censor's life is not a happy one." Not by a darned sight! If you don't believe it, ask the Kansas State Censor Board. In the past, each film censored has borne a slogan, "Kansas grows the best wheat in the world." Kansas has other industries, and requests have been pouring in from these requesting similar free advertising space. What was the unhappy board to do? If they picked another industry, there would still be others to raise a clamor. Naturally, not everyone could be taken care of.

After months of meditation, concentration and the application of Pelmanism, New Thought and what not, the board this week decided to substitute the sunflower as its emblem, that being the state flower and representing a non-competitive line. Thus has the Gordian knot been cut.

This censor emblem business intrigues us. The Chicago board, for instance, might use an automatic revolver and a machine gun rampant on a field of

Vera Reynolds, whose last P.D.C. picture was "Corporal Kate," to be followed by "Little Adventuress," takes her Thanksgiving dinner out for exercise

Richard A. Rowland, returning from Europe with the new talent signed by him for First National Pictures; left to right: Mrs. Rowland, Alexander Kirda, former UFA director; Nathalie Barrache, Russian beauty; Mr. Rowland, and Maria Corda, popular European film comedienne

Junior Coghlan, appearing in De Mille's "The Yankee Clipper," for Producers' Distributing Corp., takes no chances on his Thanksgiving turkey greenbacks. The Pennsylvania board might well employ a stork, the only means by which, in that state, motion pictures may indicate what used to be delicately referred to as "an interesting condition." Ohio could use a pair of scissors and a bottle of Listerine. The idea has possibilities. We must think it over.

A GOOD SCOUT

FRED THOMSON, Western ace of Film Booking Offices, has been warmly commended by the national headquarters of the Boy Scouts of America for "A Regular Scout," his latest feature. This will no doubt be extremely gratifying to him, as Thomson is much interested in boys' work and the scout movement. The letter sent to J. I. Schnitzer following a screening before representatives of the Boy Scouts said, in part:

"We wish to congratulate your entire organization for producing 'A Regular Scout,' which . . . seems to be just about the best scout picture yet made. Especially were we pleased with Fred Thomson, himself a former Boy Scout Commissioner, who, as the hero, very admirably caught and portrayed the spirit of our organization."

GOOD NIGHT, JUDGE!

FORMERLY a court reporter for the New York *Herald*, a young man burst into the Court of General Sessions, Part 4, the other day in New York, told the judge to get off the bench, dismissed the jury, informed the witness on the stand that he was innocent and might leave, after which he proceeded to give the prosecuting attorney a lesson in legal examination.

He was not, as you might assume, taken to the psychopathic ward for observation. He was, in fact, Luther Reed, now a Paramount director; the picture was "New York" and the courtroom a reproduction of the original at the Long Island studios; the judge was Warren Cook, the prosecuting attorney, Roy Applegate; and the witness on the stand, Ricardo Cortez.

ALBERTA'S NEW HOBBY

ALBERTA VAUGHN'S latest hobby is golf, and when Alberta gets a hobby, heaven help it! Every morning at six finds her on the links with sister Adamae, after which she dashes off at 8:30 to the F.B.O. studios to work on "Uneasy Payments." Rumor hath it that the Vaughn sisters will shortly be matched with Mr. and Mrs. Nat Rothstein. Having watched Nat at a few of the golf tournaments in the effee East (and heaven knows what he can do, now that he is a Native Son!) we warn Alberta to wear a rabbit's foot, a horseshoe and a four-leaf clover the day of the match.

IN AND OUT OF OUR VILLAGE

BEN LYON is in Indianapolis this week, appearing in person at Robert Lieber's Circle Theatre in connection with "The Prince of Tempters." Hal Howe, his personal representative, is with him.

Howard Higgin went to Los Angeles last week for the wedding of his daughter. He will return here shortly, it is understood.

Bob Vignola is en route east to direct Gilda Gray in "Cabaret" for Famous. This will be his first work in New York since the Marion Davies pictures which he made before embarking on his world tour.

"WINGS" TO BE UNBIASED

SOMETHING in war pictures which will please all the late combatants, which the exhibitor in Miami or Milan, in Paris, France, or Paris, Ky., in London or Lincoln, can show without any fear of a justly-founded "kick." This is the joint promise of Famous Players-Lasky and E. M. Somlyo, their "foreign expert," for "Wings."

Lasky officials expect "Wings" to be the outstanding picture of the year in the bigness of its theme, the beauty of its dual romance, and the number of its thrills, while Somlyo, who has not only had war experience at the front, but has just completed five years' experience in the film business in Europe, is guarantor that the war background of the big production will be true and correct in all its essential details.

"It has been the custom in war pictures," says Somlyo, "to show the instructors at the various training camps and flying fields as Americans. Some were, but many were not. At our Texas flying school in the picture, we show a number of British and French airmen, disabled for active service, showing the young American idea how to fly and shoot. When our two young heroes reach the front, the veteran who takes them up for the first time is a Frenchman. In other words, we are, in this picture, doing justice to all the participants in the war, by showing the absolute, authentic truth.

"The great battle of St. Mihiel, which was the climax of the war, appears as background to the climax of our picture. Instead of showing only the American part in this great drive, important as that part was, we will show the French troops which were present, in their true place and proportion. Even the colored troops—American and Senegalese—will be shown bearing their part in the toll and the triumph.

"The picture will present the German soldier in a different light than we have seen in war 'movies,'—not as the grim-jawed, insensate Hun of the atrocity legend, but as a youth very much like our own. We have had eight years of peace and it is high time for propaganda and prejudice to give way to truth. It will do no harm to remind the world that the German soldier either fought for an ideal, as our men did—though the ideals were different—or because the Kaiser told him he must."

DR. KORDA ARRIVES

LAST week brought to our shores another European director, Alexander Korda, Hungarian by birth, whose varied background takes in Budapest, Vienna, Rome and Berlin. This, coupled with his broad training as a newspaperman and a director, should enable him to bring something genuinely interesting to our screen.

He is genuinely anxious to succeed here, and is approaching the task in the right way. He feels that, basically, human beings respond to pretty much the same things the world over, and that while there are differences in national tastes and habits, human emotions are fundamentally the same.

Producing activity is at a high level in Germany, he reports, with studios busy and a great number of films in work. This is mostly among the smaller companies, however, and the pictures are almost entirely of a program class.

Just now he is reading a great number of stories with a view to laying plans for his first picture under the First National banner. He would like to do a story with a Budapest background if he can find a suitable one, since he feels that this would be colorful and interesting. He has learned English in just seven weeks, and if he familiarizes himself with our picture making as rapidly and successfully as with our language, there will be little doubt as to his future on the American screen.

"STEPPING ALONG" TO BRONXVILLE

REVIEWERS for the trade press and members of the First National home office staff journeyed up to Bronxville the other evening for a preview of "Stepping Along," the latest Johnny Hines feature length comedy for F.N. Dinner was served at the Gramatan Inn, after which the party stepped along to the Bronxville Opera House, where the picture was previewed among what Herb Crooker would probably describe as "torrents of laughter." Seriously speaking, the audience obviously liked it very much and the comedy went over in great shape.

FILM WEDDINGS

MAY ALLISON, screen star, and James R. Quirk, publisher of *Photoplay Magazine*, were wed at Santa Barbara on November 15th. Quirk has been on the Coast for several weeks recuperating from an operation for appendicitis.

It was announced this week that Lothar Mendes, German director, and Dorothy Mackaill, First National player, will be married shortly. No date was set, although it was rumored that the wedding would take place this week.

WILLIAM SISTROM IN N. Y.

WILLIAM SISTROM, general manager of the De Mille and Metropolitan Studios, is in New York to discuss the plans for the coming year's product with the P.D.C. home office executives. Mrs. Adams, head of the west coast story department, is also in New York to attend these conferences.

A well-chosen cast has been assembled to appear in Chadwick's "April Fool," several of the members of which are shown above. They are, left to right: Raymond Keane and Duane Thompson, Mary Alden, Leon Holmes, Baby Peggy, and Snitz Edwards and Alexander Carr

WHO'S WHERE IN P. D. C.

E. MASON HOPPER is preparing to start "Getting Gertie's Garter," with Marie Prevost starred at the Metropolitan Studios—Tom Santschi is a "bad man" again, this time in "Jim the Conqueror"—Phyllis Haver is in the cast of "Nobody's Widow" in which Leatrice Joy is being starred. In the same picture are Fritzi Ridgeway, former headliner on the Orpheum Circuit, who is playing a French adventuress, and David Butler—Harrison Ford is expected back at the Metropolitan Studios within a few days, to start work in "No Control." He has just completed "Rubber Tires"—Marcelle Corday plays the prim chaperone in "Jim the Conqueror." Walter Long is doing his usual villainous stuff in the same picture, and Tully Marshall is cast as a cattle baron—Clarence Burton, one of the screen's best character "heavies" has been added to the cast of "Rubber Tires," which Alan Hale is directing. Bessie Love and Harrison Ford are featured in this picture—Bertram Millhauser is editing and cutting "Fighting Love," the Jetta Goudal starring picture which Nils Olaf Chrisander directed—C. Gardner Sullivan will supervise Irvin S. Cobb's original story for the screen, "Turkish Delight." Julia Faye will have the lead and Paul Sloane will direct this De Mille feature—William K. Howard is going to direct "White Gold," with Jetta Goudal starred, for the De Mille Studio. Incidentally, he wants 5,000 sheep to play atmosphere.

Pictorial highlights of the remarkable characters in "Faust," the UFA production which will be distributed in America by Metro-Goldwyn-Mayer. In the upper left is seen Emil Jannings in his striking portrayal of Mephistopheles and at the right, Gosta Ekman as Dr. Faust. Below are seen Camilla Horn as Gretchen, Ekman and Jannings, and Ekman as the young Faust after his rejuvenation

Allene Ray and Walter Miller, co-starring in the Fatheserial, "The House Without a Key," enjoy Thanksgiving dinner with their director, Spencer Bennet. We might build a gag around "key" and "tur-key," but we refrain

ANOTHER NEWSPAPER VETERAN

SO numerous are the ex-newspapermen in this industry that it is difficult to see just what would happen should they all be suddenly removed from it. That fact was borne in upon us forcibly this week in a chat with Barron Lewis, director of publicity and advertising for Warner Bros.

Lewis has been connected with pictures for seven years, but prior to that he was in newspaper work from boyhood on. At an early age he published his own paper in Corpus Christi, Texas, but soon found it desirable to let someone else be the publisher. His career then took him to Kansas City, St. Louis, Philadelphia and New York, variously as reporter, special writer, city editor and assistant managing editor.

Seven years ago, Vitagraph claimed him, and for some time he did the titling and editing of Vitagraph productions, including many of the most notable of that company's films. When production was taken west he entered the publicity and advertising department, where he was responsible, incidentally, for the History of Vitagraph which ran for 11 weeks in MOTION PICTURE NEWS. Later he moved his desk to Warner Bros., when that company bought Vitagraph, and now he is director of the department of publicity and advertising.

Lewis believes that the same methods which make a city editor on a newspaper successful apply with equal force to a film publicity and advertising department, and that is just what he is trying to carry out. From all indications, he is succeeding in no uncertain fashion. It is his theory that a publicity director should bend his effort, not toward "slipping something over" on an editor, but in finding something interesting to give him. That idea, happily, is spreading.

SIMON RETURNS TO U. S.

HOWARD SIMON, who first introduced wood cuts into motion picture advertising as art director for Chadwick Pictures Corporation, has returned to the United States after a protracted stay in France. Simon, whose French paintings and wood-cut portraits will be exhibited at a local gallery shortly, will resume his motion picture work at once.

His first commission on his return was from Chadwick. He is preparing a special set of posters for lithographs on "Sunshine of Paradise Alley," the Denman Thompson play, which that company will release in December. Simon will also do the press work for this production.

Simon, who was formerly art director of the *New York Tribune*, has long been associated with the motion picture industry. Among others, he has been with Goldwyn, Gotham and Warners.

MARIN SEES IMPROVEMENT

THROUGHOUT the country, a large part of which he has traversed in the past month or so, California is being more talked about than ever before, according to Ned Marin, a sales manager for First National, who left Los Angeles recently to continue his swing around the circle.

"The significance of the fact that the State has become even a greater magnet for the population of the rest of America than ever in is history, is highly important to the film industry," said Marin. "It means for example that the hundreds of beautiful new neighborhood houses, which might be thought too big or too magnificent in some instances, will be no more than adequate to accommodate the increase in population which will in turn increase their clientele.

"Another important thing that has been brought convincingly to my attention during this trip," he continues, "is that all studios are making better pictures. There is a hundred per cent. improvement in the product and this is doubtless brought about by the increasing discrimination on the part of the public."

"CALIGARI" RETURNS

DOWN at the Fifth Avenue Playhouse, a little theatre on lower Fifth Avenue, New York, recently converted to pictures, "The Cabinet of Dr. Caligari" has entered upon its third successful week. This theatre will show only pictures not suitable for Broadway exhibition, and programs are under the direction of Joseph R. Fliesler.

There have been rumors that "Caligari" would be re-issued by some American company. Goldwyn's five-year rights to it have expired and the negative was returned to Germany. The picture was years ahead of its time, came during a period of strong anti-German feeling, and has probably had more publicity ever since than any film out of circulation.

CHRISTINE AND CRIME

WHEN Commissioner Wallis spoke on the subject of Crime, at the Brooklyn Chamber of Commerce last Friday evening, his speech was followed by one from Christine Hamilton, director of advertising and publicity for Bray Productions, who introduced the next speaker, Walter Clare Martin, vice-president of the Bedford Advertising Agency. Miss Hamilton's connection with advertising is known to the trade but her connection with crime is apparently only just coming out!

Pete, the Pup, athletic young hero of the Bray Hot Dog cartoons, who has just finished swimming the Atlantic Ocean for his latest starring vehicle, "Dog Gonnit," against tremendous odds. As this picture shows, he was as fresh and debonair as ever at the finish. Walter Lantz, his trainer, announces that his charge will meet all comers over any distance

3,753,350 Weekly Attendance in Second City Group

Communities of 50,000 to 100,000 Population Have 758 Theatres, *Motion Picture News* Survey Shows

By J. S. Dickerson

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IN cities of 50,000 to 100,000 population in the United States, the average weekly attendance at picture theatres is 3,753,350. The number of theatres in these cities totals 758.

This is a brief summary, of which full details are printed below, of the second phase of MOTION PICTURE NEWS' first hand-survey of attendance figures. The first, which covered cities of 100,000 and over, was printed in a recent issue. That group showed total attendance figures of 22,055,466, in 3,238 thatres.

Recapitulating, then, average weekly attendance and theatre totals for these two groups, we find:

	Average Weekly Attendance	Number of Theatres
Cities of 100,000 and over	22,055,466	3,238
Cities of 50,000 to 100,000	3,753,350	758
Totals	25,808,816	3,996

The next group to be considered will be cities of 25,000 to 50,000 population. Other groups will then be taken up, until the survey is complete, at which time both the total average weekly attendance for the whole country, and the number of theatres will be revealed.

Summarized, the cities of 50,000 to 100,000 are as follows:

	Average weekly attendance	No. of theatres
Mobile, Ala.	34,200	6
Little Rock & N. Little Rock, Ark.	58,200	12
Berkeley, Cal.	38,000	7
Long Beach, Cal.	66,200	15
Sacramento, Cal.	49,700	11
San Diego, Cal.	77,000	21
New Britain, Conn.	32,000	6
Waterbury, Conn.	54,700	8
Miami, Fla.	129,310	13
Palm Beach & West Palm Beach, Fla	43,600	7
Tampa, Fla.	67,940	11
Augusta, Ga.	33,400	5
Macon, Ga.	30,500	5
Savannah, Ga.	45,500	9
E. St. Louis, Ill.	27,900	10
Peoria, Ill.	56,400	11
Rockford, Ill.	39,200	8
Springfield, Ill.	45,700	12
Evansville, Ind.	69,100	10
Ft. Wayne, Ind.	74,600	15
Gary, Ind.	43,500	9
South Bend, Ind.	48,300	9
Terre Haute, Ind.	41,600	9
Davenport, Iowa	39,500	11
Sioux City, Iowa	47,000	12
Topeka, Kan.	31,100	11
Wichita, Kan.	41,100	8
Covington, Ky.	40,100	8
Portland, Me	42,000	8
Brockton, Mass.	45,100	6
Haverhill, Mass.	26,100	4
Holyoke, Mass.	36,900	8
Lawrence, Mass.	58,100	9
Lynn, Mass.	32,000	5
Flint, Mich.	79,600	13
Lansing, Mich.	43,400	7
Saginaw, Mich.	38,600	7
Duluth, Minn.	72,900	14
St. Joseph, Mo.	63,400	12
Lincoln, Neb.	43,700	7
Manchester, N. H.	48,000	7
Atlantic City, N. J.	46,800	14
Bayonne, N. J.	39,200	8
East Orange, West Orange & South Orange, N. J.	67,800	12
Elizabeth, N. J.	58,100	9
Hoboken, N. J.	32,300	9
Passaic, N. J.	40,500	7
Union City, N. J.	65,900	9
Binghamton, N. Y.	48,200	13
Niagara Falls, N. Y.	63,400	11
Schenectady, N. Y.	67,700	16
Troy, N. Y.	53,100	12
Utica, N. Y.	82,900	12
Canton, Ohio	59,800	10
Springfield, Ohio	42,100	11
Oklahoma City, Okla	73,700	13
Tulsa, Okla.	46,300	13
Allentown, Pa.	61,400	15
Altoona, Pa.	50,000	8
Bethlehem, Pa.	26,000	6
Chester, Pa.	53,400	8
Erie, Pa.	73,900	14
Harrisburg, Pa.	58,300	11
Johnston, Pa.	43,900	9
Lancaster, Pa.	26,600	7
Wilkes Barre, Pa.	46,500	11
Pawtucket, R. I.	22,400	5
Charleston, S. C.	45,400	9
Chattanooga, Tenn.	33,500	7
Knoxville, Tenn.	37,100	8
El Paso, Texas	53,600	15
Portsmouth, Va.	24,900	6
Roanoka, Va.	26,200	6
Tacoma, Wash.	85,200	20
Huntington, W. Va.	33,400	9
Racine, Wis.	35,900	8
Grand Total	3,753,350	758

MOBILE, ALA.

Total Average Weekly Attendance—34,200

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—1. Average weekly attendance—1,500.

LITTLE ROCK AND NORTH LITTLE ROCK, ARK.

Total Average Weekly Attendance—58,200

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—4. Average weekly attendance—26,400.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—4. Average weekly attendance—6,000.

BERKELEY, CAL.

Total Average Weekly Attendance—38,000

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—2. Average weekly attendance—7,200.

Class D Theatres—1. Average weekly attendance—1,500.

LONG BEACH, CAL.

Total Average Weekly Attendance—66,200

Class A Theatres—4. Average weekly attendance—30,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—5. Average weekly attendance—17,000.

Class D Theatres—4. Average weekly attendance—6,000.

SACRAMENTO, CAL.

Total Average Weekly Attendance—49,700

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—5. Average weekly attendance—7,500.

SAN DIEGO, CAL.

Total Average Weekly Attendance—77,000

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—4. Average weekly attendance—26,400.

Class C Theatres—9. Average weekly attendance—30,600.

Class D Theatres—7. Average weekly attendance—10,500.

NEW BRITAIN, CONN.

Total Average Weekly Attendance—
32,000

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—2. Average weekly attendance—3,000.

WATERBURY, CONN.

Total Average Weekly Attendance—
54,700

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—3. Average weekly attendance—16,800.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—1. Average weekly attendance—1,700.

MIAMI, FLA.

Total Average Weekly Attendance—
129,310

Class A Theatres—5. Average weekly attendance—94,810.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—6. Average weekly attendance—26,400.

Class D Theatres—1. Average weekly attendance—1,500.

PALM BEACH AND WEST PALM BEACH, FLA.

Total Average Weekly Attendance—
43,600

Class A Theatres—2. Average weekly attendance—24,000.

Class B Theatres—1. Average weekly attendance—6,000.

Class C Theatres—4. Average weekly attendance—13,600.

TAMPA, FLA.

Total Average Weekly Attendance—
67,940

Class A Theatres—5. Average weekly attendance—48,340.

Class C Theatres—4. Average weekly attendance—13,600.

Class D Theatres—2. Average weekly attendance—3,000.

AUGUSTA, GA.

Total Average Weekly Attendance—
33,400

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—2. Average weekly attendance—7,800.

MACON, GA.

Total Average Weekly Attendance—
30,500

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—1. Average weekly attendance—1,500.

SAVANNAH, GA.

Total Average Weekly Attendance—
45,500

Class A Theatres—1. Average weekly attendance—14,300.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—4. Average weekly attendance—6,800.

EAST ST. LOUIS, ILL.

Total Average Weekly Attendance—
27,900

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—5. Average weekly attendance—4,500.

PEORIA, ILL.

Total Average Weekly Attendance—
56,400

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—3. Average weekly attendance—4,500.

ROCKFORD, ILL.

Total Average Weekly Attendance—
39,200

Class A Theatres—1. Average weekly attendance—14,300.

Class B Theatres—1. Average weekly attendance—8,400.

Class C Theatres—3. Average weekly attendance—11,400.

Class D Theatres—3. Average weekly attendance—5,100.

SPRINGFIELD, ILL.

Total Average Weekly Attendance—
45,700

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—5. Average weekly attendance—17,000.

Class D Theatres—4. Average weekly attendance—6,000.

EVANSVILLE, IND.

Total Average Weekly Attendance—
61,900

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—3. Average weekly attendance—11,400.

Class D Theatres—3. Average weekly attendance—5,100.

FORT WAYNE, IND.

Total Average Weekly Attendance—
74,600

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—5. Average weekly attendance—19,000.

Class D Theatres—6. Average weekly attendance—10,200.

GARY, IND.

Total Average Weekly Attendance—
43,500

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—3. Average weekly attendance—4,500.

SOUTH BEND, IND.

Total Average Weekly Attendance—
48,300

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—2. Average weekly attendance—3,000.

TERRA HAUTE, IND.

Total Average Weekly Attendance—
41,600

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—4. Average weekly attendance—6,000.

DAVENPORT, IA.

Total Average Weekly Attendance—
39,500

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—.7 Average weekly attendance—10,500.

SIOUX CITY, IA.

Total Average Weekly Attendance—
47,000

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—5. Average weekly attendance—7,500.

TOPEKA, KANS.

Total Average Weekly Attendance—
31,100

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—3. Average weekly attendance—13,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—5. Average weekly attendance—1,200.

WICHITA, KANS.

Total Average Weekly Attendance—
41,100

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—1. Average weekly attendance—6,600.

Class D Theatres—4. Average weekly attendance—6,000.

COVINGTON, KY.

Total Average Weekly Attendance—
40,100

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—3. Average weekly attendance—1,500.

PORTLAND, ME.

Total Average Weekly Attendance—
42,000

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—2. Average weekly attendance—3,000.

BROCKTON, MASS.

Total Average Weekly Attendance—
45,100

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—1. Average weekly attendance—3,400.

HAVERHILL, MASS.

Total Average Weekly Attendance—26,100

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—1. Average weekly attendance—3,400.

HOLYOKE, MASS.

Total Average Weekly Attendance—36,900

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—3. Average weekly attendance—4,500.

LAWRENCE, MASS.

Total Average Weekly Attendance—58,100

Class A Theatres—2. Average weekly attendance—23,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—3. Average weekly attendance—5,100.

LYNN, MASS.

Total Average Weekly Attendance—32,000

Class A Theatres—1. Average weekly attendance—14,300.

Class B Theatres—1. Average weekly attendance—8,400.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—1. Average weekly attendance—1,700.

FLINT, MICH.

Total Average Weekly Attendance—79,600

Class A Theatres—3. Average weekly attendance—42,900.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—3. Average weekly attendance—11,400.

Class D Theatres—5. Average weekly attendance—8,500.

LANSING, MICH.

Total Average Weekly Attendance—43,400

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—1. Average weekly attendance—1,500.

SAGINAW, MICH.

Total Average Weekly Attendance—38,600

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—2. Average weekly attendance—3,000.

DULUTH, MINN.

Total Average Weekly Attendance—72,900

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—5. Average weekly attendance—19,000.

Class D Theatres—5. Average weekly attendance—8,500.

ST. JOSEPH, MO.

Total Average Weekly Attendance—63,400

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—4. Average weekly attendance—33,600.

Class C Theatres—4. Average weekly attendance—15,200.

Class D Theatres—3. Average weekly attendance—5,100.

LINCOLN, NEB.

Total Average Weekly Attendance—43,700

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—1. Average weekly attendance—1,500.

MANCHESTER, N.H.

Total Average Weekly Attendance—48,000

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—1. Average weekly attendance—8,400.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—2. Average weekly attendance—3,400.

ATLANTIC CITY, N.J.

Total Average Weekly Attendance—46,800

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—5. Average weekly attendance—20,000.

Class C Theatres—5. Average weekly attendance—12,000.

Class D Theatres—2. Average weekly attendance—2,000.

BAYONNE, N.J.

Total Average Weekly Attendance—39,200

Class A Theatres—1. Average weekly attendance—14,300.

Class B Theatres—1. Average weekly attendance—8,400.

Class C Theatres—3. Average weekly attendance—11,400.

Class D Theatres—3. Average weekly attendance—5,100.

EAST ORANGE, SOUTH ORANGE, WEST ORANGE, N.J.

Total Average Weekly Attendance—67,800

Class A Theatres—1. Average weekly attendance—14,300.

Class B Theatres—3. Average weekly attendance—25,200.

Class C Theatres—7. Average weekly attendance—26,600.

Class D Theatres—1. Average weekly attendance—1,700.

ELIZABETH, N.J.

Total Average Weekly Attendance—58,100

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—3. Average weekly attendance—5,100.

HOBOKEN, N.J.

Total Average Weekly Attendance—32,300

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—4. Average weekly attendance—6,000.

UNION CITY, N.J.

(Including West Hoboken, Guttenburg, Union Hill, Woodcliff and West New York)

Total Average Weekly Attendance—65,900

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—3. Average weekly attendance—25,200.

Class C Theatres—3. Average weekly attendance—10,400.

Class D Theatres—1. Average weekly attendance—1,500.

PASSAIC AND CLIFTON, N.J.

Total Average Weekly Attendance—40,500

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—1. Average weekly attendance—1,500.

BINGHAMTON, N.Y.

Total Average Weekly Attendance—48,200

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—4. Average weekly attendance—13,600.

Class D Theatres—6. Average weekly attendance—9,000.

NIAGARA FALLS, N.Y.

Total Average Weekly Attendance—63,400

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—4. Average weekly attendance—13,600.

Class D Theatres—1. Average weekly attendance—1,500.

SCHENECTADY, N.Y.

Total Average Weekly Attendance—67,700

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—5. Average weekly attendance—17,000.

Class D Theatres—6. Average weekly attendance—9,000.

TROY, N.Y.

Total Average Weekly Attendance—53,100

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—5. Average weekly attendance—7,500.

UTICA, N.Y.

Total Average Weekly Attendance—82,900

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—4. Average weekly attendance—33,600.

Class C Theatres—5. Average weekly attendance—19,000.

Class D Theatres—1. Average weekly attendance—1,700.

CANTON, O.

Total Average Weekly Attendance—
59,800

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—4. Average weekly attendance—6,800.

SPRINGFIELD, O.

Total Average Weekly Attendance—
42,100

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—3. Average weekly attendance—6,800.

Class D Theatres—4. Average weekly attendance—6,000.

OKLAHOMA CITY, OKLA.

Total Average Weekly Attendance—
73,700

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—3. Average weekly attendance—25,200.

Class C Theatres—3. Average weekly attendance—10,400.

Class D Theatres—5. Average weekly attendance—8,500.

TULSA, OKLA.

Total Average Weekly Attendance—
46,300

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—7. Average weekly attendance—10,500.

ALLENTOWN, PA.

Total Average Weekly Attendance—
61,400

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—4. Average weekly attendance—13,600.

Class D Theatres—6. Average weekly attendance—9,000.

ALTOONA, PA.

Total Average Weekly Attendance—
50,000

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—1. Average weekly attendance—1,500.

BETHLEHEM, PA.

Total Average Weekly Attendance—
26,000

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class D Theatres—2. Average weekly attendance—2,400.

CHESTER, PA.

Total Average Weekly Attendance—
53,400

Class A Theatres—2. Average weekly attendance—28,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—1. Average weekly attendance—1,500.

ERIE, PA.

Total Average Weekly Attendance—
73,900

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—5. Average weekly attendance—19,000.

Class D Theatres—5. Average weekly attendance—8,500.

HARRISBURG, PA.

Total Average Weekly Attendance—
58,300

Class A Theatres—3. Average weekly attendance—28,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—4. Average weekly attendance—13,600.

Class D Theatres—2. Average weekly attendance—3,000.

JOHNSTOWN, PA.

Total Average Weekly Attendance—
43,900

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—3. Average weekly attendance—13,200.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—1. Average weekly attendance—1,500.

LANCASTER, PA.

Total Average Weekly Attendance—
26,600

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—3. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

WILKES-BARRE, PA.

Total Average Weekly Attendance—
46,500

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—5. Average weekly attendance—7,500.

PAWTUCKET, R.I.

Total Average Weekly Attendance—
22,400

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—2. Average weekly attendance—6,800.

CHARLESTON, S.C.

Total Average Weekly Attendance—
45,400

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—2. Average weekly attendance—3,000.

CHATTANOOGA, TENN.

Total Average Weekly Attendance—
33,500

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—3. Average weekly attendance—4,500.

KNOXVILLE, TENN.

Total Average Weekly Attendance—
37,100

Class A Theatres—1. Average weekly attendance—14,300.

Class B Theatres—1. Average weekly attendance—8,400.

Class C Theatres—2. Average weekly attendance—7,600.

Class D Theatres—4. Average weekly attendance—6,800.

EL PASO, TEX.

Total Average Weekly Attendance—
53,600

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—4. Average weekly attendance—13,600.

Class D Theatres—7. Average weekly attendance—10,500.

PORTSMOUTH, VA.

Total Average Weekly Attendance—
24,900

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

ROANOKE, VA.

Total Average Weekly Attendance—
26,200

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—6,800.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—2. Average weekly attendance—2,400.

TACOMA, WASH.

Total Average Weekly Attendance—
85,200

Class A Theatres—2. Average weekly attendance—28,600.

Class B Theatres—2. Average weekly attendance—16,800.

Class C Theatres—6. Average weekly attendance—22,800.

Class D Theatres—10. Average weekly attendance—17,000.

HUNTINGTON, W.VA.

Total Average Weekly Attendance—
33,400

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—3. Average weekly attendance—8,400.

Class D Theatres—2. Average weekly attendance—2,400.

RACINE, WIS.

Total Average Weekly Attendance—
35,900

Class A Theatres—1. Average weekly attendance—9,500.

Class B Theatres—2. Average weekly attendance—13,200.

Class C Theatres—3. Average weekly attendance—10,200.

Class D Theatres—2. Average weekly attendance—3,000.

Putting Punch In A Picture

By John Grierson

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(EDITOR'S NOTE.—*This is the fourth of a series of articles by Mr. Grierson. Written originally for the Famous Players-Lasky Corporation, the articles are also being printed by* MOTION PICTURE NEWS *because of their constructive nature. The views expressed by Mr. Grierson are, naturally, his own. They are not necessarily in accord with the opinions of the Editor of* THE NEWS.)

THERE is no use having a big and grand theme unless the director can bring out the bigness and the grandeur of it. The story must be told visually with accumulating power and flash.

Visual story telling is so much an art that it might well be the greatest of the arts. It is certainly the most complicated. It involves a manipulation of character and acting and stage as in legitimate drama; it involves a manipulation of visual composition as in painting (the composition is a moving composition with varying dramatic effect and therefore much more complex); it involves a manipulation of tempo as in music; it involves a manipulation of visual suggestion and visual metaphor as in poetry. Beyond all that, it involves a manipulation of such effects as are peculiar to itself. This includes (under camera) the manipulation of dissolves, double exposures, trick shots, etc., etc.; (under continuity) the manipulation and juxtaposition of long shots, close-ups, medium shots, truck shots and so on, and of recurring visual themes (as in music).

The Play's the Thing!

THE various elements of cinema technique (tempo, composition, and the rest) must of course begin and end by subserving the dramatic purposes of the story. From one point of view they are the instrumental effects out of which one might compose a visional symphony as abstract as one pleases. We might have a "pure visual flow," a "cineplastic poem," a "symphony of masses" without any representational element whatsoever, as certain advanced critics have suggested. Or we might have an abstract film built up of representational elements as in the case of the Ballet Mechanique, which told no story but was simply a sequence of similar, complementary and developing movements. But for ordinary purposes this won't do. The art of the cinema for practical purposes is grounded in the needs and desires of simple people (i.e., all people at their simplest) and can never throw over the plainly human element. The directors might experiment among themselves with tempo films (the Ballet Mechanique was little more) and films which played with a scale of pure forms (heavy masses to delicate masses, dark to light, hard angular patterns to graceful sweeping patterns, etc., etc.). This would be useful as any other laboratory experiments are useful in helping the director's sense of construction when the real dramatic problem presented itself. But in the end the play's the thing.

So, I repeat, all the elements must be handled to the single end of giving the story a visual character and a visual wonder commensurate with its dramatic essence. And the telling of the story is half the battle. It gives accumulating power as it emphasizes, lights up, darkens, colors, atmospheres, and generally dramatizes what there is to dramatize.

Treatment More Than Half the Battle

INDEED, the telling of the story is often more than half the battle. "The Wanderer" had a great story (the parable of the prodigal son) but the telling made it rather less than great. "The Sea Beast" had a magnificent story (the greatest story in American literature, "Moby Dick") but the telling made it nothing at all. On the other hand, "Variety" had a very unoriginal story, but the telling made it one of the great successes on Broadway. "The Merry Widow" was a musical comedy trifle to begin with, but the telling made it one of the more powerful things of the year. "Beau Geste" was a simple mystery story, but the telling made it jump for a while into epic. "The Vanishing American" was a Zane Grey Western, but the telling made it for a couple of reels great history. "The Last Laugh" was the simple story of an old man who was deprived of a uniform, but the telling made it the tragic little bijou of the highbrows.

On the whole, however, great story and great handling are best when they travel in company. All the pictures I mention are not finally so satisfying as "The Big Parade" and "The Gold Rush" (or, if I may for a moment go Russian and realist, and leave the world public out of the argument) "Potemkin" and "Greed." The point of these pictures was that the issues were as great as the handling. On a less pretentious level there is a unique satisfaction where the treatment catches exactly the inner quality of the story, be the story ever so slight. This is the level of perfect (but not necessarily great) art. "Moana," "The Thief of Bagdad," "The Exquisite Sinner," the Lubitsch comedies, the Cruze small-town comedies, "The Grand Duchess and the Waiter," Langdon's "Saturday Afternoon" and some of the Aesop cartoons have more or less this perfect proportion.

Tempo

HERE follow some notes on the technique of story telling principally on the manipulation of tempo and visual composition. The manipulation of camera I must leave to those technical experts who have also a dramatic sense (I only wish the camera man of "Potemkin" and Karl Freund of "The Last Laugh" and "Variety" would talk a little).

This about tempo: tempo is the means by which movement and energy are disciplined and directed, to give the maximum dramatic effect.

*(a) *Crescendo of Tempo.* Gradually and steadily raising the speed and power of movement. This is what gives power to the scene in "The Big Parade," where the alarm is given and the wagons go off to the front. Wagons begin to accumulate, pile up on one another; men get more excited and hurried. The movement becomes still more frantic and disordered, then finds a direction. The boy and the girl have lost each other and are searching crazily, and the directed movement, more and more powerful, more and more inevitable, must carry them away from each other. The suspense grows; they meet when there is scarcely a moment to say good-bye. The movement, at last directed, is so terrible that it cannot be stopped; it must separate them inevitably. The girl tries to stop it and can't; she hangs madly to the wagon and tries to stop it; she is dragged in the dust of the road. It goes on; she falls beaten.

(b) *Diminuendo of tempo.* Same scene. The wagons go past, the men march by, the movement dissipates itself and disappears. The shouting dies, the gesticulation becomes quieter. The rearguard is quiet, the stragglers separate. Soon there are only one or two figures hurrying on after the rest and finally, there is the girl only, left in the deserted road by herself. She waves, waves, she gives up waving; she hugs a shoe, kisses it, sinks to her knees, she falls fainting on the ground. The show is over and the screen is still. The action has been stepped down from absolute intensity to absolute quiet, just as in the first case it was stepped up.

Other instances of crescendo well done: The chariot race in "Ben-Hur," the chase in "The Exquisite Sinner," the discovery of the old man's fraud and the awakening of the slum quarter in "The Last Laugh," the smashing of the table in "Variety." Most American directors know nothing about varying tempo. They start at top speed and keep going. This is the case in Westerns and in such pyrotechnics as are served in "Don Juan."

**This note on Crescendo and Diminuendo is republished from the N. Y.*

Putting Punch In A Picture—*Continued*

Other instances of *crescendo and diminuendo* together: The chase in "The Exquisite Sinner," the two dances in "Moana," especially the second one that finishes with the boy asleep. "The Exquisite Sinner" showed the first conscious and deliberate use of crescendo and diminuendo from Hollywood. Without being a classic in the matter of strong drama, it shows more general knowledge and command of movie technic than 90 per cent. of the pictures that have struck Broadway. But King Vidor is the most powerful exponent of tempo in American movies and, possibly, the most conscious student of it.

(*c*) *Drum-tap tempo.* One beat, two beat, three beat, as in primitive music, with never a variation. Tempo of the heart beat. The movement goes on one beat, two beat, three beat, as though the universe were a gigantic clock ticking. It is what gives the punch. It is responsible for the power of the slave-ship scene in "Ben-Hur," to the attack in "The Big Parade." It gives the atmosphere of madness to the movement of Jannings in "Variety" after he has knifed the villain. One beat, two beat, three beat, the movement goes on in each case with no variation, despite the disturbances of shot, shell, and frantic females. One beat, two beat, three beat, remorselessly, relentlessly, altogether inhumanly, till it becomes ghastly with emphasis. O'Neill used the technique in "The Emperor Jones." It is the emphasized time-beat of the "Blues".

Potemkin, the Super Tempo Film

TEMPO was varied on the scale of the entire picture in the Russian film, "Potemkin." Herewith the analysis:

"Potemkin" is the story of the 1905 mutiny in the Black Sea Fleet. From the point of view of tempo the action is set in continuing waves, and these I shall for the moment call Acts. The mutiny is Act 1. Act 2 is the entry of the cruiser *Potemkin* into the port of Odessa at night. Act 3 is the lying-state of the dead leader, the working up of the populace, and the demonstration of revolution. Act 4 is the massacre of the people by the Czarist troops. Act 5 is a second night-scene of the crew of the *Potemkin* awaiting the dawn. Act 6 is of the *Potemkin* getting under way, clearing for action, and preparing, in all nervousness, to fight it out with the rest of the fleet. In the final shot, after the other ships have unexpectedly joined the mutiny, the cruiser *Potemkin* comes crashing through the picture, head-on, lifting her gigantic prow like the head of a god.

ACT 1. There is a first crescendo of discontent, but this is troubled and as yet undirected. The note of doubt is struck in a swinging pendulum movement (of hammocks, of tables, of skillycans) which is repeated at intervals like a theme. When the direction is taken and the action proper begins the tempo climbs in intensity from the short staccato rushes of groups to the continuing and unrelaxed madness of the mood in which the officers are hunted down and killed.

ACT 2. But, in the Shakespearian manner, there is a knocking-at-the-door scene for the murder of Duncan, *i.e.* a scene for catching one's breath. After the peak, there is a diminuendo of movement which has the effect of dramatic (or cinema) relief. The intensity of the mutiny is reduced and reduced in purely visual terms, by the movement of a cutter, by the movement of a barge creeping into harbor, by the vaguer motion of ships by the quayside, till the action is almost dead and the scene is a night-scene of ships at anchor and of the oily water moving sleepily against a float.

ACT 3. The second crescendo of movement begins at dawn. The dead leader is alone, under an improvised tent on the wharf; an old woman comes to weep, others come, a dead stairway comes to life with crowding spectators, there is a procession of people on the long breakwater, another on a bridge, a double movement of people above and below. The action piles up till there is agitation and a lynching scene and finally the concerted demonstration of the populace and the bewildering burst of sailing boats as they go out to greet the *Potemkin*.

Drum-Tap Tempo, Jungle Time

ACT 4. At this minor peak there is a sudden step-up of intensified movement. The massacre is under way. It grows quickly and steadily, then at the topmost level of horror it falls into the drum-tap tempo, jungle time, that made the advance in "The Big Parade" and the scene after the murder in "Variety" so powerful. But the Russians have known a little more. They have staged the advance of the Czarist troops as a descending movement on a long flight of steps (cf. the funeral march in "The Merry Widow") and the mechanical remorseless time-beat is more terrible, the contrast of frantic women and mad appeal more ghastly. The people are gradually, consistently, and completely blotted out in a continuity of insane and sometimes lovely detail. A woman is shot in the abdomen, a boy is shot in the head, a benevolent old lady with spectacles is smashed in the eye, and the scene goes screaming with blood; but weaving in and out is the detail of a baby carriage and a chuckling infant lost in the mob.

ACT 5. The movement diminishes in the slow smash of bursting shells. It passes into the quiet of night again, into the uneasy stillness of the watch on deck and the watch below. There are the dim movements of a lookout on the bridge, of men going the rounds, of men sleeping fitfully. The ship is only alive with weariness and a vague uneasiness. The movement finished in the shot of a logline turning. The shot punctuates the quiet of the sleepers. It is repeated.

ACT 6. The signal is given from the bridge in the quiet of the morning as the enemy ships come over the horizon. The last movement begins, and it is probably the most amazing demonstration of cinema art that has appeared anywhere. Perhaps only those who have had ships in their bones can comprehend it properly. The *Potemkin* opens her eyes like a man asleep and comes gradually to life. The technique is similar to Murnau's in the waking of the slum quarter in "The Last Laugh," but there is a greater orchestration of visual effects. The still dials of the engine room and the stokehold, the gauge glasses, the ship's telegraph, the engine-room telegraph, the signal and answer, the first jolt of the engines, the taking in of the ladder, the fuss on the foc's'le head, the water that goes faster along the clean line of the side, the plunging of the engines, the still, swifter movement of the auxiliary, the feather at the bow, the streaming of smoke at the funnels, are all used as themes, repeated, stepped-up to the racing intensity and smashing solidity of full speed. The movement becomes bound up with the process of clearing for action and goes intenser still; the shell locker, the shell-chain, the scamper for stations, the burst of signal flags from the halyards. The dreadful elevating and ranging of the guns in the turrets is the leit motif of foreboding.

The *Potemkin,* as it happens, sails into a wild and enthusiastic reception. It is the note on which the film closes; she comes smashing down on the camera, a conqueror. But the important thing is not the story; it is the fact that this variation in the flow, from quiet to intensity and from intensity to quiet, is a visual flow; and this visual flow makes the picture the powerful thing that it is. It is constructed in terms of cinema. It is achieved by an appreciation of the relative dramatic values of different movements.

Hiram Abrams, U. A. President, Dead

Entire Industry Mourns Passing of Film Pioneer; Loss Expressed in Tributes from Business' Leading Figures

HIRAM ABRAMS, one of the pioneers of the motion picture industry, succumbed to heart disease on last Monday evening at the age of 48. He had been ailing for the past year, but, until Saturday of last week, his condition was not considered serious, so that the news of his death came as a great shock to the industry.

Funeral services were held at half past three o'clock on Tuesday afternoon at the West End Funeral Chapel, 200 West 91st Street, New York City; Rabbi Stephen Wise read the service. Many of the industry's leading executives, bankers, and people prominent in other fields were present at the services. While the list is not complete, the following were in attendance: D. W. Griffith, Dennis F. O'Brien, Sam Katz, Nathan Burkan, Richard A. Rowland, Nicholas M. Schenck, L. J. Selznick, Arthur Friend, M. L. Malevinsky, Albert H. T. Panzahf, Oscar Price, Dr. Gianinni, Moe Mark, Walter Hayes, Joseph Plunckett, Charles Pettijohn, Gabriel Hess, Major Edward Bowes, Albert Grey, Samuel Spring, Benny Leonard, Arthur Kelly, Maurice Cleary, Mr. and Mrs. Harry Buckley, Fred L. Desberg, Al Boyd, Lee Ochs, Joseph M. Levenson, Jack Rubin, Abraham Thompson, Walter E. Greene, William L. Sherry, Al Lichtman, Mr. and Mrs. Paul Lazarus, Mr. and Mrs. Moxley Hill, Mr. and Mrs. Cresson Smith, Jack Alicoate, Maurice Kann, Fred McConnell, Merritt Crawford, Fred Schader, Abraham Lehr, Albert A. Cochran, Arthur W. Stebbins, Mort Shea, Miss Mary Rusk, Moe Streimer, Walter Seymour, Monteford Steele, Bert Neyfak, Mr. and Mrs. Edward Cole, Miss Sophie Rogers, H. M. Masters, Miss Haddock, Mrs. Carver, Fred J. Beecroft.

Buried in Portland, Me.

Later in the evening the body was put aboard the "State of Maine Express" and taken to Portland, Mr. Abrams' birthplace. Accompanying the body were Mrs. Florence Abrams, Mrs. Hamilton (Mrs. Abrams' mother), Mr. and Mrs. Moxley Hill, Dennis F. O'Brien, Harry D. Buckley, Paul N. Lazarus, Cresson E. Smith, Charles E. Moyer and Rabbi Wise.

The funeral services were held on Wednesday morning at the home of Mr. Abrams' sister, Mrs. Abraham Goodside, in South Portland.

Hiram Abrams, President of United Artists Corporation, was born in Portland, Me., February 22, 1878. It was as a young man of Portland that he first came into contact with theatres years ago. These contacts led to establishment of a film exchange in Boston, which he left to join the Paramount Company in New York, of which he became President in 1916.

In 1919, Mr. Abrams instituted a new type of picture selling: each picture sold individually and on its merits. With Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith as founders and Hiram Abrams as President, United Artists Corporation, releasing films of independent producers on this principle, was founded in 1919. Mr. Abrams was President at the time of his death.

Hiram Abrams

His business life was devoted to selling, for from the time he was nine years old and sold newspapers in New England until, at forty-eight, he headed the most important selling organization of films, with exchanges under his direction selling films in every country of the world, Hiram Abrams sold things. He sold pianos and victrolas, he went into the "slide" business and from that he went into a Boston film exchange, selling films. That led to his connection with Paramount Pictures and his subsequent Presidency of that organization, and, in 1919, of United Artists Corporation.

During twenty-odd years of employment of help, Hiram Abrams stated in "System" Magazine, "I have hired 3,000 and possibly 4,000 people, most of them office workers or managerial assistants, and to date I have never found it necessary to discharge anyone." The outstanding characteristic of the man, according to his managers, was the confidence and loyalty he inspired in employes. Most of the sales managers of United Artists, as well as other employes, had been with Hiram Abrams for years.

The First Vacation

Last August Mr. Abrams took his first vacation in fifteen years, visiting at his 96-acre farm at Poland, Me., sixteen miles from his birthplace.

The system of selling films individually and on their merits, as instituted by Hiram Abrams, was so popular with independent film producers and stars that Joseph M. Schenck, Norma Talmadge, Gloria Swanson, Constance Talmadge, Rudolph Valentino, John Barrymore, Buster Keaton, Samuel Goldwyn and Morris Gest were attracted to the United Artists standard within the past two years.

Mr. Abrams was married and he is survived by his widow and a daughter, Grace Abrams.

The President of United Artists was one of the youngest executives in the motion picture industry, for he was only 38 when he was President of Paramount Pictures and just 41 when he became the first President of United Artists Corporation.

Many important figures in the film world paid high tribute to Mr. Abrams in messages of condolence received by Mrs. Abrams. Some of these expressions follow:

Gloria Swanson—"I am grieved to learn of your great loss and I extend to you my sincere sympathy."

Morris Gest—"My heart goes out to you in your sudden bereavement and your great sorrow. The whole world shares your loss, for your dear husband was an unique and irreplaceable power in bringing beauty in the lives of men and women."

Messages Pay Tribute

Arthur W. Kelly (Vice-President and Treasurer, United Artists)—"Hiram Abrams was one of the outstanding personalities in the film distribution organizations of the world. His magnetic and dynamic personality resulted in the welding of United Artists into the powerful concern it is today. There was no man more sympathetic and more kind to his employes and this attitude was reflected in the loyalty of the 300 persons under his jurisdiction. Personally, I have lost a most valued and beloved friend."

Al Lichtman (General Manager of Distribution for United Artists)—"The industry has lost its greatest and most powerful personality."

N. L. Nathanson, from Toronto, Can.—"The news of Mr. Abrams' death was a great shock to me. I will miss a friend and I know the industry will mourn one of its great leaders. My deepest sympathy to you and your associates."

Samuel Goldwyn—"I had the friendship of Hiram Abrams for sixteen years and the news of his death has been a severe shock to me as it has been to every one of us who loved and respected him. Hiram was a pioneer and the work to which he devoted his life will live forever."

Vilma Banky—"We in the motion picture world who have been privileged to work for Hiram Abrams will always remember him with affection. Please accept my sincere sympathy."

Henry King—"Hiram Abrams was indeed a pioneer and only we who have known and worked for him can appreciate his true nobility. The magnitude of his work can only be appreciated by future generations who will enjoy its benefits."

Ronald Colman—"Please accept my sincere sympathy in your great loss."

Alfred Reeve (General Manager for Charlie Chaplin)—"Everyone here in Hollywood is inexpressibly shocked and saddened by the loss of our dear friend and president. He was a man of rare judgment

(Continued on next page)

Al Lichtman, New General Manager of U.A., May Succeed Abrams as President

ANNOUNCEMENT was made late last week of the appointment of Al Lichtman as General Manager of Distribution of United Artists. Reports from Hollywood, this week, indicated that he wuld also be elected President of the company, as the successor of the late Hiram Abrams.

For the past six months, Mr. Lichtman has been acting as special field representative for U.A. and it was on his return from a seven weeks' trip to exchanges that he was informed of his appointment.

Al Lichtman started in the motion picture business in Chicago in 1910, selling posters and accessories for a national concern. He has been selling and distributing pictures ever since. He was the first sales manager Famous Players ever had—when the company was organized.

He was the first general manager of distribution for Artcraft—selling pictures of Mary Pickford and Douglas Fairbanks on their individual merits. When the Famous Players-Lasky Corporation came into being after mergers of companies, Mr. Lichtman was general manager of distribution for the combined organization. He was later general manager of distribution for Universal, among other high posts he subsequently filled in the film business.

"I appreciate Mr. Schenck's great confidence in me and I'm going to wire him right away and pledge my faithful services to each and every member of United Artists."

Al Lichtman

Plan for Second "Laugh Month"

Trade Representatives and Short Features Advertising Assoc. Confer

PRELIMINARY plans for the second "Laugh Month" were inaugurated Wednesday at a luncheon held at the Loraine Hotel, New York, when about fifty producers, distributors, advertising men and trade press representatives met with the Short Features Advertising Association committee for the purpose of discussing the annual January event.

P. A. Parsons, advertising manager of Pathe and a member of the Short Features committee, acted as toastmaster, introducing, as speakers, Simon Rowson, of London, president of the K. R. S.; Gordon White of Educational; Charles Christie of the Christie Film Corp.; Robert E. Sherwood of "Life"; Fred McConnell, editor of the "Daily Review"; Elmer Pearson, vice-president and general manager of Pathe, and Earl Hammons, president of Educational, all of whom spoke favorably concerning the results of last year's campaign and expressed great faith in the "Laugh Month" idea for the future.

Will H. Hays was the featured speaker. He gave his approval both officially as head of his organization and personally, and offered full co-operation in both connections to the "Laugh Month" committee. A room in the Hays office and the use of the organization facilities were made available to the committee.

In Secretary White's report, announcement was made of the pledges of financial aid offered the committee. Pathe has appropriated $750; Educational, $500; Christie Film Corp., $250; Universal, $500; Weiss Bros., $100; Life Photoplay Co., $50, and Jacques Kopstein, $100.

F.B.O. and Rayart are expected to contribute to the fund, it was announced by Mr. White.

Australia Places Export and Import Limits on Films

The exportation of cinematograph films produced in Australia has been prohibited by proclamation except with the written consent of the minister of trade and customs or censor appointed for that purpose, according to the Foreign Tariffs Division, Department of Commerce. The importation of films and advertising matter for use in connection therewith is prohibited except under the following conditions:

The importer must obtain the written consent of the minister of trade and customs, or the censor; one specimen of each piece of advertising must be deposited with the commonwealth film censorship; and a security must be given to the controller general of customs for the carrying out of the instructions of the commonwealth film censorship.

Hiram Abrams, U. A. President, Dead

(Continued from preceding page)

and his presence and counsel will be greatly missed."

Charlie Chaplin—"The death of Hiram Abrams is a very sad blow to our company as well as a great loss to the entire industry. He was a man whose integrity and ability gained him many friends and admirers and placed him as one of the foremost executives in motion pictures. His passing is deeply felt by me as I considered Hiram Abrams one of my dearest friends."

Mrs. Margaret Talmadge—"I am grieved to learn of your great loss and wish you to know how deeply I sympathize with you."

Douglas Fairbanks—"Hiram Abrams was a pioneer of a great industry. Our heritage, his ideas and ideals, shall continue always to be our guide."

John Barrymore—"Permit me to express sincere condolence upon the death of Mr. Abrams, whose splendid work for high standards in motion pictures has earned the gratitude of public and artist alike."

J. Boyce Smith (General Manager Inspiration Pictures)—"Permit me to express upon behalf of the producing staff of Inspiration Pictures, Inc., in Hollywood, our heartfelt sympathy in this sad hour. We grieve with you in the loss of so estimable a man and such a powerful and efficient force in the motion picture industry. Please accept our sincerest condolences."

Joseph M. Schenck—"Am inexpressedly shocked and grieved at sad news. All of us have lost not only a valued associate but a friend whose place cannot be filled. My sincerest sympathy goes out to you in your great loss."

John W. Considine, Jr.—"A real leader in the motion picture world is gone and I want you to know how keenly I feel your and the industry's loss. Please accept my deepest sympathy."

Roland West—"May I extend an understanding sympathy from one who counted your husband a loyal and sincere friend."

Norma Talmadge—"I am profoundly shocked to learn of your and the motion picture world's great loss. My sympathy to you."

George Fitzmaurice—"I was grieved and shocked to hear of the death of Hiram Abrams. To us of the industry who have worked for and with him his name will always be remembered."

Mr. and Mrs. Buster Keaton—"May we convey to you our deepest sympathy in your and the motion picture world's great loss."

Bennie Zeidman—"My deepest sympathy in your sorrow."

Adolph Zukor—"The news of Mr. Abrams' death was a great shock to me. The industry will mourn the loss of this man whose career was so closely interwoven with the history of the motion picture."

Jesse L. Lasky—"In the death of Mr. Abrams we have lost one of the builders of our great industry. It was with real sorrow that we heard of his passing. Those who were associated with him have lost a real friend."

Paramount in Readiness for Opening

Officials Claim All Building Records Have Been Shattered in the Erection of New York's Most Palatial Theatre

"An acre of seats at the crossroads of the world," and all ready to be opened to the public the latter part of this week; and yet, to an eye untrained in the matter of closely estimating the progress of modern theatre construction, last Saturday it seemed almost an impossibility—a Gargantuan task for even an army of two thousand artificers—to complete this new Paramount Theatre in time for its scheduled opening on the evening of November 19.

Less than a week ago there were yards of scaffolding in evidence in all parts of the theatre; painters were wielding their brushes; electricians were hooking up chandeliers; masons laying tile; interior decorators fastening the handsome red and gold tapestry to the side walls; projection engineers and their helpers at work in the large projection room; seating experts making installations; all contributing to the thoroughly apparent highly efficient direction emanating from construction headquarters, and the culmination of plans prepared long in advance by experts in this field.

All building records have been shattered in the erection of this theatre. Only twelve months ago wreckers were still tearing down the old Putnam Building, where now stands New York's finest theatre.

That the Paramount Theatre stands out as something in the way of a monument to the world-wide popularity of the motion picture can only be too evident to theatregoers.

However, certain facts speak for themselves, and here are a few of them: In addition to covering a full city block between Forty-third and Forty-fourth streets, the structure rises forty stories in height, ten stories of which are devoted to the theatre. The site is the one-time homestead of old Israel Putnam, of Revolutionary fame. The land cost $6,000,000, building operations another $12,000,000.

The seating capacity is estimated at 4,000, and in this respect one great feature stands out; every seat is a good one. And why? Because the builders, with all their past experience to draw from have faithfully carried out plans in which they have combined vastness with intimacy; surely a difficult task. It is entirely safe to state that those who sit in the very last row of the balcony will every bit enjoy the performance as much as spectators fortunate enough to occupy a seat in one of the opera style mezzanine boxes or orchestra. Vision is perfect from every point.

More facts follow: The grand hall is 150 feet long and forty-five feet wide, the ceiling fifty feet tall. Five hundred thousand dollars' worth of Breche marble lines the walls. The inaugural program follows:

7.30 Doors open
8.45 Organ Medley
9.00 Star Spangled Banner
Marguerite Ringo, Soprano
1. Overture, 1812 ....Tschaikowsky
Played by the Paramount Orchestra
Nathaniel Finston, General Music Director; Irwin Talbot, Musical Director
2. Helen Yorke, Coloratura Soprano
3. Paramount News
4. Maurice & Eleonora Ambrose with Canaro's Argentine Ensemble
5. "The Harbor Beacon"
An Educational Bruce Scenic
6. Jesse Crawford offering "Organs I Have Played"
7. Pageant of Progress
John Murray Anderson production
8. Herbert Brenon's "God Gave Me Twenty Cents"

The inaugural program will include the showing of a portion of the first feature length feature picture, "Queen Elizabeth." In contrast to this, there will be an advance glimpse of "Wings," one of the pictures of the future. These screen contrasts will be exhibited throughout the opening week of the new theatre.

Week-day prices are to be as follows: 10.45 A.M. to 1 P.M., all seats (except loges) 50c; 1 P.M. to 6 P.M., 5c; on Saturdays, Sundays and Holidays, 10.45 to 1 P.M., 40c; after 1 P.M., 90c plus 9c tax, 99c. Loge seats will be $1.65 at all times.

"Big Parade" Awarded *Photoplay* Medal

Announced in December Issue of Fan Magazine; Players Giving Best Performances Also Listed; Public's Choice

The December issue of "Photoplay Magazine," now on the newsstands, carries the announcement that the gold medal offered by that publication for the best picture of the year, has been awarded the Metro-Goldwyn-Mayer production "The Big Parade" as the choice for 1925. The same issue also lists the names of the players who, in the opinion of "Photoplay" readers, contributed the best acting performances for 1926.

"Photoplay's" medal winner is decided by the readers of that publication who vote on ballots appearing in the magazine; the medal awarded the M-G-M production is the sixth to be presented for meritorious effort in production as the public sees it. When inaugurating this practice "Photoplay" asked that its readers consider each year's product from every angle. It also asked that the ideals behind each production be given thought in addition to considering story, direction, photography and technical details.

The August issue of the publication carried the first ballot and also in this issue was a list of fifty pictures, printed, as described by the publishers, to refresh the memory of readers but at the same time, indicating what, in the opinion of its editors, were the best pictures released in 1925.

The productions mentioned were: Are Parents People?, Beggar on Horseback, Big Parade, Charley's Aunt, Chickie, Coast of Folly, Dark Angel, Don Q, Drusilla with a Million, Freshman, Gold Rush, Goose Woman, Graustark, Her Sister from Paris, Introduce Me, Isn't Life Wonderful?, King on Main Street, Kiss for Cinderella, Kiss Me Again, Lady, Lady Windermere's Fan, Last Laugh, Little Annie Roonie, Lord Jim, Lost World, Mannequin, Merry Widow, Midshipman, Mme. Sans-Gene, Never Say Die, Never the Twain Shall Meet, Paths to Paradise, Phantom of the Opera, Pony Express, Road to Yesterday, Sally, Sally of the Sawdust, Siege, Shore Leave, Sky Rocket, Stage Struck, Stella Dallas, That Royle Girl, Trouble with Wives, Thundering Herd, Unholy Three, Vanishing American, Wanderer, Womanhandled and Zander the Great.

The players' honor role is based on the best performances listed each month in "Photoplay's" review department. The opinions as set forth by the publication follow:

John Gilbert, three performances, in "The Big Parade," "La Boheme" and "Bardelys the Magnificent."

Rudolph Valentino, two performances, in "The Eagle" and "Son of the Sheik."

Clara Bow, two performances, in "Dancing Mothers" and "Mantrap."

John Barrymore, two performances, in "The Sea Beast" and "Don Juan."

Adolphe Menjou, two performances, in "The Grand Duchess and the Waiter" and "A Social Celebrity."

Lois Moran, two performances, in "Stella Dallas" and "Padlocked."

May Allison, two performances, in "The Greater Glory" and "Men of Steel."

Gloria Swanson, two performances, in "Stagestruck" and "Fine Manners."

Emil Jannings, outstanding performance in "Variety."

Ramon Novarro, outstanding performance in "Ben-Hur."

Belle Bennett, outstanding performance in "Stella Dallas."

H. B. Warner, outstanding performance in "Silence."

Forrest Huff Signed for Comedy Role in "Sunya"

Forrest Huff, who will be remembered for his part in "The Chocolate Soldier," will render a comedy characterization in "Sunya," Gloria Swanson's first production for United Artists. Huff last appeared in motion pictures in a film with Gaby Deslys.

Protection Against Nat'l Theatre Chains Urged at Ohio M. P. T. O. Convention

AT the convention of theatre owners of the state of Ohio held in Columbus on November 9 and 10, various speakers, including Business Manager P. J. Wood, urged a combination of individual motion picture theatre owners and a pooling of theatre mens' interests with the purpose in view of preventing the growth of large chain theatre groups in the state. This step may be effected during the coming years as an outcome of the discussion at the meeting. Mr. Wood declared that the prevailing opinion at the convention was a realization of the need of constructive action along the line of fighting the theatre chains, and that in all probability, such action would be taken during the coming twelve months.

William M. James, of Columbus, was reelected president and will start his third term at once. Besides Mr. James the other officers reelected were: J. J. Harwood, Cleveland, vice-president-at-large; J. A. Ackerman, Cincinnati, first vice-president; H. T. Palmer, Fairport Harbor, second vice-president; Henry Bieberson, Jr., Delaware, third vice-president; George M. Fenberg, Newark, secretary, and Sam E. Lind, Zanesville, treasurer.

The trustees re-elected were: J. A. Schwalm, Hamilton; M. B. Horwitz, Cleveland; John L. Damm, Wadsworth; F. A. Kelly, Massillon, C. W. Miller, Youngstown, and A. C. Himmelein, Sandusky.

Bruen Heads Wash. M. P. T. O.

Elected President at One Day Session in Seattle; Odor Bomb Bill Framed

THE Motion Picture Theatre Owners Association of Washington held a one day convention in Seattle this week at which the Board of Officers for the new year was chosen and routine business was transacted. Fifty exhibitors attended the session, Tacoma sending a hundred percent delegation; John Spickett made the trip from Juneau, Alaska.

H. W. Bruen was elected president to succeed L. A. Drinkwine and other officers were chosen by the trustees. These included Will Starkey, Spokane, first vice-president, Robert McKinnell, Tacoma, second vice-president, J. M. Hone, executive secretary and treasurer. The trustees are Walter McNeish, Ray Grombacher, and Simon Danz; they are to serve for a three year term. Twelve arbitration board members were elected to serve in groups of threes for a three-month period; eight alternates were also elected.

The most important action was framing a resolution urging amendment of the law to make the manufacture or placing of an odor bomb in a theatre a felony instead of a misdemeanor. This was referred to the board of trustees for action and a bill is to be framed for the Legislature.

The president was instructed to investigate and report to the trustees the Colorado industrial law, for possible action in sponsoring such a law in that state. Zoning laws and non-theatrical competition also were discussed at the session.

A midnight matinee at the Fifth Ave., to obtain funds for financing the organization, was a feature.

Block Booking Meet Proposed

Counsel for Federal Commission in Famous Case Suggests Open Hearing

IF THE Federal Trade Commission accepts the recommendation made by its counsel in a brief filed in the Famous case, that a general meeting of the industry be called for a discussion of trade practices, exhibitors throughout the country will have a chance to air their grievances over block booking.

Claims have been made that plans have been formulated under which any order of the commission regarding block booking could be evaded, and that there is grave danger of widespread violation of the anti-trust laws. A meeting, as suggested by the commission's counsel, undoubtedly would attract exhibitors with grudges and result in the "spilling" of charges so numerous as to keep the commission busy for some time in sifting them.

The brief filed with the commission probably will be answered by Famous in the near future.

Sterling Holloway Awarded Long Paramount Contract

Because of his first two days work in "Casey at the Bat," Sterling Holloway, New York stage comedian, has been signed to a long term contract by Paramount through B. P. Schulberg. The picture is in production at the West Coast Paramount studio.

Godal Negotiates for American Production of Story

Production of "The Peace of the World," the first subject to be written directly for the screen by H. G. Wells is the object of the visit of Edward Godal of London, who is now in New York City where he is negotiating, it is understood, to produce the Wells story on a great scale with one of America's best known directors handling the direction. The Wells subject will be distributed, is said, by one of our large distributing organizations. The famous author himself will be coming to this country to confer with Mr. Godal and the unknown director.

Mr. Godal is in possession of several stories written by prominent authors for screening purposes. He is arranging for the production of these stories in conjunction with his American release plans.

Annapolis Circle Purchased by Philadelphian

The acquisition of the Circle Playhouse, located in the State Circle of Annapolis, by Harry O. Schwalbe, who is extensively interested in a chain of theatres in Philadelphia and elsewhere, was recently announced by Charles F. Lee, real estate broker and one of the joint owners of the property, the others being D. J. Newton Gilbert, James Stehle and Charles A. Howard. The price of the sale is understood to have been in the neighborhood of $100,000. Mr. Schwalbe took over the property on November 8th, it is said, and is planning extensive improvements that will cost between $35,000 and $40,000.

Al Reed, who has managed the Circle for the past three years with much success, is suffering from rheumatism and plans a trip to Florida to recuperate.

Paul Bern Assistant to Irving Thalberg

Paul Bern, writer and director for the screen, has been signed to a long term Metro-Goldwyn-Mayer contract whereby he will assist Irving Thalberg, associate studio executive.

While serving as general assistant to Thalberg, Bern will also be directly in charge of the selection of new story material, so will occupy an important position in the production and expansion program of the coming year.

His recent screen work includes the adaptation and continuity of "The Beloved Rogue," in which John Barrymore is starred, and "The Dove," a future Norma Talmadge starring vehicle. His duties with Metro-Goldwyn-Mayer begin immediately.

Sunday Showing Wins Out in Granite Falls, Minn.

Granite Falls, Minn., is to have Sunday shows at last after a long fight, as at the recent election an amendment permitting Sunday shows was passed by a narrow margin, although it had been defeated in three previous elections. The theatres will be thrown open on Sundays as soon as the council repeals the law, which it should do shortly. The latest Northwestern town to be invaded by the blue law advocates is Dows, Iowa, where the W.C.T.U. is cooperating with several churches to put over an ordinance barring Sunday motion pictures.

British Exhibitors Against the Quota

Will Oppose Bill If Introduced in Parliament; Official View of Majority of Theatre Owners Set Forth

By Arrangement with Kinematograph Weekly

LONDON, November 11.—Opposition of the Cinematograph Exhibitors Association to quota legislation—already reflected in a resolution of the Council of that organization to oppose the Federation of British Industries bill if introduced in Parliament, is set forth in the leading article in this week's Kinematograph Weekly, by W. R. Fuller, General Secretary of the C.E.A. It is an official statement of the views of a majority of British exhibitors.

Mr. Fuller says:

"The need for an increased production of British films possessing the necessary entertainment value to attract British audiences is realised by exhibitors perhaps more than any other section of the community which has interested itself in this subject. The following analysis of the countries of origin of the feature films Trade shown in this country from August 1, 1925, to July 31, 1926, leaves the British exhibitor without any doubt as to the need for an alternative supply to keep the market in which he hires his films free and open:

FEATURE FILMS TRADE SHOWN FROM AUGUST 1, 1925, TO JULY 31, 1926.

American	661
British	28
French	27
German	25
Continental	9
Danish	3
Italian	3
Swedish	2
Australian	1
Indian	1
Franco-British	1
	761

QUOTA PROPOSALS

"The solutions advanced by a number of well-meaning people have not left exhibitors at all happy either as to the methods proposed or that such methods would secure the results desired. It must always be remembered that the function of the exhibitor is to purvey entertainment to people who are under no obligation to patronise the kinemas. If the entertainment does not appeal to them, they stay away.

"It is an entirely different matter from stimulating the home production of, shall we say, gloves, where the consumer is faced with the alternative, if the home product does not appeal to him, of cold hands in winter. Should the stimulated home product not prove to be all that he desires, he may consider that what he is able to purchase is preferable to the discomfort he would otherwise have to undergo.

"Instead of the exhibition aspect being regarded as a domestic matter for the kinematograph Trade capable of reform by simple legislation, the greater problem of production has since been dealt with as one of exhibition. Accordingly, proposals have been made for quotas to be imposed upon exhibitors in order to create a demand which manufacturers of films expressed themselves willing to fill.

British Trade Paper O.K.s NEWS' Editorial

THE recent editorial by William A. Johnston, in MOTION PICTURE NEWS, entitled "You Can't Quota the Public," is reprinted in part in the November 11th issue of *Kinematograph Weekly*, leading British trade publication. *Kine.* quotes Mr. Johnston as follows:

"Films, of course, are merchandise. Why should, or rather, how can, these goods be singled out to bear quota system? You cannot 'quota' the public into a theatre any more than you can 'quota' people into a store. You cannot 'quota' the public to buy anything. Enterprise, in giving the public what the public will buy, is the one determining factor with films, or shoes, or food, or automobiles, or any other goods."

***Kinematograph Weekly* adds: "Which is, and always will remain, the real basic fact in the film controversy."**

"Again, it is necessary to point out that the manufacture of a film which relies for its appeal upon that elusive entity known as 'entertainment value,' is totally different from the manufacture of many of our industries that have recently been protected in this country.

"With many commodities it is simply a matter of obtaining something from the bowels of the earth and applying further treatment of a mechanical kind in order to obtain the finished product. The quantities to be produced can easily be regulated, and the standard of quality guaranteed by the simple process of employing larger numbers of men who can be obtained at short notice on request to the local Labor Exchange.

"Mass production as known in industry cannot be applied to the film industry.

"There will be available for exhibition during the current year, August, 1926, to July, 1927, inclusive, about 40 British feature films.

"To imagine that this number can be increased to 115, as contemplated by the F.B.I., by the imposition of a quota of 12½ per cent. denotes an optimism which a more intimate knowledge of the film industry would dispel.

"A 12½ per cent. quota would give the British pictures produced to fill that artificially created demand a monopoly value that exhibitors would be compelled to pay. As there would not be any guarantee as to quality, exhibitors foresee themselves forced to book at high prices pictures that might be entirely unsuitable to their patrons.

"Most of the stars, producers and technicians whose association with the production of a picture ensures a fair prospect of success, are under contract with foreign producers. British producers, when asked where is the new talent for new British pictures, frankly admit that it must be discovered.

"Give us a quota of 12½ per cent., says the F.B.I. Create this artificial demand and the British film manufacturer will fill it with pictures of an unknown quality.'' 'At whose expense?' asks the British exhibitor.

"Obviously, a solution on these lines from a body of industrialists primarily concerned with the advertisement of their industrial wares, cannot commend itself to a body of exhibitors whose function is to retail entertainment to the public.

"The monopoly effect of a quota should be kept in mind. Take the 12½ per cent. suggested by the F.B.I. as an example. For every seven foreign feature films imported by a renter he would have to acquire one British feature film. Similarly, an exhibitor would have to show one British feature film for every seven foreign feature films.

"The F.B.I. states 90 British pictures would be needed in the first year. At the moment the supply existing and in sight numbers about 40. The F.B.I. admits the number necessary for a free market for exhibitors with the quota of 12½ per cent. is 115.

"The position will be that until British production almost trebles itself, the quota pictures will have a monopoly value which their manufacturers will be able to extract from exhibitors. With no guarantee that an additional 75 British pictures, if produced, will possess the necessary entertainment value suitable to the British public, is it a matter of surprise that exhibitors look with suspicion upon quota proposals for exhibition?

"There is no reason to suppose that this aspect has been overlooked elsewhere, nor that when the time arrives exhibitors will be unwilling to discuss what steps may be taken to secure the exhibition of a British product possessing the necessary entertainment value to please the public.

"The references throughout are to feature films, i.e., films about 6,000 feet in length, which are the principal feature of any programme. Shorter films need not be considered at the moment, as the finance involved in their production is so very much smaller in comparison.''

Four New Incorporations in New York State

Newly incorporated motion picture companies incorporating in New York State during the past week included the following: Kallet Theatres, Inc., Oneida, $150,000; Myron J. Kallet, Charles M. Stone, Oneida; Alexander L. Saul, Syracuse; Rose and Curtis, Inc., $5,000, Jack Curtis, Forest Hills; Maurice H. Rose, Bertha Safier, New York City; Combined Hotel Co., Inc., $10,000, Lillian Passman, Helen Schacker, Evelyn Masloff, New York City; Keystone Comedies Corporation, capitalization not stated, Harry C. Hand, Samuel C. Wood, Raymond J. Gorman, New York City.

Arthur Loew Returns With "Napoleon" Print; Discusses Foreign Film Situation

ARTHUR LOEW, executive of the foreign department of Metro-Goldwyn-Mayer, returned this week from a six weeks tour of the foreign capitals on which he was accompanied by Morton Spring of the M-G-M foreign department and Howard Dietz, M-G-M director of advertising and publicity. Mr. Loew brought back with him a print of "Napoleon," which was produced by Abel Gance, well-known French director; the picture is in fourteen reels.

Mr. Loew had this to say regarding anti-American film sentiment: "Just a puny teapot tempest resulting from the efforts of professional politicians who find good soap box material in the cry of 'American invasion' and the rantings of foreign producers over a non-existent peril."

Theatre Men Win State Office

Exhibitor Lieut.-Governor of Penn; Buffalo House Owner in N. Y. Senate

THE election returns in Pennsylvania were very satisfactory to theatre owners of that state, as Arthur James of Wilkes-Barre, was voted Lieutenant-Governor, and Frank Harris of Pittsburgh, was elected to the Senate to succeed his brother, the late Senator John P. Harris. Senator-elect Harris is associated with the Harris Amusement Company and Harry Davis Enterprises in Western Pennsylvania.

Mr. James is resigning the position of district attorney of Luzerne County, Pa., to take the second highest office in the State. He is associated with M. E. Comerford, president of the Comerford Amusement Company, in the ownership of the Shawnee Theatre, at Plymouth, Pa., and other theatres in that vicinity.

Mr. James was a delegate to the convention of the Motion Picture Theatre Owners of America in Chicago and will be remembered by theatre owners generally on account of the active part he took in the proceedings there.

In the State of New Jersey Walter H. Olden, a theatre owner in Princeton, was elected Assemblyman from Mercer County. Two out of three representatives of the motion picture industry in New York State, seeking re-election to the Legislature, went down to defeat. Richard J. Bolton, of The Hague, owner of a motion-picture theatre, seeking re-election to the Assembly, was defeated by his Democratic opponent, the victory being the first the Democratic party has enjoyed in Warren County, in eighteen years. Harry M. Brooks, president of the motion picture machine operators' union in Troy, failed to be re-elected to the Assembly. Senator Leonard Lipowicz, of Buffalo, a motion picture theatre owner, was re-elected to the upper house after a stiff fight.

Henry A. Staab was re-elected to the Milwaukee Assembly from the Twelfth District in the recent election, defeating the Socialist candidate with a majority of 1,071. Mr. Staab, as secretary of the Motion Picture Theatre Owners of Wisconsin, is well known to exhibitors of the State.

New Angle in Arbitration Case

Threat of Ohio Amusement Company Counsel to Attack Legality of Uniform Contract

THE latest move in the United Artists—Ohio Amusement Company case is the threat of Sam Horwitz, counsel for the theatre company, to institute a court fight to test the legality of the uniform contract. While technically United Artists won the case, when the court refused an injunction to set aside decision of $1,100 awarded by the arbitration board, the exhibiting firm claims a moral victory in the ruling handed down by the court, which termed the uniform contract harsh.

In the decision, the Court of Equity of Common Pleas Court, scored the manner in which the arbitration board arrived at a decision, when the seventh arbitrator made the award without conferring with remaining members of the board, and indicated that the award would be set aside if effort was made to enforce penalties under the contract.

The Ohio Amusement firm has not paid the award and is standing pat on its refusal to comply with the decision. The award is assuming second importance, for it is quite unlikely that any real effort will be made to collect, for the reason that the court's attitude makes enforcement, by reason of penalty, practically impossible. What now is the major issue is the uniform contract, which Horwitz is attacking, determined to carry the fight to the Supreme Court of the state.

Horwitz will allege the contract is in restraint of trade because, if enforced, it would put an exhibitor out of business, and such enforcement would necessitate a combination to restrain trade.

Exhibitor Is Liable Who Cuts Out Part of Film

A decision handed down by the Arbitration Board of the Film Board of Trade of Des Moines, was that an exhibitor is liable who cuts out part of a film thus sending it on incomplete for the use of the next exhibitor. The charge was brought against the Pathe Film Exchange, Inc., by Jack Cohen of the Strand at Ottumwa, who had widely advertised scenes of the Miami hurricane, and who suffered some financial loss when the scenes in question were not included in the news-reel when it reached him. The Pathe company was absolved of any damages and the Strand Amusement Company of Cedar Rapids was ordered to pay Mr. Cohen $125 damages because of cutting out and holding for extra showings the Miami disaster scenes.

N.Y. Towns' Common Council Against Sunday Shows

As the result of action taken last week by the common council of Mechanicville, N.Y., when it voted against a proposition calling for the endorsement of Sunday shows by the council and the submission of the proposition to the voters of Mechanicville, Sunday motion pictures for that town look doubtful. The proposition for the endorsement by the council and the submission of the question to the voters was submitted by William E. Benton, of Saratoga Springs, owner of theatres in Mechanicville and other New York towns. George O. Slingerland, the mayor of the city, was among those voting against Sunday shows.

Ogdensburg, N.Y., in Favor of Sunday Showings

The city of Ogdensburg, N.Y., will have Sunday motion picture shows as the result of last week's election, when the proposition was carried by a majority of 213. Interest in the outcome of the Sunday movie proposition was fully as great as in the race for Governor of the State. Over 4,000 persons registered their views on the Sunday movie and for a time it was feared that the proposition had been defeated. The result of the election caused considerable elation among those who had fought strenuously for Sunday shows.

Amsterdam and Korson Get Three in Bridgeton, N.J.

Ben Amsterdam and Louis Korson, who operate the Masterpiece Exchange, and also control the Franklin Theatre Company, which recently took over the Carr and Schad theatres in Reading and vicinity, have taken over the Criterion, Majestic and Bijou in Bridgeton, N.J., from W. Linkers. The Criterion was bought outright for $400,000, while leases were secured on the other two houses.

Dakota Exhibitor Elected to State Legislature

The lure of politics was a potent one for at least one Northwest exhibitor during the recent elections. Joseph Flaa, who manages the Revillo auditorium at Revillo, S.D., was elected to the State Legislature and will represent Grant County.

"Michael Strogoff" Premiere in D. C.

Brilliant Aggregation of Diplomats and Government Officials at Opening of French Film in Rialto, Washington

WITH the same brilliance that marked its premieres in the capitals of Europe. "Michael Strogoff," the Universal Film de France, made by the French Societe des Cineromans and acquired for distribution in America by Carl Laemmle, had its American opening last Friday night in the Rialto Theatre, Washington, D.C. In a setting of foreign diplomats, national officials, Army and Navy officers and others of the scintillating society for which Washington is famous, the stirring film importation was presented with all the color and excitement of a big New York or Los Angeles premiere.

Flood and spot lights bathed the arriving limousines, motion picture cameras clicked in the lobby as the capital's dignitaries and their guests swept into the auditorium, flash-light powder punctuated the surging of the crowd and society reporters craned their necks to note the arrivals at what was recognized as the social event of the week in Washington.

Held under the patronage of the Count de Sartiges, charge d'Affaires of the French Republic in the absence of Ambassador Henri Beranger, the "Michael Strogoff" premiere attracted the most unusual turnout of foreign plenipotentiaries and U. S. personages that ever attended a motion picture.

The Washington opening was a double event. In addition to the premiere of the Universal Film de France, it was the reopening of the Rialto Theatre, which has been re-decorated and fitted out with a full-sized stage which now permits the staging of elaborate presentations. This marks a new policy for the house, which heretofore had to confine itself to speakers, singers or prologues in One.

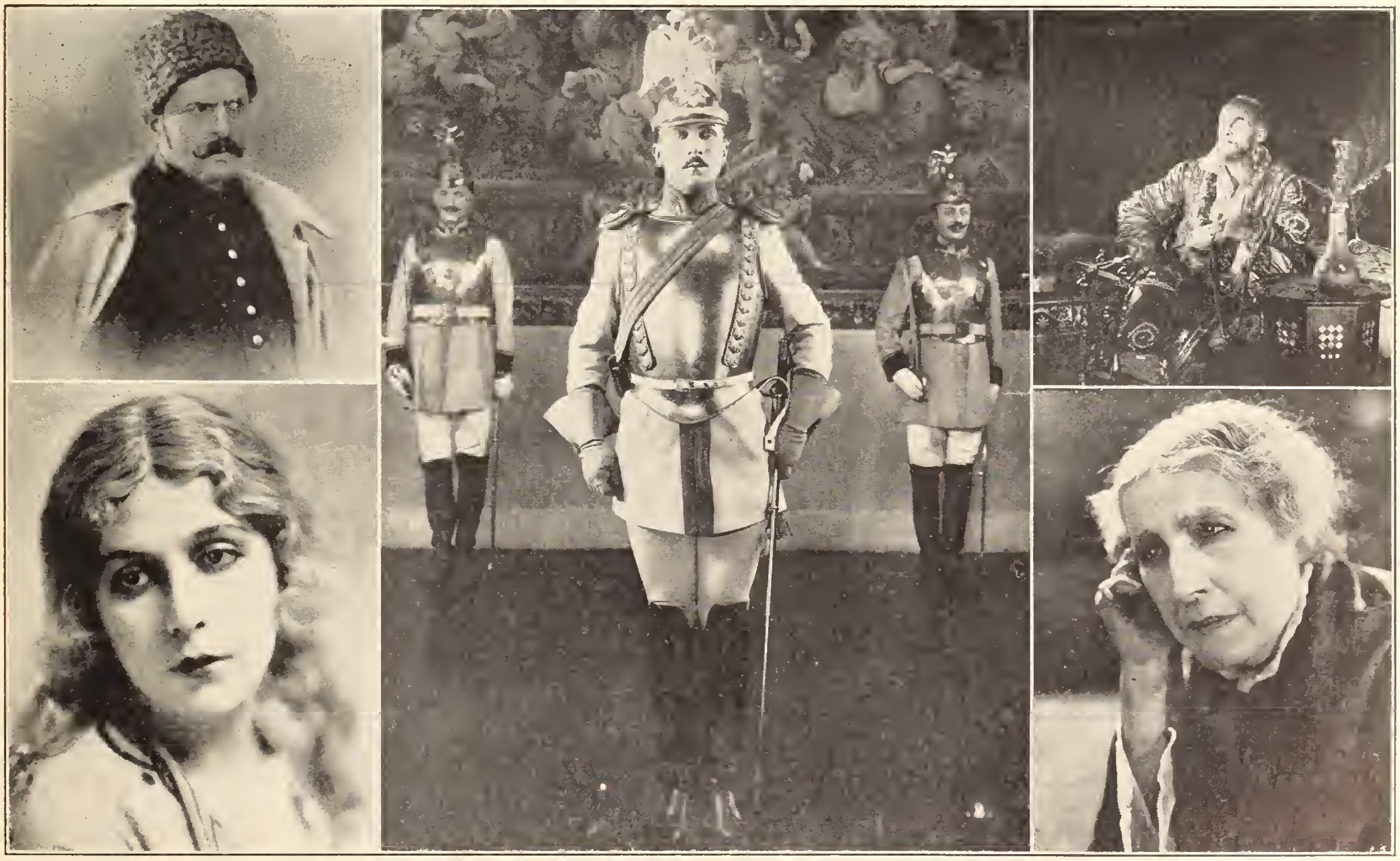
The presentation put on at the Rialto to accompany the picture had as its highlight the music score by Rox Rommell and his orchestra. Rommell is a newcomer to Washington and the East and the critical audience listened with pleasurable anticipation to his careful and well adapted musical background for the film. There were additional presentation features, including a Russian baritone and a Bacchanalian dance by the Pemberton dancers.

Following the official premiere, "Michael Strogoff" continues in the Rialto for an extended run.

Universal officials point with pride to the exceptional list of prominent persons who made up the audience at the American premiere of "Michael Strogoff." Included in the list are U. S. Cabinet members, other high Government officials, Army and Navy heads, ambassadors, ministers and plenipotentiaries from almost every country on the globe, as well as hundreds of others from the ranks of Washington society columns and more than 300 members of the National Press Club, the high-powered newspaper men who "cover" Washington, from papers all over the world.

Here is a partial list of the notables attending:

Mrs. Frank B. Kellogg, wife of Secretary of State, and party; Frank White, Treasurer of United States, and party; Brig. Gen. Lutz Wahl, Ass't to Adjutant General, and party; General Wm. J. Snow, Chief of Field Artillery, and party; Maj. Gen. Malin Craig, Chief of Cavalry, and party; Gen. Campbell King, Ass't. Chief of Staff, and party; Maj. Gen. M. M. Patrick, Chief of Air Service, and party; Major Richard Moore, Ass't. Chief Engineer, and party; Maj. Gen. Henzie W. Walker, Chief of Finance, and party; Maj. Gen. C. McK. Salzman, Chief Signal Officer, and party; Maj. Gen. John Lejuene, Commandant of Marines, and party; General James B. Frechet (Mrs.), Ass't. Chief of Air Service, and party; Maj. Gen. McIntyre, Ch. of Bureau of Insular Affairs, and party; Rear Adm. Claude C. Bloch, Ch. of Bureau of Ordnance, and party; Rear Adm. L. E. Gregory, Ch. of Bureau of Civil Engrs., and party; Rear Adm. W. B. Shoemaker, Ch. of Bureau of Navigation, and party; Admiral E. W. Ederle, Ch. of Naval Operations, and party; Capt. E. L. Bennett, Bureau of Engrs., and party; Capt. Ridley McLean, Communication Division, and party; Rear Adm. Theo. J. Senn, Ass't. Ch. Naval Operations, and party; Capt. J. O.



Principal players in "Michael Strogoff," the Universal Film de France production being distributed here by Universal and which opened last week in Washington for its American premiere. In the centre is Ivan Moskine as Michael Strogoff, the courier of the Czar; in the upper left, Ivan Ogaroff, played by Chakatouny; upper right, the Grand Khan, played by Defas; lower left, Nathalie Kovanko as Nadia; lower right, Jeanne Brindeau as Michael's mother.

Richardson, Ass't. Bureau of Ordnance, and party; John B. May, Jr., Sec'y to Sec'y Wilbur, and party; Count de Sertiges, Ch. d'Affaires, France, and party; Faik Konitza, Minister Albania, and party; Madame Edgar Precknik, Austria, and party; Raoul Tilmont, Ch. d'Affaires Belgium, and party; Baron van der Elst, Secretary Belgium, and party; Theo. I. Barra, Secretary Bolivia, and party; H. Bisseroff, Secretary Bulgaria, and party; C. Garfias, Military Att. Chili, and party; S. Cohen, Secretary Chili, and party; Miguel Couchaga, Minister Chili, and party; C. K. Young, Secretary China, and party; Ping Doo Pih, Attache China, and party; Yu Kwei Yung, Attache China, and party; Alfredo Lozano, Attache Columbia, and party; Enrique Olaya, Minister Columbia, and party; Guillermo E. Gonzales, Secretary Costa Rica, and party; R. Alfonso, Mil. Att. Cuba, and party; Gonzal Guell, Secretary Cuba, and party; C. de Quesada, Secretary Cuba, and party; Jose A. Sera, Attache Cuba, and party; Capt. E. A. Prieto, Mil. Attache Cuba, and party; Jose Baron, Secretary Cuba, and party; Dr. Fisa, Secretary Czecho., and party; Zd. Fierlinger, Minister Czecho., and party; Zaroslav Lipa, Counsellor Czecho., and party; A. Marales, Minister Dom. Republic, and party; Carlos Mantilla, Attache Ecuador, and party; J. Barberis, Ch. d'Affaires Ecuador, and party; Ismail Kamil Bey, Ch. d'Affaires Egypt, and party; Dr. F. M. Mousa, Secretary Egypt, and party; Ahmed El-Eissy Effendi, Secretary Egypt, and party; Bruno Kivikoski, Ch. d'Affaires Finland, and party; Herr Schlimpert, Secretary Germany, and party; E. V. Selzam, Secretary Germany, and party; H. G. Chilton, Ch. d'Affaires Gr. Britain, and party; C. Diamantopoulos, Secretary Greece, and party; Francisco S. Latour, Minister Guatemala, and party; H. Price, Minister Haiti, and party; Carlos Izaguirre, Secretary Honduras, and party; John Pelenyi, Counsellor Hungary, and party; T. Smiddy, Minister Irish Free State, and party, Vincenzo di Girolamo, Chancellor Italy, and party; D. B. Villanova, Chancellor Italy, and party; Albert Lais, Naval Attache Italy, and party; K. Makita, Naval Attache Japan, and party; C. Yamanoto, Naval Attache Japan, and party; Charles L. Seya, Minister Latvia, and party; H. Rabinavius, Secretary Lithuania, and party; Antonio Castro-Leal, Counsellor Mexico, and party; H. Van Aschanwyck, Ch. d'Affaires Netherlands, and party; Francisco Renasco, Counsellor Nicaragua, and party; A. Lundh, Counsellor Norwegian, and party; R. Alford, Minister Panama, and party; Juan V. Ramirez, Ch. d'Affaires Paraguay, and party; Abdullah Entezam, Secretary Persia, and party; F. Noury, Ch. d'Affaires Persia, and party; Santiago Bedova, Secretary Peru, and party; Gladys Ciechanowski, wife of Minister Poland, and party; Badu T. Djuvera, Ch. d'Affaires, Roumania, and party; Roberto Melendez, Attache Salvador, and party; Hector David Castro, Ch. d'Affaires Salvador, and party; Dr. Ante T. Pavichich, Minister, Servians, Croates, and Slovenes, and party; Phya Nides Virajakich, Secretary Siam, and party; Mariano Amaedo, Secretary Spain, and party; Major V. Casajus, Mil. Attache Spain, and party; Adolfo de Salah, Royal Spanish Navy, Spain, and party; W. Bostrom, Minister Sweden, and party; Marc Peter, Minister Swiss, and party; Carlos F. Grisanti, Minister Venezuela, and party; W. S. Shelby, Metropolitan Police, and party; Major Paul Sullivan, Metropolitan Police, and party; Baroness von Loewenseld (Miss Benter); Dr. W. M. Mann, Director of Zoological Park, and party; Judge C. S. Hatfield, U. S. Court of Customs Appeals, and party; Gov. and Mrs. Richard Yates, Illinois, and party.

The American premiere was also attended by a large group of Universal home office executives and trade paper editors from New York.

Included in the party which made the trip to Washington were Arthur James, editor of "Motion Pictures Today," and Mrs. James; J. S. Spargo, New York editor of the "Exhibitors Herald"; L. C. Moen, news editor of the "Motion Picture News"; Charles Hastings, associate editor of the "Moving Picture World"; and James Cron, advertising manager of the "Daily Review."

From the Universal home office were Lou B. Metzger, general sales manager, and Mrs. Metzger; Joe Weil, director of exploitation, J. A. Carrier, Manager of Theatres; Earl Kramer, sales director; Joe Freidman, general manager of the Big "U" exchange; Sydney Singerman, program manager; Sam Sedran, purchasing agent; and Henry Clay Bate, assistant publicity director. Among the special Universal men on the ground were W. L. Doudlah, manager of the Rialto; Corbin Shield, publicity manager of the theatre; and two members of Universal's exploitation field staff, Bob Wood of Philadelphia, and Charles Loewenberg of Cincinnati.

The New York party left New York at noon Friday, arriving in Washington in time for dinner before the opening. Headquarters were established at the Washington Hotel. The return was made Saturday morning.

German Conditions Improve Steadily

Berlin Correspondent of NEWS Sees Changing Attitude Toward American Films Through High Quality Product

By Heinrich Fraenkel

Berlin Correspondent, M. P. NEWS

SOME months ago, in order to give the American trade a true statement of the situation, I had to write a gloomy article about strong antagonism against American pictures in many Central European countries, especially, however, in Germany.

I had to write that the American producers were up against an unusually difficult proposition in this country, mostly due to some very unfortunate "anti" publicity in important newspapers as well as to bad editing of many American pictures, even the very important ones.

This rather dangerous crisis for the American film can be said to have reached its climax about half a year ago, when one of the finest and most artistic American productions (one specially suitable for the mentality of the German public) was hissed down in a leading German theatre to such an extent that the screening had to be interrupted and the admission fees returned to the audience; all this having been mainly due to an atmosphere created by some silly newspaper articles as well as by atrociously bad editing of that particular picture. I am glad to say that in the meantime the position entirely changed and that the general chances of American production have considerably improved. It is a most important fact that the atmosphere has been cleared and more or less cleaned of the very harmful anti-American publicity which, at a certain time, seemed to become the pet subject for some not at all unimportant journalists and newspapers.

Very much of this improvement is due to the sheer merit and to the corresponding success of some big American features which have been released lately, the value of which has done a lot to restore the confidence of the German public in the quality, and of the German exhibitor in the box office value, of American productions.

In this respect I would specially mention "Ben-Hur," which is now coming into the third month of an indefinite run which is an uninterrupted succession of crowded houses and enthusiastic audiences. Very much the same holds good for "La Boheme," which, for many weeks now has been playing to capacity in the Gloria Palast, one of the biggest and most fashionable of the Berlin theatres. "The King on Mainstreet," "The Volga Boatman," "His Secretary," "Mike," "Robin Hood," "The Freshman" are other American pictures which have scored extraordinary success, and just now "Old Clothes" has come out to add to this list.

It is, of course, not only the sheer merit of those outstanding productions but also the special care which has been given to their editing and exploitation which has done so much to restore and strengthen the whole of American productions on this market.

What About the Contingent?

There has been a lot of talk recently in German trade circles regarding a prospective tightening of the Contingent quota. Some German producers have been clamoring for a 2:1 quota instead of the 1:1 system being in force at present. I do not think, however, that those tendencies will be successful in the long run and, as a matter of fact, there has just been a meeting of one of the Berlin groups of the German distributers' association, voting about the pros and cons of the 2:1 quota, which has had a narrow defeat, having collected 5 votes as against the 6 of the present 1:1 system.

The main reason why the 2:1 system should not and could not be accepted now is that it is more or less impracticable at present. German production may be strong enough to supply the 50 per cent of the market's demand provided for by the present import situation. I do not think, however, that production could get such an upward trend in the near future as to be able to supply the market's demands if the quota of German to foreign films should have to be 2:1. That's why all this talk seems to be much ado about nothing.

Alfred Weiss New Head of Red Seal and Inkwell

CONTROL of Red Seal Pictures and Out of the Inkwell Corporation changed hands this week and also served to bring back actively into the motion picture industry Alfred Weiss, the new president of Red Seal and Inkwell. $218,000.00 of the liabilities was paid by Mr. Weiss, who also furnished ample working capital to carry out the release schedule in addition to certain contemplated innovations in the future. The new organization has elected Max Fleischer vice-president of both corporations, placing him in charge of production.

Mr. Weiss operated his own exchange under a patents company license during the days of the General Film Company and was one of the originators of the Triangle Film Corporation. At one time he was vice-president of the original Goldwyn Distributing Corporation and continued in that position for a number of years until it became necessary for him to dispose of his Goldwyn holdings because of his outside interests. Today he is president of Agfa Raw Film Corporation and the American Multi Color Corporation.

Philadelphia Film Board of Trade Frames New By-laws

Revised by-laws and the new constitution of the Film Board of Trade of Philadelphia were opposed at the board's last regular meeting. Under the new code no officer of the board can succeed himself. Under the old regulations Oscar Neufeld had served for five successive years. Further provision has been made for the elimination of a nominating committee. Nominations are now made from the floor at the meeting preceding the annual election. All committees now serve three months instead of a year, with the exception of the arbitration committee, which serves for two months. Members can be removed from office only through a two-thirds vote of the entire membership.

Harry M. Schwalbe, who was the principal stockholder in the Electric Theatre Supply Company, has been made an honorary member of the Board of Trade, the first Philadelphia picture man to be so honored. Mr. Schwalbe was formerly secretary of First National.

Jason Robards Wins Starring Warner Bros. Contract

A long term contract whereby he will be featured in forthcoming Warner productions is Jason Robards' reward for his portrayal opposite Dolores Costello in "The Third Degree," was a declaration made during the week by Jack L. Warner, head of the Warner Coast production forces. The final scenes of "The Third Degree" were shot during the week under the direction of Michael Curtiz, European director under contract with Warner Bros.

Barbara Worth with Reginald Denny in "Slow Down"

In accordance with Universal's policy of elevating rising young players to important roles, Barbara Worth will portray the feminine lead opposite Reginald Denny in "Slow Down."

Pathe Financial Statement Shows Net Income of $476,097 for Six Months

GROSS sales of $9,408,828.21 yielding net income of $476,096.99 are reported by Pathe and subsidiaries for the 28 weeks ended July 10. This is equivalent, after deducting dividends paid on the preferred stock, to $2.22 a share on the 198,649 shares of combined Class A and Class B stock outstanding July 10.

The consolidated balance sheet, as announced here this week, for that period shows current assets of $6,463,130.34, which includes cash on hand and in banks, notes receivable, accounts receivable, advances to outside producers and inventories of negative, positives, raw film and supplies; against this are current liabilities of $672,915.07, including participation and royalties owing to outside producers, accounts payable and accrued expenses, provision for 1926 Federal taxes, accrued bond interest and payable dividends.

The surplus as per balance sheet in the consolidated profit and loss account for that period, is $3,645,644.85.

F. & R.-Saxe Considering Deal

Logical Move for Companies But Merger is Not Concluded, Declares Cubberley

ALTHOUGH he denied that any deal has been closed relative to the merger of Northwest Theatres (Finkelstein and Ruben), Minneapolis, and the Saxe Enterprises, Milwaukee, J. F. Cubberley, contact executive for F. & R., admitted that the deal was in the negotiatory stage but it is not near culmination because of several features which are keeping the principals from reaching accord.

"Such a merger is quite possible and is a logical development in the Minneapolis and Milwaukee territory," said Mr. Cubberley, who is in New York on a brief visit.

A pooling of interests by the Saxe Enterprises and Finkelstein and Ruben would prove one of the most important theatre mergers consummated in the industry. F. & R. operates in Minnesota, Wisconsin, North and South Dakota, virtually dominating its field, with competition in but few of the cities in the four states; the chain comprises 121 houses.

The Saxe interests have about forty theatres in Wisconsin exclusively. The building and acquisition programs of Universal and the Fisher circuit, Saxe opposition, is believd to be a factor in the launching of negotiations for the proposed merging of interests.

Saxe has opposition in Milwaukee where Universal operates the Alhambra and a circuit of suburban houses. At Kenosha, Universal is building in opposition. Saxe is invading Madison, a Fisher stronghold, and a Fisher house has been announced for Berlin. The two firms are in opposition at Fond Du Lac.

The overseated condition of the two territories in which the companies operate has caused F. & R. to close houses in an effort to alleviate the situation. The firm virtually has completed its building program for the year, with a house at Minot next week.

In the event that the proposed pooling of interests falls through, Cubberley may sponsor a buying and operating arrangement, with the firms acting jointly although retaining their holdings in their respective companies.

For the last seven years, Cubberley has been in charge of F. & R.'s expansion program. Since the time when the firm controlled but 20 houses, he has been in charge of purchasing and building houses, in addition to directing operation of the firm's theatres located outside the Twin Cities. He also directs the company's film distributing activities in the Educational and F. & R. exchanges at Minneapolis.

Ernst Lubitsch to Direct "Old Heidelberg"

ERNST LUBITSCH will direct "Old Heidelberg," starring Ramon Novarro, under the contract recently taken over by the Metro-Goldwyn-Mayer. This romantic tale of German university life is an original story by Meyer Foster. Albert Hubert, foreign costume designer, arrived on the coast last Sunday and has already begun a preliminary study of the elaborate dress requirements for the new picture. Other pre-camera work on the film also starts at once. Actual shooting on the film will be started before the end of the year.

Ramon Novarro

The name of John Robertson was associated for a time with "Old Heidelberg" by M-G-M. The decision to give the story to Lubitsch came when Robertson made definite plans for another production following "Annie Laurie."

Acquires Ten More Theatres

Great States Company Signs Eight Peoria Houses; Two in Other Towns

IMPORTANT theatre transactions were announced this week by President Jules J. Rubens of the Great States Theatres, who reports that his company has secured a financial interest and has taken over the management of eight Peoria houses, an additional theatre at Kankakee and one in Quincy, Illinois. The Peoria theatres, include the Palace, Madison, Majestic, Orpheum, Hippodrome, Apollo, Duchess and Lyceum, all of which were managed by the Theatres Operating Company of Peoria.

Dr. George Michell, who had been the head of this corporation, retains a substantial interest in the reorganized operating company, but will retire to the office of first vice-president. H. L. Stern, president of Balaban & Katz, will become president of the new company and Jules J. Rubens, second vice-president and general manager. Henry Stiekelmeyer has been appointed resident general manager of the Peoria Theatres, which represent a valuation of over one million dollars.

It is the intention of the Great States Theatre to make extensive improvements in some of the Peoria houses at an early date, and according to President Rubens, a large new theatre may be erected in Peoria. In Kankakee, the Great States already control the La Petite, Majestic and Rialto Theatres, so that with their new acquisition, the Luna, they have four houses. In Quincy, where they have just taken over the Belasco, they already control the Orpheum, Washington and Empire Theatres.

In and Out of Town

W. A. V. MACK, Mid-Western division sales manager of Pathe is on a tour of the branch exchanges in Detroit, Chicago, Milwaukee, Minneapolis, Des Moines and Omaha. He is holding sales conferences in each exchange he visits besides paying personal visits to exhibitors. He is expected back in New York on the 20th of this month.

CARROLL S. TROWBRIDGE, general representative for the Christie Bros., has taken the road in the interests of "The Nervous Wreck," the latest Christie feature comedy. He will be gone for five weeks, going first to Dallas, Tex., where he will attend the convention of theatre owners there. He will take in Oklahoma City, Kansas City, St. Louis, Chicago, Cleveland and other points.

EDWARD A. GOLDEN, president of Golden Distributing Corporation, of Boston and New Haven, which distributes Chadwick pictures in New England, returned to Boston after a week in New York where he conferred with Chadwick executives.

CHARLES REED JONES, director of advertising and publicity for Chadwick Pictures Corporation, spent last week end in Philadelphia consulting with Louis Berman, president of Independent Film Corporation, distributors of the Chadwick First Division product in the Philadelphia territory. Berman and Jones completed arrangements for extensive exploitation in first-run cities like Baltimore, Washington and Philadelphia on "April Fool" and "Sunshine of Paradise Alley," both Chadwick releases.

HERB FOGEL, producer of The Film Reporter, a newsreel distributed by Red Seal, has gone to the Coast for the purpose of opening a new Western branch. He will probably be gone for a month or so.

AL LICHTMAN, newly appointed general manager of distribution for United Artists, returned to New York this week after a seven weeks' swing through the West.

HARRY DUTTON, of Chicago, president of National Theatres Supply Co., is expected to arrive in New York City this week, where he will confer with his associates.

L. POLLOCK, sales manager of the American Silversheet Company, of St. Louis, Mo., spent several days last week in New York in the interest of distribution.

Studio Publicity Directors Form Committee

Pete Smith, president of the Western Motion Picture Advertisers, has announced the appointment of a studio publicity directors' committee. Barrett C. Kiesling, general publicity director for Producers' Distributing Corporation, is credited as the author of the movement and has been named chairman of the committee. Mr. Smith declares that the purpose of the committee, which includes all directors of the studio publicity departments, is, first, to create a standard for all studio contact either with the press or the public; second, to protect legitimate news correspondents and advertising agents by investigating the claims of strangers; third, to establish greater general efficiency in each department by exchange of ideas for the improvement of routine and management; fourth, to act as one unit in matters affecting the publicity of the producers as a whole.

The members of the committee include, besides Mr. Smith for Metro-Goldwyn-Mayer and Mr. Kiesling for the De Mille and Metropolitan studios, Arch Reeve, West Coast director of publicity for Paramount; Hal Wallis, Warner Brothers; Tom Reed, Universal; Robert Yost, Fox; Arthur Hagerman, Hal Roach; Harry Brand, Joseph Schenck; Mark Larkin and George Thomas, Pickford-Fairbanks; Pat Dowling, Christie; George Landy, First National.

Pete Smith, publicity director for Metro-Goldwyn-Mayer, and Barret C. Keisling, publicity director for Cecil B. De Mille studio

Midstate Chain Theatres, Inc. Incorporate in Illinois

Midstate Theatres, Inc., with general offices located in Fairbury, Illinois, has finished a reorganization and recapitalization. The old corporation has been dissolved and all assets and liabilities are taken over by the new corporation, Midstate Chain Theatres, Inc. The general offices will remain in Fairbury and a buying and booking office is proposed for Chicago in the near future. The new company will continue to operate the theatres of the old corporation in the same manner as in the past and the board of directors are proposing improvements on the houses now in operation. By the summer of 1927 the corporation expects to control theatres in Southern and Northern Illinois. A number of Central Illinois theatres are under option and the corporation plans to build in some of the larger cities.

The officers are president, Elmer B. Ramsey, vice-president, William E. Kenyon, secretary, Harry H. Foster, treasurer, Edward E. Alger. On the board of directors are: William E. Kenyon, Elmer B. Ramsey, Heil J. Ramsey, Delvy T. Walton, Edward E. Alger. The law firm of Taylor, Miller, Dickinson and Smith, Chicago, has been retained as legal counsel.

Two Missouri Theatre Men Successful in Elections

The official returns of the elections held in St. Louis, Mo., on Tuesday, November 2, showed that Joseph Mogler, Republican, defeated his Democratic opponent 29,364 votes to 20,083, while in the Fourth District for member of the House of Representatives, L. C. Hehl paced the field of four candidates on each ticket with a total vote of 28,687. Hehl carried his Republican running mates to victory with him.

Joseph Mogler owns the Mogler, Bremen and Excello theatres in North St. Louis and for many years has been president of the St. Louis Motion Picture Exhibitors League, and has also served as vice-president of the national organization. Hehl has managed several of the more prominent of the South St. Louis theatres and is secretary of the Motion Picture Theatre Owners.

Opera House, Connellsville, Destroyed by Fire

On the morning of November 10th, the Opera House building, three-story frame structure in Connellsville, Pa., which had recently been remodeled to provide room for stores and apartments, was destroyed by flames after a battle of four hours. Fire companies from Connellsville, South Connellsville, Scotdale and Uniontown were called out. Robert Freed, who occupied an apartment in an upper floor, was overcome by smoke and died later at a hospital. The estimated loss, including that of the proprietors of several stores, was $100,000.

"Barbara Worth" Premiere at N. Y. Strand, Nov. 27

"The Winning of Barbara Worth," the Henry King directed vehicle for Vilma Banky and Ronald Colman, which Samuel Goldwyn produced for United Artists release, is to have its New York premiere at the Mark Strand on Sunday, November 27.

The production had its world premiere at the Forum in Los Angeles and is now in its fifth week there.

Ralph Ruffner, Vancouver Exhibitor, Dies

DEATH stalked into the home of a famous exhibitor at Vancouver, B.C., with tragic swiftness on November 12, when at the conclusion of a joyful birthday party for his child, Ralph Ruffner fell dead without warning.

Ralph Ruffner

Such was the end of a man widely known since 1921 as the manager of the Capitol Theatre at Vancouver, one of the leading theatres of the Famous Players chain in Canada. Mr. Ruffner, who was 41 years of age, had apparently been in excellent health and had entered with enthusiasm into the celebration for his two-year-old boy, but after the farewell of the last guest he suddenly toppled over.

Mr. Ruffner was born in Denver, Colo., and proceeded to Winnipeg, Manitoba, some years ago where he became outstanding as a theatre manager. He went to Vancouver in 1921 to become manager of the big theatre there. He had shown marked ability in arranging special presentations.

Tacoma Theatre Managers Assoc. Elect Officers

The Theatre Owners' and Managers' Association of Tacoma, Washington, recently elected new officers for the year, as follows: H. M. S. Kendrick, local manager of Pantages Theatre, as president; H. R. Bury, vice-president; J. Robert McKinnell, secretary and W. S. McNeish, treasurer.

The Tacoma Theatre Owners' and Managers' Association is a hundred per cent organization, as it represents every house in that city. All of the theatres display prominently a blue and gold plate and the slogan of the organization is "Boosting Tacoma Three Hundred and Sixty-five Days a Year." The association has its own cameramen covering local events exclusively and is probably unique in this respect. The five first-run houses defray the expense and later supply subjects to the neighborhood houses without charge.

Four Players Get Five Year F. B. O. Contracts

IT was some weeks ago that Edwin King, vice-president of F. B. O., in charge of production, stated in an interview that youth would have its chance in F. B. O. productions. Before ten days had elapsed four young players had been signed to five year contracts by Mr. King.

The four are Helen Foster, Danny O'Shea, Thelma Hill and Betty Caldwell. The last three have been assigned to "The Wisecrackers," the Witwer series directed by Caryl Fleming. Miss Foster was cast for a prominent part in "When a Dog Loves," starring Ranger, the canine star, and directed by J. P. MacGowan, she is appearing opposite George O'Hara in "California or Bust." Betty Caldwell and Danny O'Shea are both in "Her Father Said No."

Russian Government to Produce Raw Stock on Big Scale, Berlin Hears

By HEINRICH FRAENKEL

(Berlin Correspondent, M. P. News)

BERLIN, November 10.—According to a reliable Moscow source, The Russian Government intends to start the production of raw film stock on a big scale. It expects to start a factory in Schlusselberg, a small town near Leningrad.

At the beginning, the output would average 70,000,000 to 90,000,000 feet, which would be enough to cover the entire demands of the Russian market. The Soviet Government will finance this organization to the extent of 5,700,000 Goldrubels to start with (about $3,000,000).

Agfa is supposed to have had a strong share in the initial negotiations preceding the new venture; they could not come to terms, however, and so negotiations were definitely stopped, and shortly afterwards the Soviet Government launched its enterprise independently.

Jensen-Von Herberg Again in Exhibition Field

The firm of Jensen-Von Herberg, former owners and directors of the circuit of forty theatres in the Pacific Northwest states now in the hands of Pacific Northwest Theatres, Inc., is again in the exhibition field in the same territory, though on a smaller seal.

A Seattle report last week indicated that the Von Herberg interests have purchased the Empress and the Majestic, two second-run houses in Ballard, a suburb of Seattle, from Mr. and Mrs. Don Geddes. The latter is expected to remain in charge of the houses until the first of the year, pending the completion of a third theatre in the Ballard Eagles' Lodge Building, also included in the sale. The three houses will then go under the Jensen-Von Herberg management in what is reported to be the beginning of a chain of suburban houses in Washington and Oregon.

Will Invoke Copyright Laws Against "Bicycler"

Federal copyright laws are to be invoked by the Minneapolis Film Board of Trade against an exhibitor who has been showing pictures which he has not contracted for. It is hoped that a precedent will be set in Federal court which will act as a dampening influence on whatever exhibitors are now engaged in the "bicycling" of films. A number of companies have secured evidence against the accused exhibitor, and if justice is obtained, there will undoubtedly be a curtailment of this dishonest practice in this region. Several cases now before the film board of trade will undoubtedly find their way to the federal court in case a conviction is obtained in the present instance.

Missouri Governor Seeks to Revive Tax Proposal

Sam A. Baker, former school teacher and now governor of Missouri, has announced his intention of again asking the Missouri General Assembly to revive his proposal for a permanent educational fund by placing a special direct tax on amusement admissions, tobacco and all minerals mined in the state. He has estimated that his plan will net from $7,000,000 to $8,000,000 annually for education.

It is doubtful whether the bill will pass the legislature when they convene in Jefferson City in January. Should it get by the general assembly it will be referred to the people for a state-wide vote. It is favored by a few school and college teachers and the like but the voters generally are opposed to the plan as was revealed by a canvass of the state.

British Gov't May Offer Producer Pecuniary Aid

"GOVERNMENT subsidy of British motion picture producers is almost a certainty," declared Simon Rowson, head of Ideal Films, Ltd., one of the foremost distributors of motion pictures in Europe who has been in Los Angeles for a few days. He spent several hours with William R. Fraser, general manager of Harold Lloyd Corporation, discussing the foreign film situation, and also visited Lloyd at the Lasky Ranch. Rowson informed Lloyd that "For Heaven's Sake" has been one of the biggest sensations of the London motion picture season, playing to more than 100,000 persons in three weeks at the Plaza Theatre.

"We feel," Mr. Rowson said, "the government will eventually subsidize the production of British films. In other words, if we have $100,000 with which to produce a picture, I think we soon shall be able to borrow an equal amount from the government at a nominal interest. Until we have sufficient financial support we naturally cannot expect to compete generally with American pictures in quality and appeal."

Raymond Griffith Will Make Next Film in East

In compliance with the request of William Le Baron, associate producer at the Long Island studio, B. P. Schulberg, Paramount West Coast executive, is sending Raymond Griffith East to make his next picture, "The Winning Spirit," by Alfred Savoir, French dramatist, who was recently placed under contract by Famous Players-Lasky.

Frank Tuttle will direct the picture. Griffith will leave Hollywood about December 1 and production on "The Winning Spirit" is scheduled to begin about December 15.

Production on Griffith's previously announced picture, "The Waiter From the Ritz," has been postponed until after the comedian returns from the East.

Columbia and Artclass in Distribution Arrangement

Contracts were signed this week by Jack Cohn, treasurer of and acting for Columbia Pictures, and Louis Weiss, representing Artclass Pictures, whereby Columbia will distribute in the Middle West four series of Artclass feature Westerns. The territories involved are Michigan, Iowa and Nebraska and the Columbia exchanges in Detroit, Des Moines and Omaha will handle eight Westerns featuring Buffalo Bill, Jr., eight starring Buddy Roosevelt, eight with Wally Wales in the principal role, and four presenting Leo Maloney. The first three named series were produced by Lester Scott, Jr.

Buck Jones Begins Own Story, "The War Horse"

Some months ago while touring the battlefields of France with his wife, Buck Jones, cowboy star of Fox Films, conceived the idea of a picture paying tribute to the equine heroes of the late war. The star collaborated with Lambert Hillyer, also the scenarist and director, on the story which is called "The War Horse." The photoplay has just been started by Jones and it is entirely probable that this picture bears for him a greater appeal than any of the great many he has made. Appearing with him are Silver Buck, his horse, Lola Todd, Lloyd Whitlock, Stanley Traynor and Yola D'Avril.

Grant Withers Opposite Vio'a Dana in "Homestruck"

Grant Withers of the F.B.O. stock company, who has for the past couple of years been cast in heavy roles, is to be rewarded with his first "heroic" part. He will work opposite Viola Dana in "Homestruck," her next feature for F.B.O., which will be made from an original story by Peter Milne under the direction of Ralph Ince.

Nat Levine Will Distribute "The Fighting Failure"

"The Fighting Failure," an E. G. Boyle production which has in its cast Cullen Landis, Peggy Montgomery, Lucy Beaumont, Sidney Franklin and Ernest Hilliard, will be sold on the State Right market by Nat Levine.

Nat'l Preview Day Starts Off Christie Week

A NATIONAL preview day for their latest feature comedy, "The Nervous Wreck," was inaugurated last week by the Christie Brothers to start off the present week —Christie week, a celebration of the completion of fifteen years of comedy production in Hollywood.

The celebration has already been heralded in a nation-wide manner due to the cross-country tour of Pat Dowling in "Doodle Bug," his Citroen car. Last Saturday was the date set for the national preview day. In every city where a Producers Distributing Corporation exchange is located the feature length comedy was shown to an invited audience which was composed of exhibitors, representatives of the clergy, teachers and their pupils of highest standing and Sunday School teachers with pupils boasting the best attendance records.

Thirty of these invited audiences saw "The Nervous Wreck."

Warner Bros. Raise Howard Bretherton to Directorship

Howard Bretherton, film editor for Warner Bros. for the past three years, who has during his thirteen years in the film industry, been at various times assistant director, prop man, cutter and editor, will try his hand as a director when he takes up the megaphone for the first time on "Hills of Kentucky," his first assignment on his recently signed directorial contract with Warner Bros. Harry Hoyt has also entered upon a new long term contract with Warner Bros., which is said to cover a period of years. His first job will be "Bitter Apples," featuring Monte Blue, who will begin work on it as soon as he finishes "Wolf's Clothing," now nearing completion.

Dorothy Sebastian Has Role in "The Demi-Bride"

Dorothy Sebastian, who has just completed a character role in the John Gilbert starring vehicle, "The Day of Souls," has been assigned the role of Denise in Norma Shearer's new starring vehicle, "The Demi-Bride."

Other additions made last week to the cast of "The Demi-Bride," which is being directed by Robert Z. Leonard, are Lionel Belmore, character actor, and Tenen Holtz, Broadway stage actor—brought West some months ago to make his initial screen appearance in "Upstage."

Lew Cody and Carmel Myers have featured parts.

Carmelita Geraghty Appearing in "Smith's Uncle"

Carmelita Geraghty, now acting in the Mack Sennett "Smith Family" series and who is remembered as one of the Wampas Baby Stars of 1924, plays a semi-featured role in "Smith's Uncle," the latest of the series which has several Christmas sequences and should therefore prove a timely production for December's showings in theatres. According to latest advices from the Coast, Miss Geraghty will be seen opposite Tom Mix in the latter's next Western production.

Schedule of Elbee Pictures Half Completed

With "The Lightning Rider," directed by Jack Noble, in a finished state, Louis Baum, president of Elbee Pictures corporation, states that eight of his company's sixteen productions for the 1926-27 schedule are now completed. Two units have been active on the West Coast under the supervision of W. E. Lackey and Mr. Baum and the entire program is promised for delivery to franchise exchanges by next February.

"The Lightning Rider" has a cast including Johnny Walker, Sylvia Breamer, Burr McIntosh, Mayme Kelso, Lou Archer and Nelson McDowd. The other completed pictures are "Race Wild," featuring Eileen Percy and David Torrence and directed by Oscar Apfel; "The Warning Signal" with Gladys Hulette, Kenneth Mead, Lincoln Steadman and Martha Mattox and directed by Charles Hunt; "Speeding Thru" which was directed by Bertram Bracken and listed in "Youth's Companion" Blue Ribbon List, starring Creighton Hale and Juda King; "Pursued," with Gaston Glass, Stuart Holmes and Gertrude Astor and directed by Del Henderson; "The Pay Off," with Otis Harlan, Robert McKim and Dorothy Drew and also directed by Del Henderson; "Frenzied Flames," directed by Stuart Paton and starring Cullen Landis, Mary Carr and Virginia Browne Faire; "Forest Havoc," another Stuart Paton directed picture featuring Forrest Stanley and Peggy Montgomery.

Choose Support to W. C. Fields in "The Potters"

Important supporting roles in "The Potters," W. C. Fields' next starring picture for Paramount, have been assigned Richard "Skeets" Gallagher, former musical comedy star of Dillingham productions, who made his screen debut in "New York;" Jack Egan, a comedian well known on the Orpheum circuit as a member of the Stanley company, who played a minor part in "Love 'Em and Leave 'Em;" Mary Alden and Ivy Harris, the latter a graduate of the Paramount School. Fred Newmeyer is directing.

Gloria Swanson Adds Rob't. Schable to "Sunya" Cast

Robert Schable, character actor, has been engaged by Gloria Swanson to play an important role in "Sunya," her first United Artist production, which is being filmed in New York. Others in support of Miss Swanson are Flobelle Fairbanks, Anders Randolph, Ian Keith, Andres de Segurola, Raymond Hackett, Hugh Miller and John Miltern. Albert Parker is directing and Hugo Ballin is art director.

Chas. Lane Added to Cast of "The Music Master"

Charles Lane, who appeared with Lois Moran in "Padlocked," is the latest player to be added to the cast of "The Music Master," the David Belasco play that Allan Dwan is directing for Fox Films. The supporting cast includes William Tilden, the tennis player; Helen Chandler, Leo Feodoroff, Armand Cortez, Howard Cull and Marcia Harris.

First National Month Launched

Rowland's Return from Europe Signal for Start of January Sales Campaign

In addition to bringing to this country three foreign players, Richard A. Rowland's return to this country signalized the launching of First National Pictures' annual anniversary drive, known as First National Month. This celebration starts on New Year's Day and lasts through January.

All details have been arranged and preparations made to make this the most successful month in the history of the company. The sales cabinet, headed by Secretary-Treasurer Samuel Spring, are now out in all territories. Ned E. Depinet, sales manager for the South, is on tour of the exchanges in his division, grooming and strengthening the sales force for the drive.

Ned Marin, sales manager for the West and Canada, is now completing a swing over the Western territory which brought him to the West Coast and contiguous divisions. The First National exchanges visited by Mr. Marin impressed him with their activity, due, he explained, to the incentive for salesmanship offered by the K.O. Club, First National's sales honor organization.

A. W. Smith, Jr., reports the Eastern division in his charge working at top speed to make First National Month an outstanding event in the organization's sales history. Mr. Smith and his division are sponsor for the Eastern Division Sales Tournament, an inter-organization sales contest, in which the four territorial divisions will compete for a loving-cup trophy offered by the Eastern exchanges, the accounting to be based on the billings above quota secured by the contenders during First National Month.

In addition to the Eastern Division Trophy, the sales cabinet is offering substantial cash awards to the exchanges turning in billings for First National Month in excess of their quota.

Director of Publicity and Advertising C. F. Chandler and his department have already launched a campaign reaching both exhibitors and the public. A special two-color press-sheet containing many valuable suggestions to showmen anent the successful staging of First National Month, as also newspaper stories for the local publicizing of the film holiday, has been put into the hands of showmen who will observe First National Month. In addition, free accessories, including banners, heralds and trailers are being generally distributed to theatre managers.

National advertising on a large scale in magazines read by the public is lining up the fans for the celebration, it is stated. Exploitation experts at First National's home office and in the field are busy at work arranging newspaper tie-ups, national and local merchandizing cooperative stunts, bally-hoos, contests and other campaign features.

Six F. B. O. Units Now Active

Pressure of Production at Studio Causes Premature Location Trips

With six companies busy on new feature productions for Film Booking Offices at the West Coast F. B. O. studio, it has become necessary for some of the directors to rearrange their schedules so as to provide for location trips until the congestion lifts. Normally there is sufficient space to accommodate these units but it so happened that each is using a great number of extras at this time with resultant scrambling for working room.

The major portion of studio space is being used by the Fred Thomson company filming "Don Mike," a picture of old Spanish California, which Lloyd Ingraham is directing. As usual, Silver King, Thomson's horse, plays a leading role.

The company filming "The Magic Garden" has returned to the studio from a two weeks' location trip. J. Leo Meehan is directing with Margaret Morris and Raymond Keane in the featured roles.

Next to the Thomson set is the David Kirkland unit filming the early sequences of "Uneasy Payments," the latest Alberta Vaughn starring vehicle, with Jack Luden in the male lead. Close to two hundred extras are being used for the present scenes which are concerned with a Charleston exhibition. Charles Boyle is chief cameraman.

On an entire main street of a small town set Phil Rosen is hard at work directing George O'Hara in "California—or Bust," an original story by Byron Morgan. Helen Forster, John Steppling, John Fox, Jr., and Irving Bacon make up O'Hara's supporting cast.

Out on the Mojave Desert the Tom Tyler unit is busy with sequences for "Lightning Lariats," directed by Bob DeLacy with Dorothy Dunbar, Frankie Darro, Ervin Renard, Ruby Blaine and Fred Holmes in the cast.

Ralph Ince is preparing for camera work on Viola Dana's new starring vehicle, "Homestruck," and J. P. McGowan is getting ready to start "Tarzan and the Golden Lion."

The first of the two-reel "The Wisecrackers" series is now in production. This comedy, titled "The Artists' Brawl," has Betty Caldwell, Thelma Hill, Al Cooke and Kit Guard and Danny O'Shea in the cast.

"Kiss in the Taxi" Bebe Daniels' Next Picture

Bebe Daniels' next starring picture for Paramount will be "A Kiss in the Taxi," by Clifford Grey, from the French stage comedy of Parisian life, "The Five O'Clock Man," by Maurice Hennequin and Pierre Veber. Doris Anderson wrote the screen play, her first work since she was signed by Paramount.

Clarence Badger will direct Miss Daniels.

King Baggott To Direct Next Sam Rork Production

King Baggott, assisted by Bob Ross, will start production about December 1 on the next Sam E. Rork production, "The River," an adaptation of Patrick Hasting's play, which will serve as a co-starring vehicle for Lewis Stone and Doris Kenyon. The interiors will be made at the First National studio in Burbank and the location of exteriors on a jungle river is yet to be selected. It is probable that these river scenes will be shot near Mazatlan, Mexico.

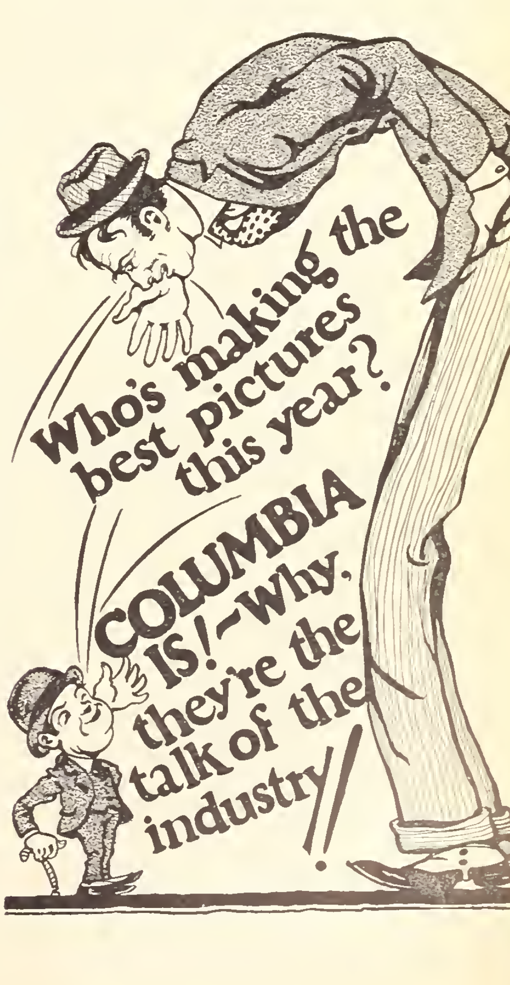
Mr. Rork has also signed Tony Gaudio, well-known cameraman, to a one year contract.

Cranfield & Clarke, Ltd., Opens Canadian Branches

Cranfield & Clarke of Canada, Limited, the new Canadian company for Cranfield & Clarke, Inc., New York, has announced the opening of four Canadian branches for the distribution of its short features and other subjects. The offices are located as follows: Toronto, Ontario, 21 Dundas Street East; Montreal, Quebec, 12 Mayor Street; St. John, N.B., 27 Prince William Street; Winnipeg, Manitoba, 402 Film Building.

Edmund Breese Signed for Dix Paramount Film

Edmund Breese, veteran stage and screen actor, has been signed by Famous Players for a supporting role in a new Richard Dix starring vehicle "Paradise for Two," which Gregory La Cava will direct. Betty Bronson has the feminine lead and Andre Beranger appears in an important role.


Who's making the best pictures this year?
COLUMBIA IS!—Why, they're the talk of the industry!

F. N. Lists Four for December

Barthelmess' "White Black Sheep" Heads Program; Also Rork Picture

THE release of four productions during December by First National Pictures was announced by Richard A. Rowland, who has just returned from a European tour. The list includes "White Black Sheep," Richard Barthelmess' latest picture, "The Blonde Saint," a Sam Rork production, A. L. Rockett's production, "Just Another Blonde" and "Ladies at Play," an Alfred E. Green picture.

Sidney Olcott directed the latest Barthelmess vehicle and the supporting cast includes Patsy Ruth Miller, who has the chief feminine role, Erville Anderson, William H. Tooker, Gino Corrado, Albert Prisco, Sam Appel, Col. G. L. McDonell and Templar Saxe. It is a story of a reckless Englishman who tries to end his life fighting in the foreign service.

Lewis Stone and Doris Kenyon are featured with Mr. Rork's daughter, Ann, in "The Blonde Saint," which Svend Gade directed. The supporting cast includes Gilbert Roland, Cesare Gravina, Malcolm Denny, Albert Conti, Vadim Uraneff, Lillian Langdon and Leo White.

"Just Another Blonde" is the last production made by A. L. Rockett's unit in the East. It is an Alfred A. Santell production featuring Dorothy Mackaill, Jack Mulhall, Louise Brooks and William Collier, Jr.

The final December release is "Ladies at Play," an Alfred E. Green production, made under the supervision of B. P. Fineman. Doris Kenyon, Lloyd Hughes and Louise Fazenda are featured in this screen recital of the efforts of two decorous maiden-ladies to have a "fling" in the big city. Others in the east are Ethel Wales, Hallam Cooley, John Patrick, Virginia Lee Corbin, Philo McCollough and Tom Ricketts.

According to the schedule, these productions will be released as follows: "The Blonde Saint," December 5; "The White Black Sheep," December 12; "Just Another Blonde," December 19; and "Ladies at Play," December 26.

Many M-G-M Films Now in Work

All Players Called to West Coast Studio for Next Assignments

METRO-GOLDWYN-MAYER this week sent out a call to all players under contract to report at the West Coast studio for early assignments; this, in preparation for one of the heaviest production schedules ever undertaken in the history of the company, it is stated.

There is much activity at present on the M-G-M lot: King Vidor is completing an original story having a background of civil life; production on this is scheduled to start soon;—Clarence Brown is preparing to direct Lillian Gish in "The Wind" and Dmitri Buchowetzki will shortly start on "Anna Karenina"—Edward Sedgwick is now directing "Slide, Kelly, Slide" with William Haines in the leading role—Christy Cabanne will direct "Altars of Desire," an Edmund Goulding story, with an all-star cast.

"The Demi-Bride," with Norma Shearer starred, is now in production, with Robert Z. Leonard directing. Byron Morgan is completing an original story which will be directed by Sam Wood under the title "Red, White and Blue." Jackie Coogan, now a M-G-M contract star, will start work shortly on his first picture under the new arrangement.

Other pictures now in the filming stage include "Annie Laurie," starring Lillian Gish, directed by John Robertson; a Spanish romance story, with Alice Terry and Ramon Novarro, as yet untitled; "The Day of Souls," with John Gilbert and Renee Adoree, directed by Tod Browning, and "The Taxi Dancer," which Harry Millarde has just begun. Under-water sequences for "The Mysterious Island" are now being filmed in the Bahamas under the direction of J. E. Williamson.

Columbia Speeding Production

Harry Cohn Superintending Filming of Four Productions at Hollywood

WITH his studio executive staff now built up, Harry Cohn, general manager of production for Columbia Productions, is now superintending the camera work on productions with a view to completing them in time to live up to the schedule of two releases a month.

"Remember," in which Earle Metcalfe and Dorothy Phillips are co-stars, has just been finished under the direction of David Selman. Lola Todd and Lincoln Stedman have prominent parts in the cast. The shooting of "Stolen Pleasures" has been completed, with Phil Rosen as director. The negative is now being shaped by Edward H. Roskam. It is a stellar vehicle for Dorothy Revier, supported by Helene Chadwick, Gayne Whitman, Harlan Tucker and Ramon Ripley.

New productions that are in varying stages of completion are "Wandering Girls," "The Wreck," and two photoplays as yet untitled. One of the latter is a comedy which is being picturized by Frank Strayer. The comedy enlists the fun making abilities of Harry Myers and Helene Chadwick. "The Wreck" stars Shirley Mason, and "Wandering Girls," directed by Ralph Ince, features Dorothy Revier, who is supported by Mildred Harris, Robert Agnew, Armand Kaliz, William Welsh and Eugenie Besserer.

Sax to Hasten Completion of Gotham Program

Immediately after the arrival of Sam Sax in Hollywood on November 15th, the independent producer and distributor publicized his intention of starting three production units simultaneously and of personally supervising all of them until the remainder of the 1926-27 Gotham program is finished. The three units, "Quarantined Rivals," "The Final Extra" and "Flying High," will work independently of each other and may even be located in different studios, so that their individuality might be preserved. In succession will be made "The Woman Who Did Not Care," "The Mountains of Manhattan," "Sinews of Steel," all Gotham pictures, and "One Chance in a Million," "Catch as Catch Can," "The Down Grade" and "When Danger Calls," all William Fairbanks releases. The entire schedule will be completed by January, it is said.

M. P. Dept. of International Newsreel to Move Quarters

The motion picture department of International Newsreel will, on November 27th, take over the entire first floor, mezzanine and basement at 251 West 19th Street in New York City after having spent a dozen years at 266 William Street. The executive, editorial, accounting and other motion picture departments at the William Street address will be moved, but the vaults and the laboratory now at Long Island City will be housed under the one roof at 19th Street. The still department of International Newsreel will remain at the William Street quarters and will be linked with the movie department by half-hourly messenger service.

Colleen Moore's Brother Is Supporting in New Picture

Cleve Moore, Colleen Moore's brother, has a supporting role in the First National star's current production, "Orchids and Ermine," due to the fact that he sought and obtained a role in his sister's picture immediately after his return from Europe. The male lead opposite Miss Moore is played by Jack Mulhall. Additional players in the film are Sam Hardy, Gwen Lee, Jed Prouty and Stanhope Wheatcroft. Alfred Santell handled the picture.

M-G-M Places George Hill Under Long Term Contract

George Hill, director of "Tell It to the Marines," the Lon Chaney starring film which was produced in co-operation with the Government, has been placed under a long-term contract by Metro-Goldwyn-Mayer. Hill is now at work on an original sea story. "Zander the Great" and "The Barrier" are two of his directorial efforts.

Walter Woods Signs Contract With Cecil B. De Mille

Walter Woods, who did the continuity of "Old Ironsides" for Paramount, has signed a contract with Cecil B. De Mille whereby he will supervise productions in addition to adapting stories and writing originals for the screen.

Carewe Starts "Resurrection" On West Coast

The production unit headed by Edwin Carewe, director, who in association with Inspiration Pictures, Inc., is jointly producing Count Leo Tolstoi's "Resurrection" for release by United Artists, is in location at the present time for the second week taking exterior shots on the West Coast. Sets are now being erected on the Inspiration lot, the Tec-Art studio in Hollywood. Wallace Fox is chief assistant to Carewe and Robert Kurrle and Al Green are the principal cameramen. Count Ilya Tolstoi has the role of literary adviser and will also appear in the prologue to the film proper as his father, Count Leo Tolstoi. General M. N. Pleshkoff, late of the Russian Czar's military forces, is the consultant head on all things military. A group of Russian Cossacks will provide the riding episodes.

Marc McDermott, Vera Lewis and Lucy Beaumont are the latest additions to the cast of the forthcoming United Artists' release.

Fitzmaurice to Direct "The Rose of Monterey"

John McCormick, general manager of West Coast production for First National, has announced that George Fitzmaurice's first production for First National would be "The Rose of Monterey," by Minna Smith and Eugenie Woodward, a story of the days when California became one of the United States. Mr. McCormick indicates that the story has been ready for some time and will seemingly be put into work as soon as Director Fitzmauriee completes his present engagement and starts on his two-year contract with First National.

Screen Material Purchased by First National

Stories acquired by First National for production in the near future include "The Princess and the Perjurer," by H. J. Evans, whose pseudonym is Alan Hillgarth; "The Sport of Kings," by Ian Hay Beith, whose pen name is Ian Hay; "The Light of Scarthey," by Edgerton Castle and Agnes Edgerton Castle; "Glitter," by Katherine Brush and "The Coward," by the late Thomas H. Ince.

C. E. Cook Now Associated With K. C. Pathe Branch

C. E. "Doc" Cook, former business manager of the M.P.T.O., Kansas-Missouri, has accepted a position with the Pathe branch in Kansas City. "Doc's" new duties have not yet been definitely outlined, but he probably has a wider acquaintance among exhibitors of Kansas and Missouri than any man in the territory.

"Cabaret" to Be Gilda Gray's Second for Paramount

A story of New York night life bearing the title of "Cabaret" will be Gilda Gray's second picture for Paramount. Production is scheduled to begin on December 20th. Robert Vignola will be the director.

Dates Set for Six Fox Films

Three Novels and Three Plays Used for December and January Pictures

SIX Fox Films productions will be released during December and January, according to an announcement by James R. Grainger, general sales manager; three were adapted from well-known novels and three are picture versions of stage plays.

The first release will be a Tom Mix starring vehicle, "The Canyon of Light," which will be ready on December fifth; Ben Stoloff directed and the supporting cast includes Dorothy Dwan, Barry Norton, Ralph Sipperly and William Walling.

"Bertha, the Sewing Machine Girl," the A. H. Woods stage thriller of bygone years, which has been completely modernized in its picturization, will be released December 19. Madge Bellamy plays the title role and the supporting cast comprises Allan Simpson, Sally Phipps, Paul Nicholson, J. Farrell MacDonald and Arthur Housman. Irving Cummings directed.

"Summer Bachelors," which has received considerable advance publicity through serialization of the story in a number of newspapers throughout the country, will be ready for exhibitors on December 26. Allan Dwan directed the adaptation of Warner Fabian's novel and Madge Bellamy heads the cast with Allan Forrest in the leading male role opposite Miss Bellamy. The production will be launched as a special.

"One Increasing Purpose," the picturization of A. S. M. Hutchinson's novel, will be a January second release. Part of the production was filmed in the original story settings in England under the direction of Harry Beaumont. Interiors are now being completed in the Fox studio in Hollywood. Edmund Lowe has the leading role with Lila Lee in the principal feminine part.

"The Monkey Talks" is well advanced in production under the direction of Raoul Walsh. Jacques Lerner, who created the title role in the stage play, makes his film debut in the screen version. Olive Borden and Don Alvarado have the leads and Malcolm Waite is the "heavy." It is set for release January 9.

The David Belasco play, "The Auctioneer," has also been modernized in filming, which was done under Alfred E. Green's direction. George Sidney plays the title role. It is a January 16 release.

Favors International Units

Rowland States Pictures Should be Made with Players from All Countries

THAT the international stock company plan may be developed as the logical solution of the problem of the distribution of American films abroad and of European films in America is the belief of Richard A. Rowland, general manager of First National Pictures, who recently returned from Europe with three well-known foreign picture people whom he has placed under contract. They are Alexander Korda, Ufa director, Marie Corda, German picture star, and Natalie Barrache. noted Russian actress.

With regard to his ideas on the subject of international films, Mr. Rowland said:

"American producers should from time to time send a company or the nucleus of a company abroad for the making of pictures. In the first place, this will give us a more varied atmosphere and a new background and settings. We should employ European artists as well as American. For example, if we send abroad a male star we could find a feminine leading woman or vice versa. Many of the other artists could be selected from the players in the country in which the picture is being produced. In this way screen personalities would be developed that would be recognized not only in their own country but in America and all over the world.

"The process could be reversed when a European star or company visits this country, and so on until the most popular players of all nations are balanced off in productions of genuine international interest.

"I see no reason why we should not find a leading man in Germany, a leading woman in France, or England, or Italy, or anywhere else, for that matter, and make a picture that will be genuinely international in scope, because it contains personalities liked by the moving picture public of all countries concerned."

DUPE NEGATIVES

Of the finest quality, on special duping stock perfected by Eastman Kodak Co., solely for this purpose. Made by the firm which thoroughly understands its handling through experience gained in three years of continuous use in making millions of feet of the finest dupe negatives ever produced. Why risk printing from original negatives when Dupe Negatives of equal or better quality can be made so cheaply? Dupe Negatives. equalizing wide differences of original printing density, 15c. per foot for first negative, 8c. for additional.

REDUCTION PRINTING

From 35 m/m to 28 m/m and 16 m/m by the pioneers of this industry.

The Pathescope Co. of America, Inc.
35 West 42nd Street, New York

Rin-Tin-Tin's Latest Comes to Exhibitors on Nov. 27th

"While London Sleeps," Rin-Tin-Tin's latest starring picture for Warner Bros. is to be released on November 27th. The dog-star will be seen in a new story, with an entirely new production staff and supporting cast. The two humans heading the supporting cast of "While London Sleeps" are Helene Costello and Walter Merrill. The remaining players are Otto Mattiesen, De Witt Jennings, Carl Stockdale, John Patrick and George Kotsonaros. Walter Morosco wrote and directed the story and Frank Kesson made his first cinematographic effort in photographing it.

Meehan Collecting Players for "The Magic Garden"

J. Leo Meehan, director F.B.O.'s screen version of the Gene Stratton-Porter stories, has just signed Paulette Duval, French stage and screen actress, for a featured role in "The Magic Garden," the last novel to be written by the late authoress and the director's mother-in-law, Mrs. Porter. Margaret Morris has the chief feminine part in the production and she plays opposite Raymond Keane. Others in the supporting cast are William V. Mong, Charles Cleary, Earle McCarthy, Alfred Allen and Casere Gravini, Philippe DeLacy, Joyce Coad and Walter Wilkinson.

"The Yankee Clipper" for Americanization Purposes

"The Yankee Clipper," which Rupert Julian is producing for the De Mille studio, has been chosen by Will Hays as exemplary of his idea of an ideal picturization to be shown in the Americanization of immigrants, which idea Mr. Hays recently evolved for the education in things American for the steerage passengers on incoming liners. That the picture bears directly upon the development of this country and its people and is thus deemed suitable for this service, is one reason for the selection of "The Yankee Clipper" by Mr. Hays.

Columbia Signs Shirley Mason for Lead in "The Wreck"

Shirley Mason, star of "Sweet Rosie O'Grady," a Columbia production, has signed a contract with that company to portray the principal role in "The Wreck," an original story by Dorothy Howe which will be started soon at the Columbia West Coast studio in Hollywood. Harry Cohn, supervisor of production, has selected as the supporting cast for Miss Mason, Malcolm MacGregor, Francis McDonald, James Bradbury, Jr., and Francis Raymond.

Sally O'Neil Heroine in "Slide, Kelly, Slide"

Sally O'Neil, who has been playing an important role in "The Mysterious Island," will play the heroine in "Slide, Kelly, Slide," the colorful baseball story soon to go into production.

Ed. Sedgwick is directing from his own original story. Several ex-stars of the diamond, including Harry Carey and Mike Donlin, have parts in "Slide, Kelly, Slide."

Lloyd's Next Will Have Simultaneous Premieres

HAROLD LLOYD'S forthcoming comedy which is having the final sequences filmed at the Lasky ranch in California, will have its premiere showings simultaneously in all of the principal film centers of the world, if the plans now being made by Paramount come to pass. The comedian is working night and day on the production as it is planned to release the picture early in the new year.

To date Mr. Lloyd has not selected a new leading lady to replace Jobyna Ralston, whose contract expires with this production.

In case of his going abroad on a vacation following the completion of the picture Mr. Lloyd has received assurance of a royal welcome if he visits London from Simon Rowson, head of Ideal Films, Ltd., and one of the foremost film men in Britain, who has just visited Los Angeles. Lloyd was extended a warm invitation from exhibitors and distributors of England to be their guests while in London.

Charles Ray Leading Man for Marie Prevost

Upon his completing a role with Leatrice Joy in "Nobody's Widow," Charles Ray will take the role of leading man opposite Marie Prevost in "Getting Gertie's Garter," her newest Metropolitan picture. E. Mason Hopper and F. McGrew Willis, director and scenarist respectively, have finished the adaptation of the Avery-Hopwood farce and production will be started soon.

J. G. Bachmann Signs Eve Unsell and Frank O'Connor

When "The Aristocrat," the forthcoming Preferred picture, which deals with modern Russia, is placed in production it will have behind it as scenarist and director Eve Unsell and Frank O'Connor, both of whom have contributed to the production of Preferred releases in the past and who were signed this week by J. G. Bachmann to aid in the producing of the Larry Evans story.

Miss Unsell was responsible for the scenarios of "The Plastic Age" and "The Breath of Scandal," while Frank O'Connor directed "Go Straight" and "The Lawful Cheater" and "Free to Love," two Preferred pictures starring Clara Bow.

Tom Forman, Player and Director, Dead

At the present time funeral services are in preparation in Los Angeles for Tom Forman, well known to exhibitors and moving picture fans as a player and director, who died at the home of his parents.

The deceased was to have begun work on "The Wreck," a Columbia picture starring Shirley Mason. He was to have acted in as well as directed the production. It happened, however, that a decision was arrived at to remove him from the cast and assign a new director.

Third Junior Star Reaches Featured Role

Josephine Dunn is the third Paramount junior star to be selected for a featured leading role since graduation early this year. William Le Baron, associate producer, has selected her for the feminine lead in "Love's Greatest Mistake," which Edward Sutherland will direct, from the "Liberty Magazine" story of that name. The other featured stars will be William Powell, Evelyn Brent, James Hall and Frank Morgan.

The other two junior stars who have played leads are Charles Rogers and Mona Palma. The former has a featured role in "Wings," and the latter recently completed work as leading lady opposite Thomas Meighan in "The Canadian."

St. Clair Chooses Cortez as "The Cross-Eyed Captain"

Malcolm St. Clair, who a short time ago made the prediction that within three years Ricardo Cortez would be one of the screen's most successful actors, has given additional proof of his confidence in Cortez' ability by choosing him for the name role in the forthcoming Paramount production, "The Cross Eyed Captain." The actor is now playing a leading role in "New York" under Luther Reed's direction. It is expected that he will finish his present role by November 22nd when Malcolm St. Clair will start "The Cross Eyed Captain" at the Paramount Long Island studio.

Ed Wynne Leaves for Fla. to Start Paramount Film

Ed Wynne left last week for New Port Richey, Fla., where he will begin work on a story for Paramount which he has had in mind for some time and which will mark his first appearance on the screen. Victor Heerman, director, will help in elaborating the details of the story after he has the principal outline in shape. It is expected that he will be ready to begin work at the Long Island studio early in January. Ed Wynne has a long series of stage efforts to his credit, his best known being "The Perfect Fool."

Chadwick Pictures to Start "Driven From Home"

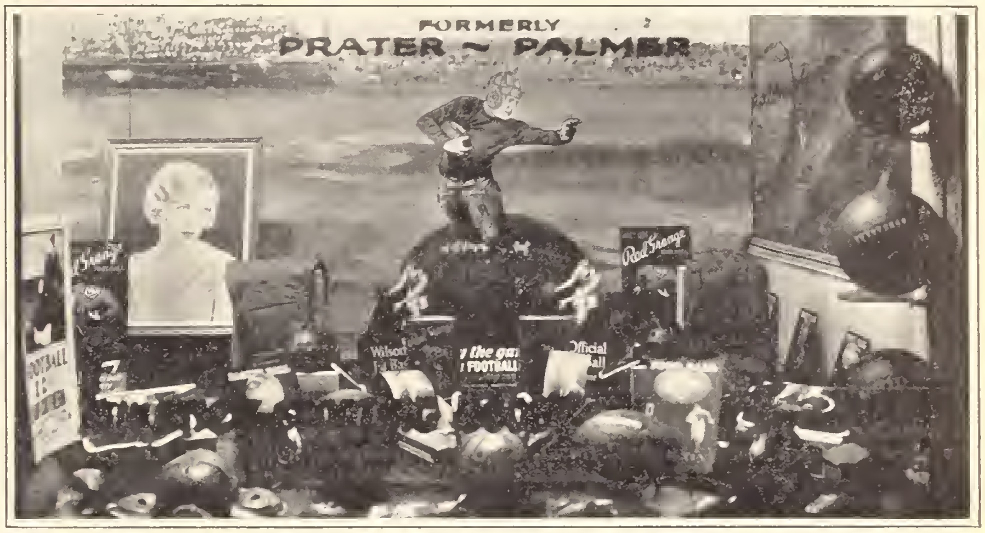
The Chadwick production of "Driven from Home," the stage play by Hal Reid, will be put into production shortly at the company's studio in Los Angeles. James Young, director of "The Bells," an earlier Chadwick release of the season, will direct the production. The cast, now being selected by Director Young and I. E. Chadwick, president of the company, is to be made public next week.

"Homestruck," an Original, Next for Viola Dana

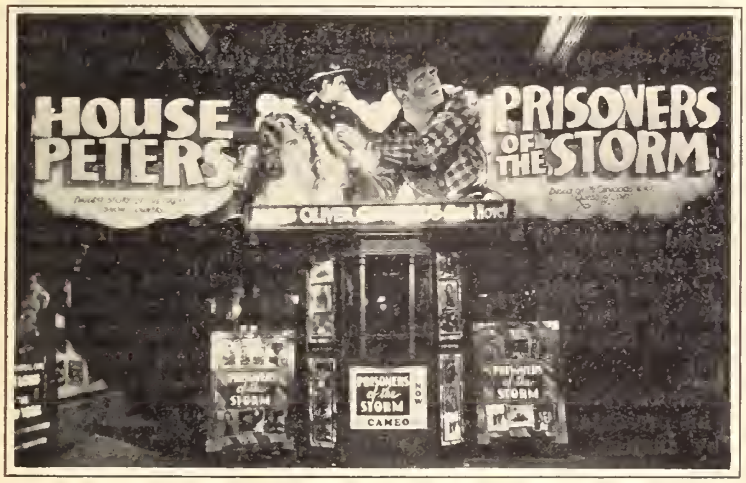
In searching for original screen stories that contain new twists or angles in the narratives themselves, as well as exploitation possibilities, Film Booking Offices has secured "Homestead," by Peter Milne, motion picture reviewer and magazine writer. The scenario department is now preparing the story for Viola Dana, who will be directed by Ralph Ince in this production.

Exhibitors Service Bureau

Street scene in Berlin, showing the reception accorded the M-G-M "trackless train" at the German capital

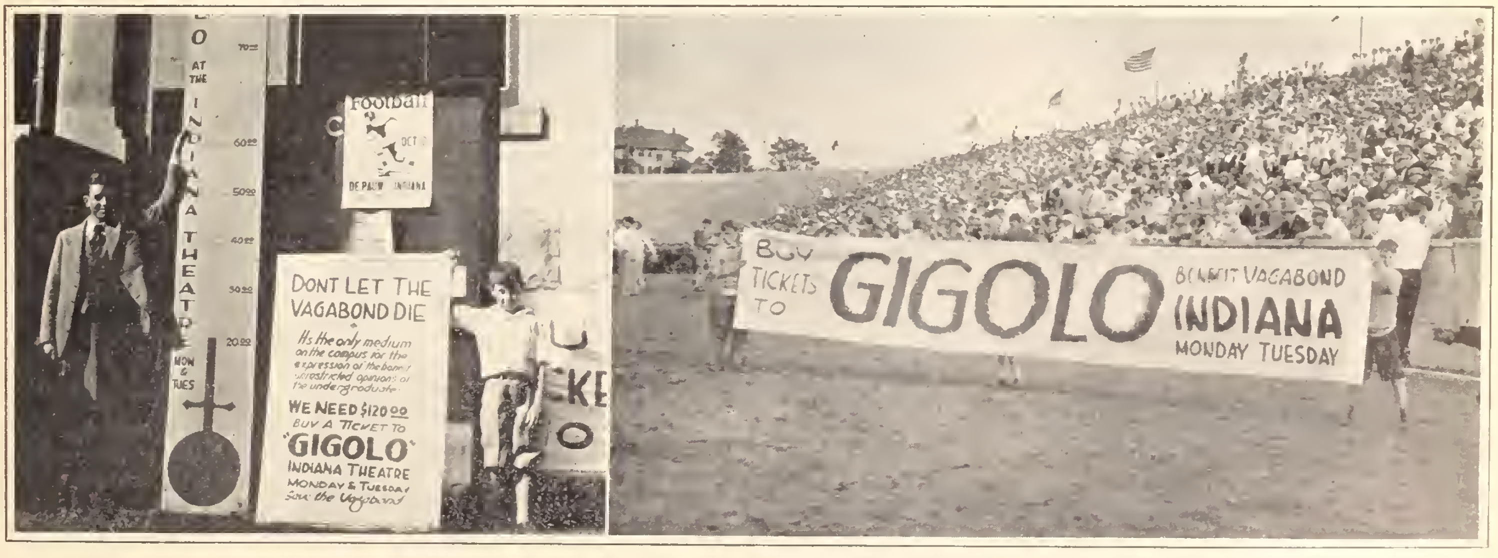


One of the attractive window displays which exploited "One Minute to Play" (F.B.O.), at the Tivoli in Chattanooga, through tie-ups on "Red" Grange footballs and sporting goods

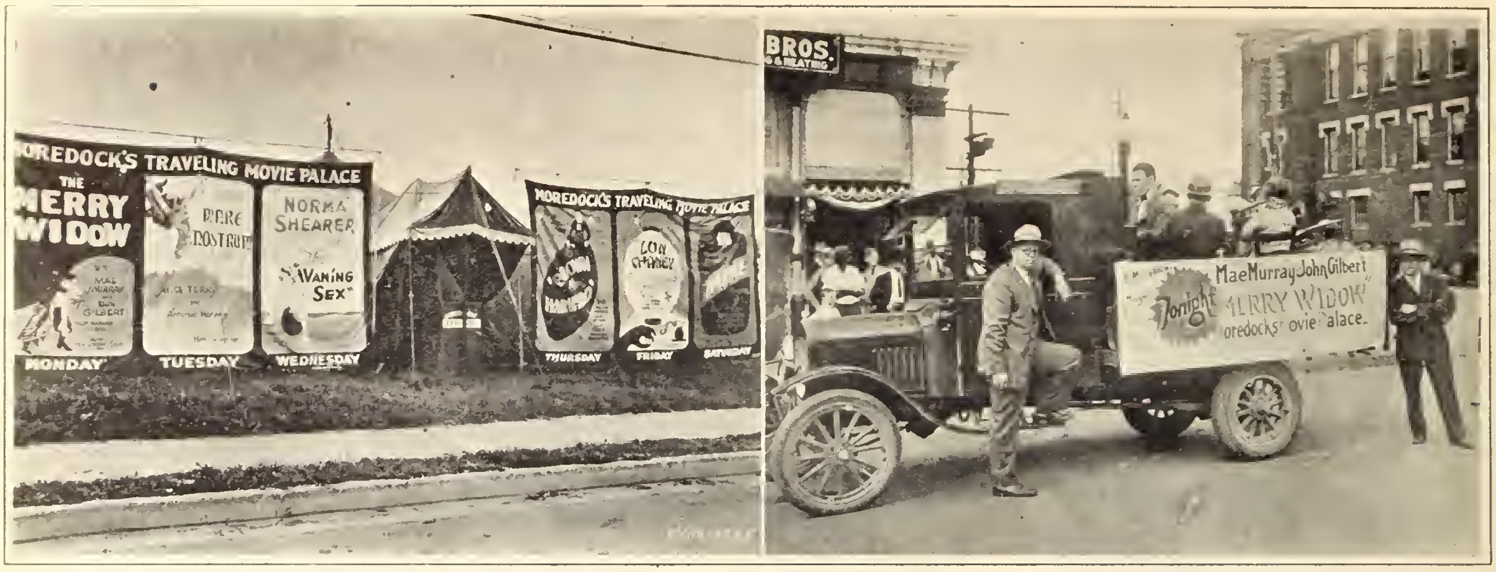


Flash front which exploited the showing of "Prisoners of the Storm" (Universal) at the Cameo in Pittsburgh. Arranged by Manager Albert Kaufman

The turn-out of San Francisco youngsters for a special children's matinee staged by R. K. Covington to launch the Universal serial "Fighting With Buffalo Bill" at the Palmer Theatre



To Harry M. Palmer, manager of the Indiana Theatre at Bloomington, Ind., goes the credit for one of the finest theatre-college tie-ups on record. Photos above show phases of the stunt which exploited his showing of "Gigolo" (P.D.C.), on the campus and at a football game played by the State university team. The arrangement was made through a co-operative drive with the university magazine—"The Vagabond," which needed $120 to pay an indebtedness it has carried for the past year. A "thermometer" on the campus recorded the progress of the "Vagabond" drive and exploited the picture, while ballyhoo for the picture and the magazine was a feature at a football game



The traveling movie palace now touring in the South with a group of Metro-Goldwyn-Mayer productions as features of the shows. The tent show plays one-week stands in small towns, offering a change of bills daily. The circus carries its own ballyhoo and goes in for circus style of exploitation. The outfit is known as Mordock's traveling movie palace

Exhibs. Develop Local Football Angle for "The Quarterback"

PLAYING up to interest in local football activities, even if the town affords nothing more than a fair high school team, is proving a popular and profitable enterprise for exhibitors. The intense interest in the gridiron game provides a splendid target for the exploitation thrusts of the showman, and the current supply of good pictures with football heroes and college romances furnish the material enabling exhibitors to take advantage of the opportunity. Among the newer football screen plays "The Quarterback" is currently the object of some especially adroit exploitation. The picture has received some able backing at theatres over the country, and strictly in accordance with the expected, it is the stressing of the local football angle which has accomplished the greatest box-office results.

Three fairly recent campaigns which have scored for "The Quarterback" have been based on tie-ups which interested sporting editors, schools and colleges. These drives were executed by Robert Blair, of the Empire Theatre, San Antonio; Barry Burke, of the Palace Theatre, Dallas; and Tom Holliday, of the Imperial in Columbia, S. C.

San Antonio Celebrates

Blair interested the San Antonio schools in his showing of "The Quarterback" by dedicating one night of the week to each of the large schools of the city. His invitation to them was accepted and each school undertook to decorate the lobby of the Empire with their own colors. From this angle there developed a double competition, for it was decided that there would be a competition involving both decorations and attendance between the different schools who were represented on different nights during the week.

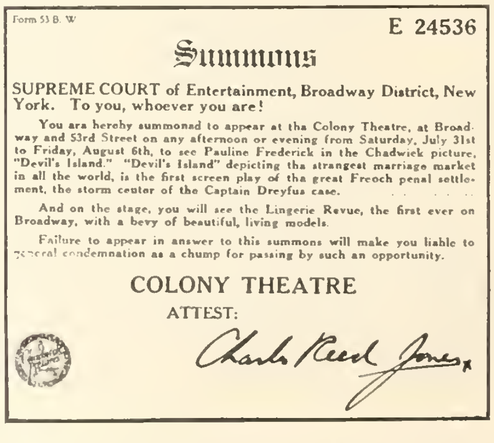
The R. O. T. C. unit of one of the schools was the prize-winning unit of the State and they were invited as guests. In return for this privilege, they staged a parade with their band and football team through the main streets of the city.

All the school papers and picture front-page publicity, and committees were appointed in the various schools to stir up the competitive spirit in the student bodies.

When "The Quarterback" played a week's engagement at the Palace Theatre, Dallas, Manager Barry Burke centered his campaign about the college and high schools.

The football teams of all the high schools and S. M. U. college were invited to a special screening before the opening and also during the playing of the picture. Autographed footballs were given to the captains of each high school Friday and Saturday evenings during the showing.

Manager Tom Holliday obtained valuable newspaper co-operation for his presentation of "The Quarterback" by inviting the sporting editors of the Columbia papers and the coach and football squad of the University of South Carolina to a special screening. Banners exploiting the Empire showing were exhibited in the University gymnasium and two of the dormitories as a result of this advance invitation screening, and the way was paved for the distribution at a game between South Carolina and Virginia of special heralds advancing the engagement of "The Quarterback."



Form 53 B. W

E 24536

Summons

SUPREME COURT of Entertainment, Broadway District, New York. To you, whoever you are!

You ara hereby summonad to appear at tha Colony Theatre, at Broadway and 53rd Street on any afternoon or evening from Saturday, July 31st to Friday, August 6th, to see Pauline Frederick in the Chadwick picture, "Devil's Island." "Devil's Island" depicting tha strangest marriage market in all the world, is the first screen play of tha great Freoch penal settlement, the storm center of the Captain Dreyfus case.

And on the stage, you will see the Lingerie Revue, the first ever on Broadway, with a bevy of beautiful, living models.

Failure to appear in answer to this summons will make you liable to general condemnation as a chump for passing by such an opportunity.

COLONY THEATRE

ATTEST:

Charles Reed Jones

Herald of the summons type effectively used for exploitation on "Devils Island" (Chadwick Pictures)

"Sweet Rosie O'Grady" Film Tied-up With Song

The screen production of "Sweet Rosie O'Grady" will receive publicity benefits of a tie-up arranged by Columbia Pictures and Jack Mills, Inc., New York music publishers, involving the famous song of the same title.

As the photoplay is booked by the exchanges, Columbia provides the music-publishers with a list of the houses and dates. These are followed up by a campaign on the part of Jack Mills, Inc., which includes stocking their dealers in the communities with sheet music, the introduction of the song into local orchestra programs, hook-ups with the local radio circuits, and the usual "song-plugging" program which brings the melody before clubs, lodges, and neighborhood entertainments.

Invites Interest of Arts Club to "The Vision"

The Empire Theatre, Syracuse, N.Y., used special invitations to attract additional attention to the Short Feature of its program, "The Vision," when it was shown recently in that city. An invitation was sent to 1,000 members of the Arts Club of Syracuse describing this picture as being out of the ordinary.

The invitation read as follows:

"The management is sure you will be interested in 'The Vision,' a story based on the famous painting 'Speak! Speak!' by Sir John Millais, photographed by brilliant technicolor and musically illustrated by the Empire Concert Orchestra at the Empire Theatre.

N.B.—This is in addition to the regular feature."

Huge Book Features Lobby Display for "Graustark"

The Empress Theatre, Owensboro, Ky., G. M. Pedley, manager, used a huge lobby book for a three-day presentation of "Graustark." This book, made of beaver board and painted a vivid blue, with white lettering, carrying date of showing and picture of Norma Talmadge cut from a poster, was placed in the lobby for a Sunday showing. During the rest of the run it stood in front of the theatre on the sidewalk.

Tags Sell Title "You'd Be Surprised"

G. R. Stewart Starts Drive in Advance of Showing at Greeley

IT'S not so much what copy the tags contained as how the boys and girls wore them when "You'd Be Surprised" played at the Sterling Theatre, Greeley, Colo.

Two days before showing, Manager G. R. Stewart distributed 1,000 tags to the boys and girls of the high school and college.

500 of these tags were worded, "Girls! You'd Be Surprised"—and these were worn by the boys. Another 500 of the tags were worded, "Boys! You'd Be Surprised"—and these were worn by the girls.

Everybody fell for this stunt and almost fought for the tags, even some of the teachers wearing them.

Several of the local merchants headed their newspaper ads with YOU'D BE SURPRISED, and several Drug Stores advertised YOU'D BE SURPRISED sundaes.

Late at night, the day before opening the words "You'd Be Surprised" were written on the sidewalks with chalk all over town.

"Subway Sadie" crashed a fashionable fur store for a display when the First National picture played the Capitol Theatre in Nashville, Tenn. The window pictured above was obtained by a tie-up arranged by M. B. Thomas, manager of the Capitol

Stage Vision Substituted for Screen Trailer

Manager Chas. H. Amos used a novelty stage stunt at every performance one week in advance to advertise "The Eagle of the Sea," when that film showed at the Carolina Theatre, Greenville, S.C.

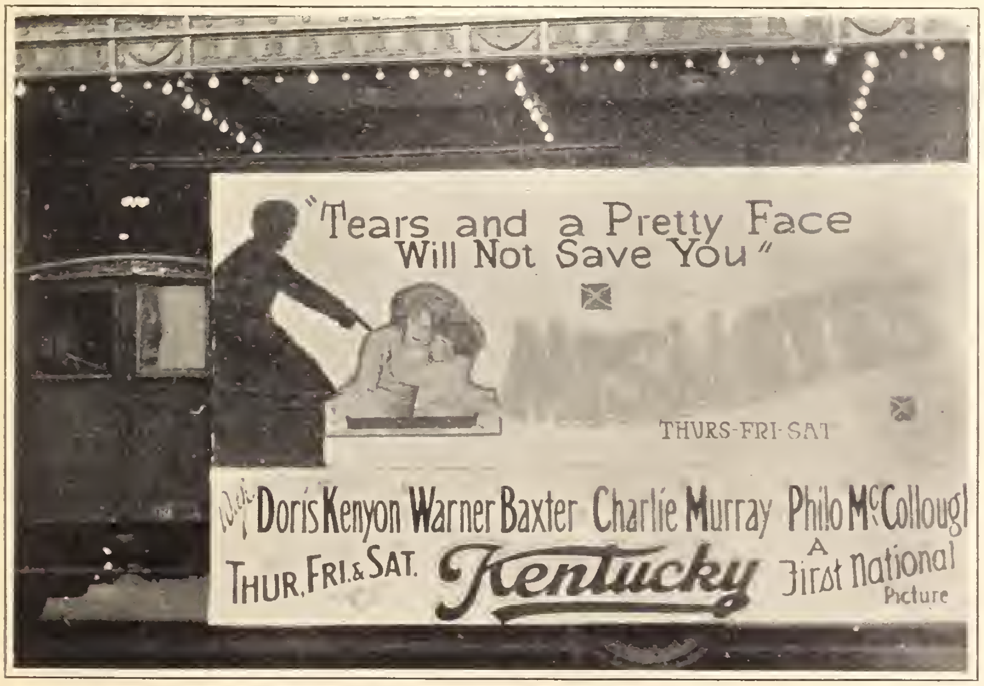
Just before the trailer on "The Eagle of the Sea" was flashed on the screen, all lights were pulled except dim blue footlights; a ship then appearing from behind the screen was pulled across the stage by wires. As the ship reached the center of the stage, a flash powder was set off by an electric timer, causing an explosion and then the ship was lowered out of view, giving the effect of the ship being sunk by the explosion.

Coast Exhibitors Find Novel Use for Christie Comedy Star Cut-outs

NOVEL use of a series of Christie Comedy player cut-outs has been made by some of the exhibitors of southern California. Photographs of stars of Christie Comedies are arranged on cardboard cut-outs so that they stand up about five inches in height. Each set contains ten different Educational-Christie comedians and girls.

One of the most popular stunts to be employed by the California exhibitors is that of giving a cut-out of one player to every boy and girl attending the theatre where Educational-Christie Comedies are being shown at special children's matinees on Saturdays.

After the youngster has collected an entire set of ten and has registered them with the exhibitor for checking and stamping, the child is given a pass for the next two or three weeks' matinees.


"Tears and a Pretty Face Will Not Save You"
THURS-FRI-SAT
Doris Kenyon Warner Baxter Charlie Murray Philo McColloug
THUR. FRI. & SAT.
Kentucky
A First National Picture

The Kentucky Theatre, Lexington, employed a motor truck for an outdoor ballyhoo during the run of First National's "Mismates." The large later signs were an adaptation of the regular 24-sheet with a cutout. They were eight feet high

"He-Man Contest" with Beach Beauty as Judge

Manager J. G. Forhan of Griffin's Theatre, St. Catharines, Ontario, employed a new angle to the beauty contest idea, following up the recent selection of "Miss Niagara Peach" as the prettiest young lady of the Niagara District. Manager Forhan staged a "He-Man Contest" for the selection of the most handsome youth and the judge was none other than "Miss Niagara Peach," Miss Mary Lawson in real life. There were two cash prizes and two suits of clothes for the male winners. The stunt was quite a sensation.

Photoplays "Acted" Before "Mike" in Radio Tie-up

Pantages Theatre in Minneapolis and the Fox Film Corporation have joined their efforts to promote a novel exploitation idea. Arrangements have been made with a local radio station to broadcast the Fox photoplay each week, which means that the film will be "acted" before the microphone in a way to give Northwest listeners an idea of the Fox picture.

Intermission Act Advances "Kid Boots"

Stage Set Advertises Coming Attraction at Theatre in Lincoln

MANAGER Chas. F. Shire capitalized on his intermissions during the week previous to the showing of "Kid Boots" by doing some stage advertising when "Kid Boots" played at the Lincoln Theatre, Lincoln, Neb.

The stage was set with a back drop and set pieces and showing golf course. A Studebaker automobile was also used on stage to lend a little more atmosphere. A cut-out sign hung from the border lights read, "Eddie Cantor in Kid Boots at the Lincoln next week." The back piece set was cut out from a 24-sheet.

This stage advertisement was displayed on intermissions three times a day and proved a very effective way of putting the message across.

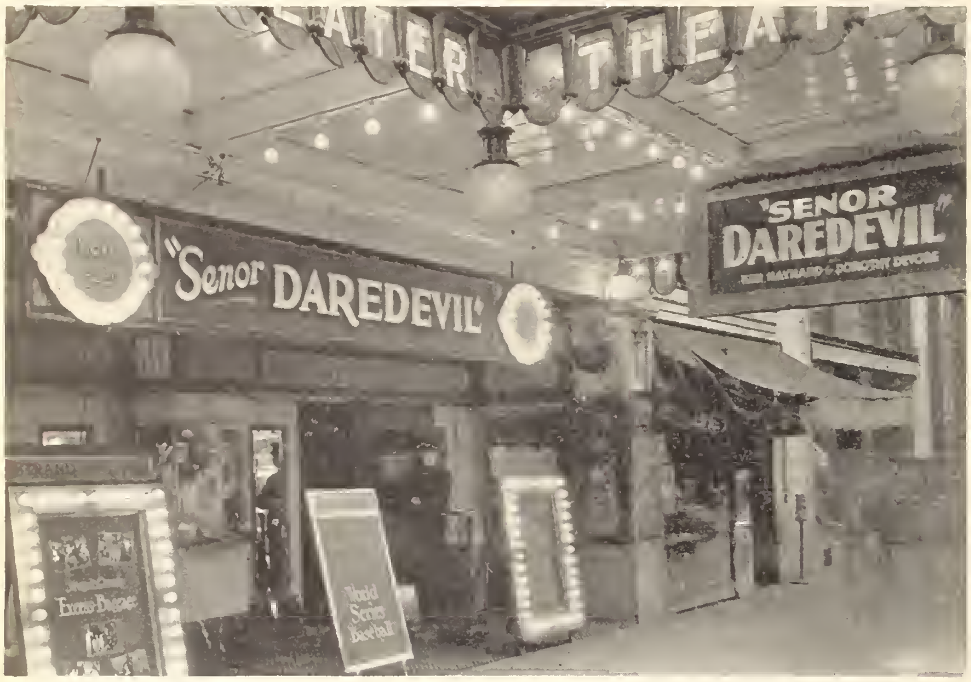
On Thursday, prior to the opening, 2,000 valentines were distributed through the office buildings and to the students at the local university. The valentines carried a cut of Eddie Cantor, appropriate copy, title of picture, theatre, and play dates.

Fifty-six valentines were enclosed in envelopes and mailed to fraternities and sororities.

Three thousand one hundred postal cards carrying appropriate copy about Eddie Cantor and the picture, were mailed to every farmer in the county owning automobiles.

$3 in New Pennies Pays for Vance's Ballyhoo

R. W. Vance of the Star Theatre at Montevideo, Minn., scattered a few hundred new pennies in the streets recently to draw attention to "Miss Brewster's Millions" which was showing at his house. The youngsters swarmed the streets to get the pennies and after that the adults and youngsters swarmed into the Star to find out what the picture was all about.



Frontal displays exploiting pictures at the Strand Theatre in Seattle are effective but not flashy, as the above photo illustrates. The display for "Senor Daredevil" (First National) pictured here was arranged by Manager William Edward of the Strand

Valuable Publicity for "Strong Man Result of Matinee for Newsies

NEWSPAPER publicity of the sort that builds good will for a picture theatre and at the same time has a direct selling angle for a current showing, was the reward greeting the efforts of Ace Berry, manager, and Floyd Brown, manager of the Indianapolis First National Exchange, in staging a special free matinee of "The Strong Man" for newsies at the Circle Theatre in Indianapolis recently.

The show attracted an attendance of approximately 2,500. When the doors of the theatre opened at 9.30 a.m., a regiment of newsies thronged the house, clamoring for entrance. Special arangements were made for their reception and everything ran off without a hitch. It was estimated that the Circle on that occasion entertained about 200 more patrons than at any other time in its history.

News Story Boosts Show

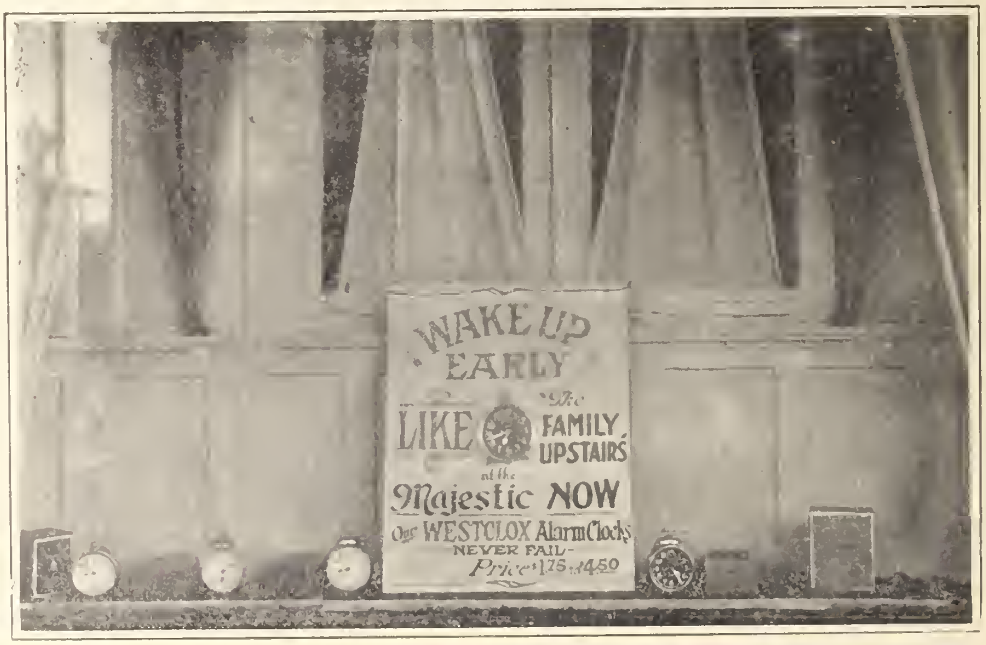
The event was liberally publicized by the Indianapolis News, which published a story recording the reactions of this special audience to the picture and other entertainments offered them at the Circle. The account relating the hearty reception the newsies accorded the picture was not without emphatic implications that the Circle's attraction was an excellent entertainment, and thus the story amounted to a big boost for the show.

The picture was shown through the courtesy of Floyd Brown, manager of the Indianapolis First National Exchange. William A. Deperman, house manager of the theatre; Joe Mahler, stage carpenter; Earl Stater, projectionist; William L. Greenbaum. Henry Yeager and Le Roy Crowder, of the theatre staff, were on hand to receive and add to the comfort of the guests.

The party opened with an organ song slide, played by Miss Dessa Byrd, in which the carriers joined with enthusiasm. Miss Byrd also played a musical accompaniment for the picture.

Arcade Offers Musical Skit

The Arcade Theatre in Jacksonville, Fla., last week presented Linden and Shynman in a musical skit, called "A Round Trip from Classical to Jazz," as an added attraction on a program headed by the film feature, "Syncopating Sue."



A profitable tie-up between theatre and merchant. Photo shows window display in San Antonio store featuring alarm clocks and the showing of "The Family Upstairs" (Fox) at the Majestic Theatre in that city

Makes Star "Tipster" in Novel Teasers

Rittenburg Guesses "Series" Result and Follows-Up for Film

A TEASER stunt, starting out as exploitation for "Take It From Me," developed into such a correct prophesy, when "tips" supposedly made by Reginald Denny, star of the picture, named the final winner in the exact number of games in the World Series, that it was a simple matter to follow-up with another tip on a football game to be played on the screen in "One Minute to Play" and give the final score with absolute certainty. The World Series "tips," distributed in envelopes to down-town crowds in Kansas City after the third game and stating that the star picked St. Louis to win in a seven game struggle, were the exploitation idea of A. S. Rittenberg, manager of the Liberty Theatre, Kansas City, to draw attention to his showing of "Take It From Me."

When the series results were "in" and Rittenburg's guess proved correct, a widespread discussion of the tips made it extremely good business for Rittenberg to follow-up with another "Take It From Me" tip in which Reginald Denny predicted that the football game to be played in Kansas City by the Parmalee team—captained by "Red" Grange—and Claxton at the "Liberty stadium" would result in a victory for Parmalee by a score of 7-6.

Thus a double-barreled circumstance materializing in a correct guess on a baseball series and consecutive bookings of "Take It From Me" and "One Minute to Play" played into the hands of a showman—and in this case a showman up on his toes and ready to capitalize the situation.

OSKEE! WOW! WOW!
WHISKEE! WEE! WEE!
RED GRANGE
"ONE MINUTE TO PLAY"

Manager E. G. Hamer of the Orpheum Theatre, Bay City, Mich., circussed his presentation of "One Minute to Play" (F. B. O.), as the view "out front" shown above illustrates. The ushers wore girdiron regalia and the flashy make-up of the house front was the keynote of the other exploitation stunts put on for the production in Bay City

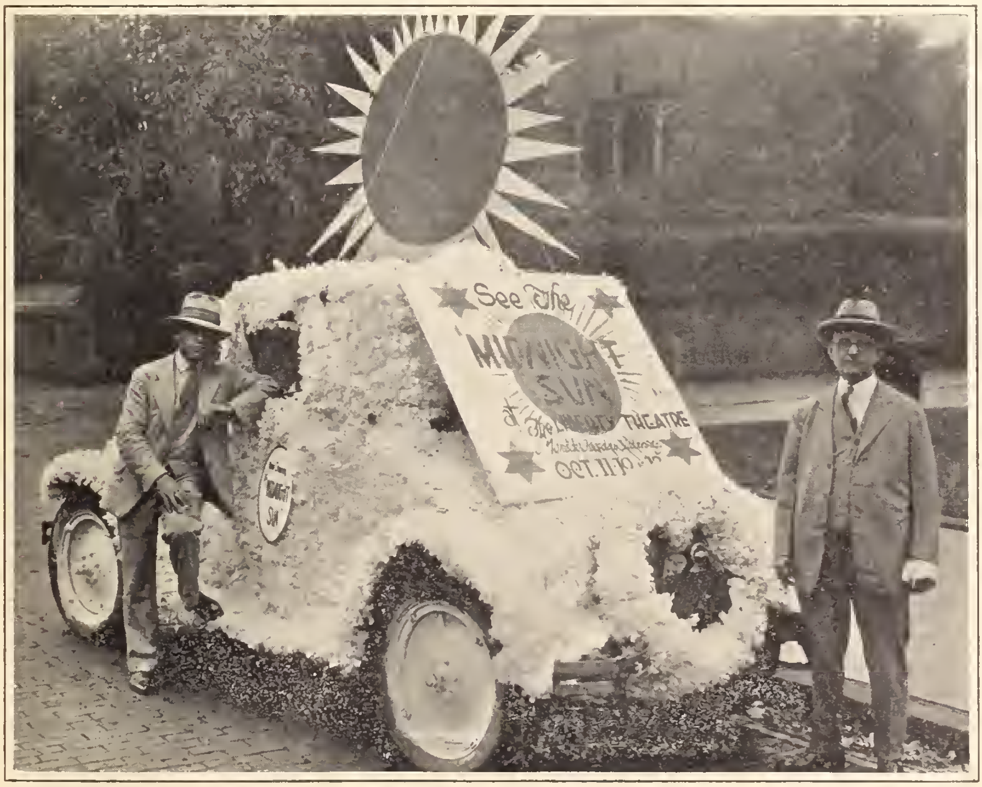
B'klyn Strand Makes Own Movies of High School Football Game

AN event which is a "Red Letter Day" in Brooklyn, especially in scholastic circles, was adroitly capitalized by Managing Director Edward L. Hyman of the Brooklyn Mark Strand Thtatre. Erasmus Hall High School and Manual Training High School, both schools within drawing distances of this theatre, play their annual football game, generally in the presence of twenty-five to thirty thousand people, at Ebbets Field, the biggest in the Borough.

Arrangements were made with the principals of these schools whereby the Strand undertook to make exclusive movies of the entire affair and present it the following week at the theatre.

The publicity campaign was planned well in advance. Every student attending the game knew long before the game was played that pictures were to be taken of the game, for in all assemblies of both schools it was announced that cameramen of the Brooklyn Strand would "shoot" the entire "battle," for there is much school feeling in this game. Art lettered cards were also shown on the school bulletins.

At the field three big banners were displayed, anouncing that this game would be reproduced on the sheet of the Brooklyn Mark Strand during the week of Nov. 7.



E. M. Fish, Universal exploitation man, at left and Thomas H. Burke, owner of the Liberty Theatre, Cumberland, Md., with the float which exploited the presentation of "The Midnight Sun" at the Liberty

Heavy Newspaper Campaign for "Savage" In Seattle

A total of 201 inches of display space in the local newspapers was used in advertising "The Savage" at the Strand Theatre, Seattle. A total of 49 inches was used in advance in the three dailies with the largest circulation. On the opening day, the ads were divided among the papers in two 2 column by 11 and one 2 column by 2. On the second day of the run, the papers carried Strand copy of the following sizes: 3 column by 10 and 2 column by 11.

~ THE CHECK-UP ~

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Campus Flirt, The	—	—	9	7	83	6,702 Ft.
Cat's Pajamas	—	—	8	3	78	5,863 Ft.
Forlorn River	—	3	4	—	57	5,992 Ft.
Kid Boots	—	1	3	1	70	5,650 Ft.
Lady of the Harem	—	3	9	—	63	5,717 Ft.
Quarterback	—	—	5	5	85	7,114 Ft.
You'd Be Surprised	2	1	5	—	54	5,994 Ft.
FILM BOOKING OFFICES						
Adorable Deceiver, The	—	1	4	—	64	4,879 Ft.
Her Honor, the Governor	1	2	1	1	54	6,709 Ft.
Kosher Kitty Kelly	1	—	3	1	66	6,103 Ft.
One Minute to Play	—	—	4	6	88	7,713 Ft.
FIRST NATIONAL						
It Must Be Love	—	4	5	1	61	6,848 Ft.
Mismates	—	2	6	—	63	6,905 Ft.
Strong Man, The	—	1	3	1	70	6,882 Ft.
Syncopating Sue	—	2	3	—	58	6,770 Ft.
FOX						
Marriage License	—	1	4	—	64	7,168 Ft.
Midnight Kiss, The	—	2	3	—	58	5,025 Ft.
Womanpower	—	—	9	1	73	6,240 Ft
METRO-GOLDWYN-MAYER						
Boy Friend, The	3	1	9	—	56	5,584 Ft.
Gay Deceiver, The	1	2	3	—	52	6,624 Ft.
La Boheme	1	1	11	1	66	8,781 Ft.
Temptress, The	—	—	5	1	75	8,221 Ft.
Waning Sex, The	—	—	12	1	72	6,025 Ft.
PROD. DIST. CORP.						
Clinging Vine, The	—	2	3	—	58	6,400 Ft.
Gigolo	—	3	2	1	60	7,295 Ft.
UNIVERSAL						
Marriage Clause, The	—	—	4	1	76	7,680 Ft.
Midnight Sun, The	—	3	5	1	63	8,767 Ft.
Old Soak, The	—	—	9	—	70	7,445 Ft.
Runaway Express, The	—	1	3	1	70	5,865 Ft.
Take It From Me	1	2	6	4	71	6,649 Ft.
Texas Streak, The	—	—	5	1	75	6,259 Ft.
Yellow Back, The	1	1	3	—	54	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	8	1	70	6,954 Ft.
My Official Wife	—	1	3	1	70	7,846 Ft.
Private Izzy Murphy	—	—	3	2	82	7,889 Ft.

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,...

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

Class of patronage...

Theatre...

Population of Town...

City... State.................................

Short-Subjects and Serials

Castle Lists Releases for December

A VARIETY of single reel novelties possessing appeal for general audiences is the Castle Films short subject releases for the month of December.

Three Castle novelties are scheduled for this month. The first of these is "We Must Be Thrilled," and it contains numerous "hair-raisers" photographed by cameramen throughout the United States and Europe; the second novelty is "Rainbow," an Indian picture produced in New Mexico and offering opportunity for a special musical interpretation; "My Word, London," comes to the screen on December 31st. It portrays unusual bits of life in the famed city and is titled in the same manner of "So This Is Europe."

Short Shots No. 6 contains a variety of fast action subjects and is scheduled for December 10, while No. 7 of the same series and the last for the present year is to be issued on December 24. "Bride of the Falls," a Castle Music Legend that was photographed in the Yosemite Valley, completes the December release schedule of Castle Films.

A few shots of the activities of "The Collegians," whose doings are to be found in the new series of two-reelers released by Universal

"Toy" Gallagher in Educ.-Hamilton Comedy

As a result of her performances with Phil Dunham in the Dunham and Gallagher team combination in the one-reel Cameo comedies of this season, "Toy" Gallagher is assuming the leading feminine role opposite Lloyd Hamilton in the second Hamilton-Educational comedy to be directed by William Goodrich in the 1926-27 season. In the support are Blanche Payson and Henry Murdock.

Mabel Normand Begins Work on New Pathe Comedy

Mable Normand, whose "Anything Once" is now in the cutting room and will shortly be released by Pathe, has started work on her next Pathe comedy, as yet untitled, at the Hal Roach studio. Leo McCarey will film the production and he will have the assistance of Al Austin. Creighton Hale and Eugene Pallette have been cast in support of the commedienne.

Clem Beauchamp Directing New Mermaid for Educ.

For the second time this season, George Davis, Phil Dunham and Estelle Bradley are appearing in the principal roles of a Mermaid comedy as yet untitled. They are working under Clem Beauchamp's direction and were together last in "Much Mystery," recently completed.

Pathe Lists Lillian Rich Film

November 28 Releases Include Sennett All-Star Comedy and Hy Mayer Cartoon

A HAL ROACH two-reel comedy, "On the Front Page," in which Lillian Rich is starred, heads the list of Pathe releases for the week of November 28. Other highlights of the program include a Mack Sennett All-Star comedy, "The Divorce Dodger," and "Tripping the Rhine," one of the Hy Mayer Cartoons: the second chapter of "The House Without a Key;" Pathe Review Number 48; "By the Wholesale," one of Grantland Rice's Sportlights; Topics of the Day Number 48 and issues Numbers 98 and 99 of Pathe News, as well as "Buck Fever," the current release of the Aesop Film Fables Series.

Lillian Rich is supported by Stan Laurel and Tyler Brook in the Roach comedy which was directed by James Parrott. The story deals with the exotic Countess Polasky and her matrimonial ventures which succeed in arousing considerable excitement in two countries.

Billy Bevan, Thelma Hill, Thelma Parr, Vernon Dent are the chief players in "The Divorce Dodger" which Del Lord directed. It is a play of marriages and divorces.

The villain still pursues the hero and heroine in the second chapter of the Pathe-serial, "The House Without a Key," in which Walter Miller and Allene Ray are co-featured. It is an adaptation of the Earl Derr Biggers' "Saturday Evening Post" story and was directed by Spencer Bennett from the scenario by Frank Leon Smith.

"Tripping the Rhine" is another of the pen and ink mpressions from the experiences of Hy Mayer. "By the Wholesale" is the current release of the Grantland Rice Spotlight Series showing mass gymnastics—picturesque and impressive group training for men and women.

Pathe Review No. 48 offers: "Laurka in The Nautch": The nautch, dance of India, interpreted to the tune of exotic instruments; "The Coast of Devonshire"; Pathecolor study of this colorful fishing village; "The Inside Story of Steel": Steel is the magic word in the American industrial creed and this episode portrays it in the making. "Buck Fever" is an Aesop Film Fable animated cartoon comedy.

Topics of the Day Number 48 offers the latest witticisms of the press. Pathe News issues Numbers 98 and 99 offer last minute news from the four corners of the earth.

"Goose Flesh" Hamilton's Third for Educational

The third Educational-Hamilton comedy for the 1926-27 season, has been titled "Goose Flesh." Production has just been completed on the comedy and it presents Lloyd Hamilton in an entirely different characterization and one that he has wanted to do for a long time.

Resume of Current News Weeklies

FOX NEWS, VOL. 8, NO. 12: Somerville, N.J.—Famed Hall-Mills case finally goes to trial; Florence—Mme. Tetrazzini, famous opera star, 56, weds Pietro Vernati, 29; New York City—Steeplejacks defy death constructing loftiest radio shaft in metropolis; Long Island—Throngs of society's turf followers lend colorful setting to opening of United Hunts Fall Meet; Northampton—President and Mrs. Coolidge go home to cast their votes in crucial Massachusetts election; Armistice Day—Pictorial retrospect of great war and its end.

FOX NEWS, VOL. 8, NO. 13: Petersburg, Va.—With first autumn frost, Virginia fox hunters ride to hounds in thrilling chase over open country. New Faces in Senate—Frank B. Willis goes to Washington as choice of Republicans in Ohio; Morocco—The Sultan's three sons married amid colorful display of army prowess; Seppala, hero of dash to Nome, brings his Alaskan huskies to race in U. S.; New York City—To educate immigrants with movies—Will Hays and Secretary Davis put new policy in effect on liners; Cambridge, Mass.—Roper's Tigers humble Horween's Crimson in bitter battle; Paris—The Prince of Wales is guest of honor at Saint Cyr Military School at "West Point of France"; Philadelphia—University of Pennsylvania "Quakers" trim Penn State "Lions" 3-0 in fast grid battle before throng of 65,000; Pimlico, Md.—One of greatest throngs in history of racing sees Fair Star win Pimlico Futurity, worth $59,660.

FOX NEWS, VOL. 8, NO. 14: Italy—Sixth attempt on life of Mussolini fails; New York City—Famous Russian pianist, Sergei Rachmaninoff, here from Europe for a visit; Buffalo, N.Y.—Thousands of "Mums," the football flower, on display in one of nation's biggest shows; Buenos Aires—President Alvear sees review of military strength of Argentine at end of army maneuver; Oakland, Cal.—Flocks of wild ducks trapped by U. S. experts and "banded" on leg to trace their migrations; Augusta, Ga.—Ty Cobb quits diamond—and here's the reason why! Suna, Italy—George Bernard Shaw, seldom filmed, journeys to Prince Troubetzkoy's studio to pose for bust; Edinburgh—University students hold their class elections with bags of soot, old fish and antique eggs for ballots; Annapolis, Md.—Army birdmen scouting along Atlantic seaboard in Blimp TO-5 get unusual view of Naval Academy.

A trio of stills from "War Feathers," an "Our Gang" comedy released by Pathe

KINOGRAMS, NO. 5239: La Plata, Md.—Tornado wrecks dwellings and schoolhouse, killing twenty and injuring scores; Bremen, Germany—President Von Hindenburg visits city and reviews turnout of his wartime commanders; Oakland, Cal.—Thousands of wild ducks visiting city are caught and tagged for Government records; In the North Sea—Britain's war fleet in magnificent demonstration in honor of visiting Dominion Premiers; Brady, Tex.—The turkey has his day of glory; Chicago—Students take turns in caring for "practice baby" to learn proper child care; Philadelphia and New York—Stirring parades mark observance of Armistice Day; Ft. Snelling, Minn.—World's largest concrete arch bridge is opened with ceremonies.

KINOGRAMS, NO. 5240: Norfolk, Va.—Major de Bernardi, Italian ace, captures Schneider Trophy in seaplane race and breaks record; Kansas City—President Coolidge dedicates great Liberty Memorial and makes important address; New York City—Notre Dame beats Army—Flanagan wins game with 63-yard run; Princeton, N.J.—Tigers trim Yale in fast game; Northern British Columbia—Exclusive pictures of the new gold rush; Danville, Ill.—Uncle Joe Cannon, veteran statesman and ex-Speaker of the House, dies at age of 90; Wettin, Germany—Mediæval pageantry celebrates restoration of ancient castle of the Kings of Saxony; St. Louis—Queen Marie arrives and receives hearty welcome from city and University; Denver, Colo.—War vets march in colorful Armistice Day parade; Charlotte, N.C.—Lockhart, Lewis, Hartz and Duray win races on the famous speedway.

INTERNATIONAL NEWS, NO. 92: Stockholm, Sweden—Sweden rejoices at wedding of "Sea King's daughter"; Oakland, Cal.—Government experts study wanderings of wild ducks; Edinburgh, Scotland—Students go "over top" in Scotch battle royal; Nanking, China—"John Chinaman" saves rice crops by novel irrigation system all his own; Fort Snelling, Minn.—Open huge new bridge across Minnesota river; La Plata, Md.—Raging tornado sweeeps through southern Maryland; Blaine, Wash.—Queen Marie dedicates peace portal on border; Bologna, Italy—Mussolini scorns assassin plots as Fascisti pledge loyalty in warlike scene; Off Portland, England—Britain's mighty fleet in spectacular display for dominion leaders.

INTERNATIONAL NEWS, NO. 93: Stockholm, Sweden—Myriad lights gleam for royal bridal couple; New York City—New family of American eskimos arrives just in time to enjoy winter; Charlotte, N.C.—New motor speed records on Charlotte course; Kansas City, Mo.—President's world court talk stirs record crowd; Preston-St. Joseph, Mo.—Prince runs locomotive on Queen Marie's tour; St. Louis—Queen Marie gets most tumultuous reception of her tour; New York City—Army-Notre Dame game provides stirring spectacle as football season nears end; Berkeley, Cal.—Lord Bishop in tennis match with Helen Wills; Cambridge, Mass.—Invincible Brown team crushes Harvard eleven; New York City—Pigskins hurled from roof of 17-story building caught by Hinkey Haines; New York City—Sacred Albino Elephant "kidnapped" from Burma; Hampton Roads, Va.—Italy takes seaplane speed title from U. S.

Hal Roach Units Busy on New Pathecomedies

NEARLY every one of the Hal Roach production units making comedies for Pathe release are now busy before the camera. Fred Guiol has completed direction on the first Hal Roach comedy starring Priscilla Dean and with Herbert Rawlinson in the male lead. In supporting roles are Albert Conti, Oliver Hardy and Stan Laurel. Before Miss Dean starts her second Hal Roach picture she will spend one week with fittings for costumes designed by Will Lambert and the preparation of other details of production. By that time Director Guiol will be in readiness to start the second picture. Charley Chase is about half way through his current production in which he is aided by Lorraine Eason. James Parrott is directing and the cast includes William Walling, Polly Moran, Buddy Post and others.

PATHE NEWS, NO. 93: Kansas City, Mo.—Coolidge inaugurates nation's most elaborate war memorial; With Queen Marie—Colorful scenes and life in Rockies thrill Roumanian sovereign; Los Angeles, Cal.—Jazz musicians take the air and they're not radio performers; Danville, Ill.—"Uncle Joe" Cannon dead; Brady, Texas—It's census time in turkeyland; Tanta, Egypt—Moslem throngs celebrate fete of great Egyptian saint; La Plata, Md.—15 children killed when freak tornado wrecks school house; With British Grand Fleet—England's mighty sea craft enact battle drama; Omaha, Neb.—Every dog must have its day so they hold big parade; Brady, Texas—King Turkey rules for a day but, then, he's not going to be king much longer; Over the Rockies—Famous Byrd polar plane flies over Rockies; Fort Snelling, Minn.—Dedicate new Mendota Bridge.

PATHE NEWS, NO. 94: Riga, Latvia—Crack Latvian cavalry in dashing exhibition; New York City—Notre Dame beats powerful Army eleven by 7 to 0 score; Princeton, N.J.—Tiger wins the "Big Three" title by beating Yale; Ottawa, Canada—Canada appoints Minister to Washington; Trinidad, B. W. I.—Hindus celebrate gorgeous religious festival; Dover, England—Quarter of a billion matches burn in spectacular ship disaster; Rome, Italy—In the ancient Treasury of St. Peter's; St. Louis, Mo.—Mid-Western crowds give hearty welcome to Queen Marie; Moscow, Russia—English and German workers join in Soviet celebration; Norfolk, Va.—Italy wins Schneider Cup with record seaplane speed; Norwich, Conn.—Monster parade marks observance of Armistice Day; Philadelphia, Pa.—Celebrate Armistice Day; St. Paul, Minn.—Youthful owners vie for live stock prizes; San Saba, Tex.—Celebrate pecan harvest season with gay carnival; Syracuse, N.Y.—Syracuse and Colgate teams battle to 10 to 10 tie; Parkersburg, W.Va.—West Virginia beats Centre by 21 to 0 score; Cincinnati, Ohio—Charles P. Taft, 2nd, elected County Prosecutor; Dallas, Tex.—Women from all parts of state gather for Texas Federation of Women's Clubs convention.

Two Thelmas Lend Beauty to "The Divorce Dodger"

"The Divorce Dodger," a new Mack Sennett two-reeler for Pathe release, has Thelma Parr and Thelma Hill, two of the foremost of the Sennett bevy of girl players, in important roles. Others who appear in "The Divorce Dodger" are Billy Bevan, Barney Hellum and Vernon Dent.

Opinions on Current Productions

"The House Without a Key"
(Pathe's New Earl Derr Biggers Serial Starts)

(Reviewed by Paul Thompson)

PATHE plans to keep us supplied with the usual quota of thrills and suspense by offering what they hope will prove to be "one of the most spectacular of recent serials." It starts off that way. One of the villains has already been done to death, but by whom we can only suspect. The hero has been thrown into the Pacific Ocean and rescued (of course he had to be—this is only the first chapter) and all sorts of complicated and cross-purpose plots have been evolved. Where it will all end only Frank Leon Smith, author of the movie version, director Spencer Bennet and the actors can tell—and they refuse to, so you will have to wait as I will and find out for yourself.

The setting is Hawaii; that will give you an idea of the scenic investiture possibilities. A transpacific liner bringing the younger generation of principals to Honolulu has been used most successfully to introduce these players including hero Walter Miller and heroine Allene Ray who looks her usual charming blonde self. Judging by the first installments shown in the projection room Pathe serial followers are in for as good a time as they had with "Snowed In," "The Fighting Marine" and others acted, directed and written by the same invincible co-operative organization assembled by Pathe.

The Cast: Allene Ray, Walter Miller, William Norton Bailey, John Webb Dillion, Betty Caldwell, E. H. Calvert, Jack Pratt, Frank Lackteen, Charles West, Natalie Warfield, Harry Semels, George Kuwa, John Cossar, Scott Seaton and Clifford Saum.

"Transportation"
(Bray-Novelty Magazine—One Reel)

CONTRASTS in the method of travel in various parts of the world are the dominant note in this novelty screen magazine offering of the Bray Studios. Many corners of the world have been invaded by the camera man and his assistant to provide the views shown on the screen. Starting from New York, India and the Philippines are the outposts visited. Everything from a New York elevated to the water buffalo is pictured. While there is nothing strikingly new or novel in the offering it can well find a place in the majority of moving picture house programs and be found acceptable by any and all patrons of the cinema.—PAUL THOMPSON.

"Bad Breaks"
(Educational-Cameo—Two Reels)

(Reviewed by Paul Thompson)

TAXICAB drivers, second-story men, maids-of-all-work, inventors; these are the characters who are directed by Nate Watt in a pot-pourri, melange or mix-up of rough-house comedy under the Cameo trade-mark with Educational doing the sponsoring for the same. The director manipulates at his will George Davis, William Bailey, Jack Lloyd and "Toy" Gallagher, that quartet of farceurs whom you have all met before. Davis is a taxi driver who steals time from robbing the public to steal the affections of the house-maid of a rich inventor. The latter has a tube of liquid platinum which is supposed to be first aid for the lovelorn. This is the object of the crook's search. George, being caught in the house, quite naturally falls under suspicion. Yet there is justice in the world, for he is the agent through his taxi who overtakes and captures the thief.

Through this heroism he naturally gains the forgiveness of the inventor and presumably has the run not only of the kitchen but the rest of the house. That is, unless he and the maid, June, with a dowry from Educational, set up housekeeping by themselves. That would be the more logical thing, but next week they will probably be undergoing other trials and tribulations with the sole object of arousing laughter on the part of the legion of Educational followers.

"War Feathers"
(Pathe-Our Gang—Two Reels)

(Reviewed by Paul Thompson)

HAL ROACH has put his juvenile stars in a wild Western setting this time and with success. But before they land in the one-horse Western town to play the role of cowboys, "Bad men," Indians, etc., righting wrong and worsting villainy, as is their wont, they stage an even more amusing sequence on the train on which they and their respective families are presumably traveling west. Like most kids, but even more true of this mob, they own the car. They stage their own wild west to the discomfort of all the adult passengers and the porter of the car. This is an excellent preparation for their stop-off and the real drama. The pickaninny takes the place of a papoose and is toted away on the back of a squaw. The others are in a wagon belonging to the "bad man" of the neighborhood. How they keep the villains in a well until the sheriff and his men capture them is part of the story.

If the reader, who by chance was not born in a big city, will hark back to his own childhood and recall the fascination that playing Indian represented, he will in some slight measure get an idea of the antics and the fun of this comedy. "Our Gang" still maintains its justifiable reputation as fun-makers with Anthony Mack directing under the supervision of McGowan.

"The Game's the Thing"
(Pathe-Sportlight—One Reel)

IN this series Grantland Rice takes up the invasion of amateur sport by the pros. Presumably this is inspired by Charles C. Pyle's football and tennis activities in capturing Suzanne Lenglen, "Red" Grange, etc. Rice attempts with pictures and accompanying titles to show that there are certain sports which always have been and always will be immune from the dollars and cents influence. In some respects he is right and in others wrong. There are mighty few with the exception of polo—confessedly a sport of and for millionaires—which cannot be invaded as the tennis courts and football gridirons have been. The whole point is that economically it would not pay dividends. No one would pay any worth-while money to see golf matches, cross-country runs, etc. But when he says walking, running, etc., have not been commercialized, I ask what about six-day races in both sports in the earlier Madison Square Garden and other amphitheatres of the country? I personally believe that pro football and tennis will not have any lasting money-making qualities. There is a deeper and more profound love for the same finding expression only in amateur contests which never will obtain with the professionalized version. However, the pictures are interesting and Rice's hypothesis interesting if often faulty in its premises.—PAUL THOMPSON.

"Martin of the Mounted"
(Universal-Mustang—Two Reels)

(Reviewed by Paul Thompson)

NEEDLESS to state that Martin "gets his man," otherwise he would not be in or of the Mounted. Before he does so, however, he goes through quite a bit to prove the villain is a villain and to justify Marie Torpie's falling into his (Fred Gilman's) arms at the end. It has the merit of getting away for the moment from the cowboy, wide-open spaces idea, in having the northwest part of Canada for a locale and the trappers and traders of that section for the characters. A certain amount of ingenuity is displayed in the construction and development of the plot. It looks as though the heroine's father were in league with the fur thieves, but he is not and he emerges with a clean bill of health at the end. Also the chief villain, not content with robbing the old man of his furs, has also plotted the theft of his fair daughter. He nearly succeeds, but the resourceful Martin blocks both games. Gilman, the star, proves he can ride just as well wearing the uniform of a Mounted Policeman as he can in the chaps of a cowboy. Also that he can make love just as effectively when Marie Torpie is playing opposite to him and the scenarist evolves situations that throw them literalyl into one another's arms. Good entertainment this.

William Wyler directed.

"Hesitating Horses"
(Pathe-Sennett—Two Reels)

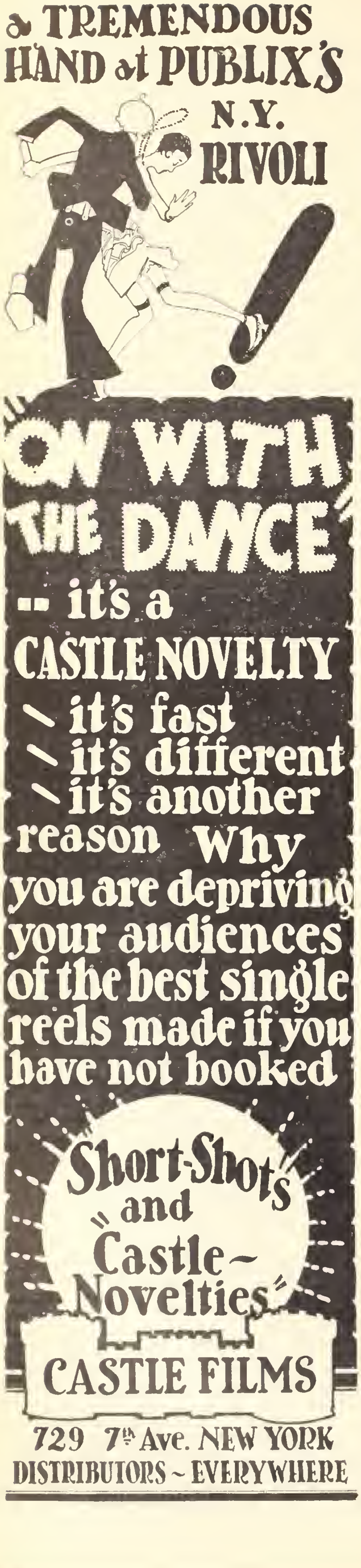
(Reviewed by Paul Thompson)

PUT not your faith in race horses, particularly if the horse in question has been taken in lieu of a seven-dollar debt as this one was. With the big race on which father's last hundred dollars was waged this horse, ridden by demure and attractive Ailce Day, after the race is well in hand, stops and with the aid of slow motion camera comes lazily loping in while the others in the race, this time with the camera's normal or accentuated speed, fairly fly past the finishing post. So it was not entirely the horse's fault. Before all this happened Alice was very much in the discard because a city girl with the most modish clothes comes along in a smart cart and captures the affections and attentions of the only two eligible young men in the neighborhood, Eddie Quillan and Danny O'Shea. Ruth Taylor is the vamp in question and she belongs to the classification and partly explains the Anita Loos theory.

The cast includes: Alice Day, Eddie Quillan, Danny O'Shea, William McCall, Ruth Taylor and Joseph Young. The omnipresent Eddie Cline directs.

"Tripping the Rhine"
(Pathe-Hy Mayer Sketch Book—One Reel)

FOR this particular contribution of that talented traveler-artist, Hy Mayer, he has selected a part of the world that he is doubly familiar with. The Rhine was near the scene of his birthplace and also the cause of his many and frequent revisits. Going up the river on the typical Rhine steamer he brought back to the reviewer memories of many years ago on a similar trip. The photographer goes ashore often to get scenes and types that the boat itself does not afford. There is the usual clever blending of drawings and camera-shots of people and things, the artist himself often figuring in the camera man's shots. I need add no greater praise than that it is up to the Hy Mayer standard—PAUL THOMPSON.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"Now You Tell One"

(F.B.O.-Whirlwind—Two Reels)

(Reviewed by Paul Thompson)

FOR camera tricks that are weird and mysterious commend me to this man Bowers, actor, scenarist and photographer. This, the fourth of a series of twelve contracted for by F.B.O., is like its predecessors in being uncanny in the results achieved through the medium of the camera. Ingeniously the story told by Bowers, who is dragged in from the street by a member of The Liars' Club to put to shame the amateur Munchausen-ing of the others, is done through a camera record of the things he claims he has done.

In this particular chronicle it is a question of playing a modern Pied Piper and ridding a farm house of a plague of rats. Being lightly inventive, his fertility of invention being aided by the attraction of the charming young chatelaine of the place, he grafts pussy-willows, catnip and cat-tails on each other and produces a veritable army of felines. They come in battalions to rid the farm of the plague, but when he seeks his reward he is met with the answer that the girl is the wife, not the daughter, of the farmer, despite the disparity in their ages. She is called "Peaches," which has a curiously reminiscent flavor.

Neal O'Hara, that bright, young Harvard paragrapher, whose witticisms are broadcast from Boston through the medium of a newspaper syndicate, has done the titling. They sound like him, and that is unstinted praise.

"Nize Monkey"

(Bray-Sunkist—Two Reels)

(Reviewed by Paul Thompson)

AGAIN some few of the vast legion of bathing beauties of the Pacific Coast to figure as a background for this Sunkist comedy. As though that were not enough, with the leading lady also in one of those provocative one-piece bathing suits that take the mind of the careless spectator off the plot. In this particular comedy the plot is so involved that it is a bit unfair. Evelyn Francisco has two suitors, Buddy Messenger being the favored one—favored, that is, by her, but not by father who dislikes the boy's practical joking. To add to the latter's woes the tricks pulled by a trained monkey are blamed on him too, even to the theft of valuable bonds. Elopement seems the only answer to the problems of the lovers. Unfortunately Evelyn's precedent of writing carbon copies of her notes, this one telling Buddy to get a minister, brings the rival onto the job and ministers of various denominations and colors and creeds. Seemingly the whole bathing party at Evelyn's home have gotten the marriage urge. And, of course, in the end the monk's thieving propensities are shown up and the hero exonerated. He wins the girl.

Al Nathan supervised and George L. Sargent directed.

"A Close Call"

(Universal-Gumps—Two Reels)

(Reviewed by Paul Thompson)

FOR the introduction of the chinless one we have him seated in a fliver winning a decorated automobile parade contest. Hence to the sea shore. Why the sea shore? That is obvious; that there may be an invasion of the field, usually regarded as Mack Sennett's own, with bathing beauties in one-piece suits as a background for the Gump family. Once robbed of his prize money by the avaricious Min Andy seeks solace playing with the nymphs. Putting him on the end of the line they snap-the-whip with great success sending Andy sprawling into beach luncheon parties, etc. Always in evidence is Andy's Nemesis, the man from whom he took the automobile prize money. In and out of beach tents disturbing various people in various degress of undress or up and down the sand in a mad, seemingly never ending pursuit race go the two rivals. The end comes when the race leads to the Gump tent where that representative of the so-called weaker sex, Min, puts to rout the burly opponent of her husband. With shapely flappers galore in one-piece bathing suits this is an ideal comedy for these cool fall afternoons and evenings. It takes the spectator's mind back to last summer with memories of similar nymphs seen, to quote the language of the movies, "in person" at the beach whether it be on the Atlantic or Pacific seaboard.

As usual Joe Murphy and Fay Tincher are featured under Francis Corby's direction. Released December 13, 1926.

"Hook or Crook"

(Universal-Blue Bird Comedy—One Reel)

THAT comedian named Puffy, surnamed Charles, featured in this piece with Dorothy Gulliver always seems to justify his name because of his girth and his invariable loss of breath in doing the conventional slapstick work required of him. In this as a clubman who has lost an election bet, he is compelled to be disguised as a girl. His make-up so resembles that of a notorious woman-thief looked for by the police that the spectator can almost write his own comedy with these ingredients to work on. Before he discovers he has lost the wager he encounters the fair Dorothy, who justifies any number of Gulliver's travels if the road be in her direction. In this comedy it is as an automobile acquaintance develops.

Getting a position in the household of the fellow clubman, who won the bet, adds to the difficulties of the fat comedian until it turns out that the election returns were falsely announced and that, like Hughes a few years ago, Puffy was not elected. That clears up the atmosphere considerably and Puffy is free, having discarded the feminine garments to pursue Dorothy, the object of his breathless affections.

Mild, amusing slapstick comedy that, like its Blue Bird title, may bring happiness to not too captious or hypercritical movie fans.—PAUL THOMPSON.

"By the Wholesale"

(Pathe-Sportlight—One Reel)

GRANTLAND RICE in this issue of his series of photographic talks with pictures on sports has taken for his text or subject the always increasing tendency of training en masse for sports. Some of the most effective shots are of Dr. Sargent's school for physical culture for girls in New England. Here are pictured a vast army of young women in blouse and knickers going through setting up exercises guided by an instructor. For contrast men in the army doing their required physical training exercises are shown. Both pictures show that the physical future of the United States is being carefully attended to and that the next generations with these types as their forebears should be strong and healthy. Like most of Grantland Rice's contributions to the screen, the lesson is a sane one and worthy of adoption by that vast crowd of the indolent with no thought, not only of the future, but of their own physical fitness.—PAUL THOMPSON.

"Buck Fever"

(Pathe-Æsops Fables—One Reel)

"A HUNTING we will go"—this being the fall of the year—is obviously the actuating motive of the Æsops Fable of the November 28th release. Farmer Al and his pup and, for full measure a dachshund, start out to establish a record bag. The kind of game matters little. Al's marksmanship is impossible so the pup takes the gun. From a cave inhabitated by a lion and some of his nearest relatives Al is ejected. The pup, however, with a courage born of a mysterious bottle (yet to old-timers not so mysterious) goes back into the cave and in a few moments has bagged the whole lion family. And still they claim there is no merit in a few drinks! Why if Wellington had not had a few before Waterloo——?

Good hunting for the spectator as well as Al and his side-kick in this Pathe release.—PAUL THOMPSON.

The Silent Lover

Sills Becomes a Sheik and Stages a Fight

(Reviewed by Laurence Reid)

THE influence of "The Big Parade" has manifested itself in one war picture after another. Once a big opus starts the fashion, it behooves the producers to climb on the band wagon. "Beau Geste" has opened the way for stories of the Foreign Legion—and film audiences may expect to see a few of them for the ensuing year. The first to come forward is "The Silent Lover," which places Milton Sills on the desert in a sheik role. The plot is very familiar. The hero must needs be represented as a disillusioned young man who leaves a gay life in Paris to lose himself in the excitement of fighting bad men and rescuing ladies in distress.

There is nothing much to it aside from the heroics indulged in by Sills. Ever since he established a reputation for strenuous fighting in "The Spoilers," his sponsors have seen to it that he packs away a punch in every succeeding picture. Here he wrestles with Montagu Love, who, as a real sheik, is up to some dirty work at the crossroads. It is all easy to spot—is this action.

We catalogue it as old-fashioned, but moderately entertaining. The close-ups are too dominant. Aside from a profusion of them the photography is excellent. The acting is competent.

The Cast: Milton Sills, Montagu Love, Natalie Kingston, Viola Dana, Arthur Edmund Carewe, Charles Murray, William V. Mong, Arthur Stone, Alma Bennett, Claude King. Director, George Archainbaud.

THEME: Romantic melodrama of disillusioned Frenchman who joins Foreign Legion and frustrates efforts of sheik to accomplish his villainy.

PRODUCTION HIGHLIGHTS: The backgrounds and atmosphere. The fight between Sills and Love. The characterization by Viola Dana as slave girl. The rescue scene.

EXPLOITATION ANGLES: Play up Sills in new role—that of a sheik. Use stills of production as they are suggestive of desert romance. Bill as exciting melodrama of Foreign Legion.

DRAWING POWER: Suitable for average audiences. With Sills followers film should draw.

Produced and distributed by First National.
Length, six reels. Released November, 1926.

Scenes from "The Buckaroo Kid," a Universal Western

The atmosphere of the buccaneer prevails in "The Eagle of the Sea," Paramount's production of "Captain Sazarac," a novel by Charles Tenney Jackson

Private Izzy Murphy

George Jessel Makes His Screen Debut

(Reviewed by Paul Thompson)

WITH the same basic idea of racial antipathy which has been used so frequently since the birth, back in the Dark Ages, of "Abie's Irish Rose," Warner Brothers have put forth in "Private Izzy Murphy," a picture with that dominant theme. It serves as the first picture vehicle for George Jessel, star of "The Jazz Singer" all last year in New York, and on tour this season. He proves to be an excellent screen actor and is fortunate in the vehicle provided him. Philip Lonergan wrote the piece and Lloyd Bacon directed, and as is true of the star and supporting company both men did their work well. Granting that they are all dealing with so-called "hokum" yet judgment has been used in the presentation of this sure-fire material. The piece is sufficiently diversified and not too much stress placed on any one phase. For example, the plot carries the hero to war, but, while there are several phases of the conflict presented, such as the enlistment, departure of the troops, scenes at the front, in a base hospital and the triumphal march up Fifth Avenue on the return, yet these things are all essential to the telling of the story. They are not overdone and consequently do not tire or bore you.

The story in brief tells of the love of a young Jew for an Irish girl (Patsy Ruth Miller), who with her father (Gustav von Seyffertitz) and others, think he is Irish because the second of his two delicatessen stores is run under an Irish name. Jessel—the Jew in question—enlists with the "Fighting Sixty-ninth," is wounded, but returns to claim the girl. A simple story well told by director and actors.

The Cast: George Jessel, Patsy Ruth Miller, Vera Gordon, Nat Carr, William Strauss, "Spec" O'Donnell, Gustav von Seyffertitz, Tom Murray. Director, Lloyd Bacon.

THEME: Racial clash between Irish and Jews. Love overcoming this barrier.

PRODUCTION HIGHLIGHTS: Jessel's surprisingly good work. Simple story well directed and acted.

EXPLOITATION ANGLES: Jessel, excellent supporting company. Humor of piece and heart throbs.

DRAWING POWER: Should be excellent.

Produced and distributed by Warner Bros.
Length, 889 feet. Released October 20, 1926

Eagle of The Sea

Slow-moving and Ponderous—Mostly Atmosphere

(Reviewed by Laurence Reid)

CARRYING a title which suggests stirring action on the high seas—of deep-dyed piracy and frenzied conflict, it is disappointing to discover nothing resembling melodramatic fireworks. It starts off slowly and carries so much involved plot that the action becomes absolutely buried beneath an array of beautiful posings and a volume of wordy subtitles. It's a costume picture of the days when Andrew Jackson was the pet of New Orleans—when there was much agitation in the city's French quarter over rescuing Napoléon from his exile at St. Helena.

Here was a bright idea which never comes to the surface. The pirate Lafitte is involved—and it is his job to start on the expedition of rescue. But the action becomes talky—with a series of tableaux thrown in for added measure. It ends with a very mild battle on the high seas and a rescue of the heroine.

The picture lacks glamour and punch—and the players never become real. Both Ricardo Cortez and Florence Vidor strive to invest their work with dramatic feeling, but their efforts are in vain. The film is rich in its costumes and its backgrounds.

The Cast: Florence Vidor, Ricardo Cortez, Sam de Grasse, Andre Beranger, Mitchell Lewis, Guy Oliver, George Irving, James Marcus. Director, Frank Lloyd.

THEME: Romantic drama of days of Andrew Jackson, with plot revolving around efforts of French patriots in New Orleans to rescue the exiled Napoleon.

PRODUCTION HIGHLIGHTS: The settings. The costumes. The romantic moments. The sea battle. The atmosphere.

EXPLOITATION ANGLES: Play up title and feature the principals. Bill as story of adventure and romance in the days of Andrew Jackson. Play up New Orleans as furnishing the locale. Play up Frank Lloyd, who also directed "The Sea Hawk."

DRAWING POWER: Title should draw them. O. K. for average houses, but hardly moving enough for big houses unless supported with strong program.

Produced and distributed by Famous Players.
Length, seven reels. Released November, 1926.

The Hebraic-Hibernian theme supplies the basis of the Warner Bros. production, "Private Izzy Murphy"

A group of dramatic moments from "The Silent Lover," a First National film adapted from Ludwig Biro's play, "The Legionaire"

The Buckaroo Kid

Universal Does a Peter Kyne Story Well

(Reviewed by Paul Thompson)

WHILE this might, I suppose, be classified as a "western" it is more than that and for that very reason greater in its appeal than otherwise might be possible. Here is a rattling good yarn showing the value of persistence if you feel you are right. If Hoot Gibson had lacked that dog-goned "stick-to-it-iveness" he never would have gotten anywhere. That means in the matter of learning table manners, acquiring a ranch of his own and possibly most important, getting the hand of the fair Ethel Shannon.

Instead of confining the action to a ranch San Francisco is taken in shots of the streets and the Palace Hotel affording contrast to the two typically western settings. There is a great deal of honest comedy and real characterization in this Kyne piece made into a movie by Lynn Reynolds. In directing he saw to it that none of adaptor Lynn Reynolds' ideas were overlooked or done an injustice to. Also the piece is characterized by excellent acting performances, such convincing performances that you feel they are real living human beings and not merely figments of a man's imagination. This is true not only of the star, but also of Ethel Shannon in the feminine lead, good old Burr McIntosh (whom I have known for years and once was associated with), Harry Todd, James Gordon and Newton House in minor roles. Put me down as an advocate of "The Buckaroo Kid."

The Cast: Hoot Gibson (star), Ethel Shannon, Burr McIntosh, Harry Todd, James Gordon, Charles Colby, Joe Rickson, Clark Comstock, Newton House. Director and adaptor, Lynn Reynolds.

THEME: Ranch boy making good and winning success and happiness.

PRODUCTION HIGHLIGHTS: Opening scene kid riding broncho. Smooth, convincing performance of entire cast.

EXPLOITATION ANGLES: Comedy, author and star's respective popularity.

DRAWING POWER: Should be, and I hope will be, excellent.

Produced and distributed by Universal.
Length, 6,167 feet. Released November 14, 1926.

The City

Clyde Fitch's Last Play Filmed

(Reviewed by Paul Thompson)

IN the play done at the Lyric Theatre, New York, almost too many years ago, if I remember with any degree of comfort, I remember vividly the strong melodramatic quality of the piece which made it unlike the majority of Clyde Fitch plays. So, too, in the picture version it is the drama rather than the dramatist's usual characterization that stands out. And it is good drama, plausible—with some slight allowances—gripping and always tense. It is good entertainment. For the newer generation of legitimate playgoers who probably will never have the opportunity to see the piece revived and for the even greater number of moving picture followers who are not interested in the origin of plays offered for their approval, "The City" will more than serve.

The story, if you do not remember or know, deals with a small town family that yields to the spell of the city and disintegrates finally to find itself. A blackmailing dope fiend has caused the death of the father, knowing that he is an ex-convict, and continues his role of Nemesis to the family by blackmailing the politically ambitious son and marrying the latter's sister. The suicide of the villain clarifies the atmosphere spiritually as well as physically with the regeneration of the family foreshadowed at the end.

The Cast: Nancy Nash, Robert Frazer, George Irving, Lillian Elliott, Walter McGrail, Richard Walling, May Allison, Melbourne MacDowell, Bodil Rosing and Fred Walton. Director, R. William Neill. Clyde Fitch melodrama scenarioized by Gertrude Orr.

THEME: Baleful influence of a metropolis on small-town family.

PRODUCTION HIGHLIGHTS: McGrail's drug addict. Effective cabaret scene. Dramatic intensity.

EXPLOITATION HIGHLIGHTS: Clyde Fitch's fame. New York scenes always of interest.

DRAWING POWER: Should be good.

Produced and distributed by Fox Film Company. Length, 5,508 feet.. Released November 14, 1926.

Human interest shots of Marshal Neilan's Paramount production, "Everybody's Acting"

The camera takes in a few of the crowds of pilgrims who attended the Eucharistic Congress of Chicago. Fox Films made the picture

Stepping Along

Latest Hines' Effort Entertainment Plus

(Reviewed by Harold Flavin)

THIS latest Johnny Hines production runs true to the type of vehicle he has given us in his past pictures and, like its predecessors, is packed with amusing gags, thus insuring an hours' pleasant entertainment for your patrons, especially the men. The story is an adaptation of Matt Taylor's "The Knickerbocker Kid," but, as is usual in the Hines' pictures, the plot is incidental to the individual comedy bits contributed by the star.

The action of the entire picture is geared to a fast tempo with the fun starting in the first scene and never a let-up until the final fade-out. We have Johnny selling newspapers and studying law and, after receiving his degree, his adventures or misadventures at the political outing, his experience at the theatre, and last, but best of all, the auto chase, with Edmund Breese helping along with the fun (he should have been brought in earlier in the story). Mary Brian and Ruth Dwyer handle their respective roles in a capable manner.

There are a number of good selling angles in this production, which exhibitors should use, among them, the fact that a number of scenes were filmed at Coney Island, the New York pleasure resort, and also of the presence in the picture of the "Black Bottom" chorus from the current George White's "Scandals" show.

The Cast: Johnny Hines (starred), Mary Brian, William Gaxton, Ruth Dwyer, Edmund Breese, Dan Mason, Lee Beggs.

THEME: Poor boy's rise to political fame and his subjection of his rival, both in politics and love.

PRODUCTION HIGHLIGHTS: The scenes at the newspaper stand, at Coney Island and on the stage of the theatre. Johnny's dancing ability. The auto chase and the fight at the finish.

EXPLOITATION ANGLES: Hines has created a following, so play him up. Also advertise the presence of the "Scandals" chorus.

DRAWING POWER: Good for family consumption. The men and children will especially enjoy it.

Produced by C. C. Burr and distributed by First National. Length, six reels. Released December, 1926.

Eucharistic Congress Film

Picture Record Should Interest All Creeds

(Reviewed by Harold Flavin)

THIS picture record of the twenty-eighth Catholic Eucharistic Congress, held this year in Chicago, cannot fail to interest all peoples—for Catholic audiences it will recreate something of the spiritual significance of the gathering; for non-Catholics the moving spectacle of hundreds of thousands of people at religious devotions will instill in them a deeper regard for religion and its necessity in the every-day life of every one.

The motion picture once more proved itself the great reporter, for the visualization of the various events will carry to people in the far corners of the earth a much better idea of what transpired than the best written story. Credit for the camera work is due Ray Hall, managing director of Fox Varieties, who, with a staff of twenty cameramen loaned by the Fox Film Company, worked ceaselessly in the effort to crowd every picture angle possible into the story of the Congress. Many are the inspiring scenes at both Soldier's Field, showing the throngs hurrying to participate in the spiritual bouquet of one million communions and later the procession of Church dignitaries and members of many Catholic organizations at St. Mary-on-the-Lake Seminary.

Happily the picture is not without occasions for harmless laughter; the close-ups of some of the children who formed the immense choir of 62,000 voices caused sympathetic chuckles at the premiere performance. My one regret is that the film was not done in color, as the robes of the Churchmen, with the Cardinalate red predominating, would have made a beautiful sight to behold.

THEME: Picture story of the Twenty-eighth Catholic Congress.

PRODUCTION HIGHLIGHTS: The scenes of welcome in New York; those at Soldier's Field and the procession at St. Mary-on-the-Lake.

EXPLOITATION ANGLES: Catholics will know of the picture from the pulpits and the immense publicity in the newspapers will draw others.

DRAWING POWER: Should interest all peoples.

Produced for the Eucharistic Congress by Fox Film Corp. Released by the Eucharistic Congress Film Bureau. General release following road shows. Length, eight reels.

Highlights in "The City," a picturization of the Clyde Fitch play by Fox Films

Humor permeates these five scenes from the First National feature length comedy, "Stepping Along"

Everybody's Acting

Clever Acting and Direction Put It Over

(Reviewed by Laurence Reid)

YOU can never tell what Marshall Neilan is going to do. He is always handy with the big surprise. Here he writes and directs his own story—which, to dissect it, is not so far away from the orthodox, but which, nevertheless is treated in such a manner that it affords first rate entertainment. He ranges far and wide—does Neilan.

This time he plays around with the adoption idea—the central figure being a young girl who is taken in tow by four or five daddies. And they're not the sugar kind either. The girl has a love affair with a youth whose vocation is not of the footlights—and his mother objects. Therefore Neilan hits upon a happy idea. He has the troupers (the five daddies) dress up in their favorite roles to impress the other family. And the mother falls like a ton of cement. It is a whimsical pattern—with the high touch centered upon the make-believe scene. The camera work is highly pleasing and the all-star cast comes through with flying colors. Particularly good are Louise Dresser, Betty Bronson, Raymond Hitchcock, and Ford Sterling.

The Cast: Betty Bronson, Ford Sterling, Raymond Hitchcock, Stuart Holmes, Henry B. Walthall, Lawrence Gray, Edward Martindel, Louise Dresser, Philo McCullough, Jed Prouty, Jocelyn Lee. Directed by Marshall Neilan.

THEME: Romantic comedy-drama of girl brought up by quintette of good Samaritans—who establish that she is "some pumpkins" by impressing her sweetheart's family with their pseudo affluence.

PRODUCTION HIGHLIGHTS: The clever acting. The camera work. The titles. The scence of adoption. The episode of impressing girl's family. The romance. The climax.

EXPLOITATION ANGLES: Play up the all-star cast. Mention it as a whimsical story of a girl who is reared by a group of actors. Play up Neilan.

DRAWING POWER: Satisfactory for all types of houses. Has plenty of clever acting and direction to appeal. Cast should draw them.

Produced and distributed by Famous Players. Length, seven reels. Released November, 1926.

Regional News from Correspondents

THE Empress Theatre at Decatur, of which Elmer Jerome is manager, and which has been operating as a straight motion picture house, has gone into stock and the screen will probably be dark for the balance of the winter.

Chicago Manager Young, of National Screen Service, reports that Oscar Kuschner, president of the Film Board at Indianapolis, who has been operating the State Film Service Exchange in that city, has been named Indiana and Kentucky representative for National Screen Service. Mr. Kuschner will continue to make his headquarters in Indianapolis.

The Monroe Theatre at Streator, Ill., which has been operated by Karr Brothers, has been closed for an indefinite period.

District Manager Clyde Eckhardt, of Fox Film Corporation, who was confined to his home for several days with a touch of the grippe, has recovered sufficiently to be at his office this week.

Sam Saxe, well-known picture producer, who was en route to the coast, stopped off long enough in Chicago this week, to visit with friends on Film Row.

Chicago

Universal's sales force is all pepped up in anticipation of Alexander Month, which starts on December 1st, in the Chicago territory. The boys are going to try to go over the top in honor of their popular district manager.

J. C. Jarnigen, owner of the Chateau Theatre at Amboy, and the Strand at Mendota, has taken over the Colonial Theatre at La Salle, Illinois, formerly operated by Mr. Brennerman.

Manager Gallagher, of Lubliner & Trinz Pantheon, is putting out a new house organ in tabloid newspaper form and it is proving popular with the patrons of this house.

Barney Brotman, owner of the American Theatre at Rock Island, and the Mirror at Moline, who recently took over the Avoy at Moline from A. Shallberg, was a Chicago visitor this week. He was straightening out bookings of his new theatre and was accompanied by Mr. Shallberg.

Felix Fiest presided over an important conference of Metro-Goldwyn divisional managers, which was held at the Drake Hotel on Monday and Tuesday of this week. Beside Mr. Fiest. E. M. Saunders, W. F. Rodgers and Paul Berger, of the New York Office, were in attendance. The divisional managers in the conference included F. A. Shirley, of Chicago, Sam Eckman, of New York, J. E. Flynn, of St. Louis; George Hickey, of Washington, D.C.; Charles E. Kessenich, of Atlantic. Ga.; Davis Bershorn, of Los Angeles, and F. Perkins, of Denver.

General Sales Manager Lou Metzger, of Universal Film Company, was visiting at the Chicago headquarters of his company this week.

W. D. Burgess, traveling auditor for Producers Distributing Corporation, is making his headquarters at the local exchange for the next ten days.

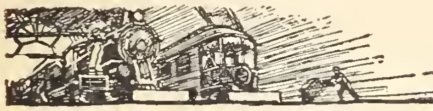
Allen Widdemenn is putting a fine new unit organ in his Centennial Theatre at Warsaw.

Jean Russell, popular owner of the Rialto Theatre at Champaign, Illinois, was one of the visitors on Film Row this week.

The Olympic Theatre Company has opened their remodeled house in Cicero and named it the Olympic. H. A. Jones, formerly manager of Ascher's Portage Park Theatre, is in charge at the Olympic.

Divisional Manager Maberry, of Producers Distributing Corporation, has returned from Indianapolis, where he held a sales meeting, and this week is holding a sales meeting in Milwaukee. Salesmen Tommy Greenwood and Sig Decker have gone to Milwaukee where they will assist the local sales force for ten days or two weeks, and Salesmen Clarence Phillips and J. J. Clark are back from Minneapolis, where they have been on a similar mission.

Divisional Manager Cleve Adams, of F. B. O., is back in Chicago after a trip to Pittsburgh, on which he was accompanied by Mrs. Adams.



Kansas City

THE management of the Isis and Madrid theatres, suburban houses of Kansas City, controlled by Capitol Enterprises, under the supervision of Universal, has been changed. A. S. Rittenberg, former manager of the Liberty Theatre, first-run Universal-leased house of Kansas City, having been appointed manager of the theatres, succeeding Jack Roth, former manager of the Isis.

The Gayety Theatre, Kansas City, which for years has been a Columbia burlesque house, will show pictures this winter, changing programs daily. The theatre will remain under Columbia control, the pictures being booked through the Independent Fim Corporation.

A football game between exhibitors and exchange representatives is the latest proposal about which Kansas City's Movie Row is gossiping. Several prospective contestants have secretly asserted that there are several things other than football supremacy they would like to settle on a gridiron, proving, of course, they were permitted to play opposite the right man.

Fifty disabled veterans from the United States Veterans' Hospital in Kansas City this week were guests of the Shubert Theatre at a showing of "The Big Parade." Transportation to and from the theatre was arranged by Mrs. Charles Harrow, chairman of the Good Cheer Club of the First Baptist Church.

H. L. Cass, First National salesman of the Kansas City branch, was being congratulated this week over the fact that he was named as one of the twenty candidates for the U. O. Club, an honorary organization of First National representatives who have made good sales records.

The remodeling work of the Fox Exchange rapidly is nearing completion, while the Universal Exchange also is to be remodeled.

Tom Byerle, assistant First National branch manager, left for Lexington, Mo., on a business trip Saturday, while Harry Taylor. Universal branch manager, hurried out into the territory to gather in some more contracts, as did Roy Churchill, F. B. O. branch manager.

H. A. Simmins, Paramount representative, has been confined to his home because of illness.

R. C. LiBeau, district manager, and H. C. Cole, branch manager of Paramount, returned from the Paramount Convention at French Lick, Ind., with enthusiasm aplenty.

A. H. Fisher, Warner Bros. division manager, was a Kansas City visitor, as was George E. Kann, vice-president of the Sterling Distributing Corp.

M. F. Sinift, Warners Bros. city salesman, went out of his sphere a bit to do specialty work in the territory this week.

E. C. Rhoden, manager of Midwest Film Distributors, Inc., was a territory worker, also. The exhibitor business quarters provided for at the Pathe Exchange is a busy place.

Among the out-of-town exhibitors in the Kansas City market this week were: Ensley Barbour, Lander's Orpheum, Springfield, Mo.; S. E. Wilhoit, Jefferson Theatre, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; Ben Levy, Hippodrome, Joplin, Mo.

Detroit

W. C. BACHMEYER, district manager for Fox, paid a short visit to the Detroit branch during the week.

P. C. Schram, who controls several theatres in Kalamazoo, expects to leave for Los Angeles, Cal., where he intends to spend the winter months.

The new Senate Theatre, which is controlled by Arthur Baehr, was robbed last Sunday night of $1,500. The safe crackers used nitroglycerine to open the safe.

Hunter Robbins, of the Robinhood Theatre, in Grand Haven, Mich., has reached California, where he will remain until next spring.

Jim Allen, manager of the local Warner exchange, has returned from Chicago, where he had spent a week on business.

Joe Ferte, the singing P. D. C. salesman from the Cleveland branch, came to Detroit last week and sang way on top of the Book-Cadillac Hotel, where his voice was broadcasted through station WJR.

Pretty Lucille Nitzkorski, formerly connected with the East Side Theatre as cashier, is now juggling cash at the box office of the Blackstone Theatre.

Harry Brown, formerly State salesman for A. B. C., is now covering the same territory for Metro-Goldwyn-Mayer.

Jack Mason has tendered his resignation from Warner Bros. this week. Jack has not made any future plans at present.

Albany

WITH three or four of the exchanges conducting intensive drives, a number of high-pressure salesmen arrived in Albany this week for the campaign. At the Pro-Dis-Co Exchange, Charles Johnston, of Buffalo; Earl Wright, of Boston, and George Rosenbaum, of New Haven, are on the job, while C. A. Sawin, of Boston, district representative of the company, has also been here arranging details. At the First National Exchange, A. W. Smith, Eastern sales manager, is directing a drive with two of the best men from the New York and Buffalo exchanges assisting. Out-of-town salesmen at the drive being conducted by Metro-Goldwyn, include Jack Zurik, and Jack Bowen, of New York; Charles Walder and H. B. Beecroft, of Buffalo; Harry Worden, of Boston, and a Mr. Rebanus, of New Haven.

Harry Dixon, manager of F. B. O. in Buffalo, was in Albany last week, conferring with Harry Weinberg, who handles the local exchange.

Matters are running so smoothly between exchanges and exhibitors these days, that at last week's meeting of the Arbitration Board, there were only two cases presented for adjustment.

Charles Henschel, of New York, assistant Eastern district sales manager for Pathe, was here for a portion of last week, going the rounds of theatres with Ted Hayes, the local manager. Pathe's Albany branch now ranks as one of the leaders in the entire United States.

The Liberty Theatre in Port Leyden, owned by John A. Castle, has just been sold to Arthur Joslin, of Boonville, and Mr. and Mrs. Castle are now planning to locate in Syracuse.

It is said that a large circuit is negotiating at the present time with Whitney, Young and Pierce, of Ilion, for the purchase of their theatre holdings in that place.

Alec Herman, local manager for Pro-Dis-Co, is losing a lot of sleep these days, as he hustles over the territory in expectation of securing a generous slice of the $5,000 offered by the company in a contest ending December 31. When Mr. Herman was manager of First National here, he landed many first prizes.

Lee Parker, who runs the theatre in Smyrna, returned last Thursday night, from a trip to New York City.

Simon Feld, a well-known salesman out of Albany for several years, with First National, has now gone with the local Pro-Dis-Co Exchange.

The Pathe Exchange has divided the territory which it serves into two blocks instead of three, and R. J. Meigs has been given the territory along the Eastern border, as well as a portion of Vermont and Massachusetts, while the Northern and Central will be looked after by Amos Leonard.

Miss Carolyn Goodman, formerly secretary of the Albany Zone, and more recently secretary to Charles Stombaugh, Newark manager for Pathe, has returned to Albany, and according to a report, will be married in the near future.

Boris Samson resigned last week as salesman for the Metro-Goldwyn Exchange here. His successor has not been appointed.

Lew Fischer, of Fort Edward, will open his new theatre in Chatham, on December 15. Morris Silverman, who is erecting a new theatre in Schenectady, will open his house on the same date. Both are old timers in the business.

Harry Seed is back from a trip along the Southern tier, and reports business as being good in all the larger cities and in many of the smaller places.

Uly S. Hill, of the Strand group of houses in Albany and Troy, spent a portion of last week in New York, where he met Walter Hays and Moe Mark.

In days gone by, Tony Veiller, manager of the Mark Ritz, was a police reporter. So he felt perfectly at home last week, when he escorted five boys to a local precinct after he had nabbed them attempting to secure an entrance to the theatre by wrenching off the bars on the window leading into the men's washroom.

Visitors along Film Row last week included Louis Schine and Pete Dana, of Gloversville, on their way back from New York City, and Tim Windbeal, of Amsterdam. William Smalley stopped over in Albany on his way to Danbury, Conn., where he will make one of his periodical visits to his mother's home.

The staff at the local Universal Exchange is anxiously waiting for more than a word from Charles Marshall, theatre owner of Ausable Forks, who sometime ago promised deer meat for everyone at the exchange.

Tom Thornton, owner of the Orpheum in Saugerties, is reported to be negotiating for the sale of the house. Mike Kallet, of Oneida, was at Saranac Lake, last week, and is said to be dickering for the Pontiac.

Barney and Murray Ginsberg have taken over the Memorial Theatre in Beacon, formerly operated by Irving Lesser.

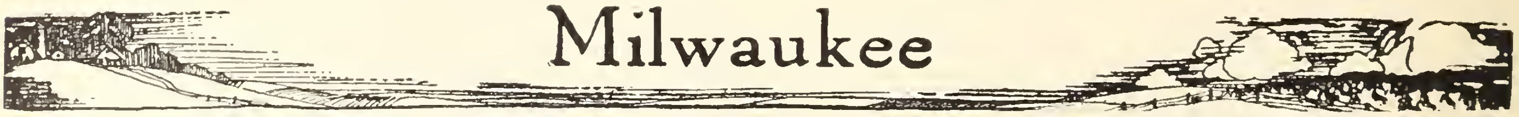
Joe Wallace, manager of Proctor's Grand, and Alec Herman, of the Pro-Dis-Co Exchange, staged a very successful preview of a picture at the Grand in Albany, on Saturday morning, that was attended by a capacity house. The music was furnished by the regular theatre orchestra.

Eleanor Foster is a new inspector at the Pathe Exchange, succeeding Marion Kelsey, who has resigned.

The four-year-old son of Frank Learnan, manager of the Strand in Schenectady, fell from a fence last week, and suffered a fracture of one leg near the hip. Mr. Learnan was hurriedly summoned home by a telephone message.

W. Rudolph Wiley, of Wilmington, Del., is the new organist at the Strand in Schenectady. The theatre also has a new doorman in the person of Buck Ewing, a catcher during the summer months on a well-known colored team.

Frank Breymaier, manager of the Van Curler in Schenectady, took a day off last week when he had three teeth extracted. At the same time, James Roach, manager of the Farash theatres, which include the Van Curler, dislocated two bones in his ankle, but smilingly canceled a dental engagement for the following day.



Milwaukee

THE Pathe Exchange bowling team was defeated by the Exhibitors' team in a recent match, by over 400 pins. The Exhibitors refuse to say just what they did with the $25 side bet.

Messrs. Smith and Ainsworth, Fond du Lac exhibitors managed to make their weekly visit to the city despite the heavy snow.

Dan Kelliher was again among the week's visitors at the Exchanges. Mr. Kelliher manages the Princess at Elkhorn and the Majestic at Lake Geneva.

The new Saxe house at Oshkosh, it is reported, is progressing rapidly and will be formally opened about the first of the year.

Leopold Goodman, general utility man about the Exchanges along Film Row, was taken very seriously ill this week and was removed to the hospital on Thursday.

O. V. Kelly, who manages the Badger Theatre at Reedsburg, spent Wednesday in Milwaukee.

C. Colin, manage of the Waupaca, at Waupaca, was a recent Film Row visitor.

Steve Dorece's new theatre in Racine, is very near completion. It will have a capacity of about 800 or 900.

The film men's bowling teams have selected names to designate themselves. The Wildcats are piloted by Mr. Van Norman; the Tigers are Charles Trampe's men; the Lions are captained by Mr. Weinbaum, and Steve Bauer's team is known as the Bears. Thus far the Wildcats lead by two games and the Tigers are forcing them hard. Steve Bauer and Charles Brewster have tied for individual high score, setting the mark at 236.

Sam Miller, booking manager of the Fisher organization of Chicago, was in the city for a few days this week.

S. H. Abrams, F.B.O. branch manager in his trip through the territory this week with George Cohn, salesman, found traveling anything but pleasant due to the severe storm.

P. M. Cain, manager of the Falls Theatre at Sheboygan Falls, was a recent Film Row visitor.

A. C. Accola, manager of the Bonham Theatre, Prairie du Sac, was among out-of-town exhibitors to visit the various Exchanges.

Dan Kulassewicz, manager of the Rex at Bessmer, Mich., spent a few days among the Exchanges arranging his bookings.

The new Shorewood Theatre at the corner of Lake Bluff and Oakland, being built by the Shorewood Investment Company, is making good progress, and it is expected will be opened early in spring. It will have a capacity of about 1200.

Jack Yeo spent a few hours visiting Exchanges this week. Mr. Yeo manages the Odeon and Davidson at Beaver Dam.

Mr. and Mrs. Edward Starkey were Milwaukee visitors this week. Mr. Starkey manages the Opera House at Berlin.

Elmer Sader, F. B. O. salesman in the Northern territory, was forced to abandon his car when the snow reached a depth of 12 inches in the recent surprise storm.

Among out-of-town exhibitors to visit Exchanges this week were William Roob, manager of the Grand Theatre at Port Washington; Glen Shield, of the Grand, at East Troy; Neil Duffy, who runs the Elite at Appleton; L. Thurwachter, of the Park Theatre at Waukesha; C. J. Goetz, of the United Theatre Company of Janesville, Beloit and Kenosha, and R. K. Mosiman, of the Rex Theatre at Oshkosh.

Mr. Huff, of Huff and Adams, of Port Washington, was in Milwaukee on Wednesday arranging his bookings. Mr. Huff recently conducted a contest to name his new theatre and Ozaukee was the name chosen. The new Ozaukee will open on Thangsgiving Day with a special program.

Bert Wheeler, manager of the Lloyd's Theatre, Menominee, Mich., was in the city on Wednesday visiting local Exchanges.

Seattle

ARCHIE RUGGLES, house manager of the Fifth Avenue Theatre, this week had as his guests at a regular performance of his show none other than the well-exploited Queen Marie of Roumania, accompanied by Princess Lleana, the Prince and members of the royal party now on tour throughout the United States. Under the personal guidance of Hal Horne, managing director of the Fifth Avenue and Mr. Ruggles, the royal party inspected the theatre from top to bottom, remaining long enough to enjoy the Harry Langdon feature and Fanchon and Marco's elaborate stage presentation, "Dancing Shoes." Unofficially, it was reported, the royal party considered the magnificent new theatre the finest motion picture house that they have ever seen.

Jim Reilly, for the last several months manager of the Universal Exchange in this city, early in November was appointed Western manager in charge of sales of the Universal Specials. His territory was to include the districts west of Denver, including the latter city. The new manager of the local office was not yet selected, it was reported.

In company with Manager Neal East of the Portland Exchange, Manager George P. Endert, of the local Famous Players office left last week for the East Coast, where he was scheduled to attend the sales conference called by Home Office officials. His return was expected early in November.

Among the out-of-town visitors who were seen by the film magnates on the Row last week were "Leo" DeLeo, of Port Townsend, Washington; John McGill, of Port Orchard; Francis Graham, of Shelton; and O. O. Ruth, of Mount Vernon.

Ben Fish, Metro-Goldwyn-Mayer executive, last week returned from a special sales trip and announced a new line-up in the sales staff of his organization. The Western crew is now under the direction of Jess Beckman, formerly associated with Mr. Fish's office, and also includes C. E. Tillman, J. F. Samuels and Harry Landstrom.

Ray Grombacher, motion picture leader in Spokane, spent a few days in this city last week, making arrangements for attractions to play at the American Theatre in the Eastern Washington city, recently reopened under the management of Mr. Grombacher and Ray Zoerlin.

Harry C. Arthur, Jr., President and General Manager of Pacific Northwest Theatres, Inc., returned last week from a trip to San Francisco and Los Angeles. He spent several days in Portland on his return visit, planning a few changes in theatre personnel for his circuit which were to be announced shortly.

William Henshaw, District Manager for Famous Players in Western Canada, and Mr. Marshall, manager of the Vancouver exchange, were also included in the recent Famous Players delegation which left for the sales convention in the East, with Manager Endert, of this city.

Mrs. Joe Bradt, wife of the popular Seattle suburban showman, underwent an emergency operation for appendicits last week, and is now reported to be rapidly recuperating at Providence Hospital.

Ben F. Shearer, manager of the Northwest territory for the National Theatre Supply Company, and local representative for Heywood-Wakefield Opera Chairs, left last week for the East, where he was to confer with National officials. Before leaving he appointed R. C. Barthel, formerly of this city, as manager of the National store in Portland, succeeding C. Frank Harris. Mr. Harris, in turn, becomes Mr. Shearer's personal representative on complete contracts for the entire Northwest, with Mr. Shearer continuing as general director of the organization.

William Armour, of Montesano, spent a short time on Film Row last week, singing the praises of his new Montesano Theatre. The house was opened last month and is doing an excellent business at every performance, Mr. Armour reports.

R. E. Connell, formerly an exhibitor in the Grays Harbor territory of this state, is reported to be opening a new suburban theatre in Everett, Washington, in the near future. First-run picture showings are planned.

After a more or less unsettled career, the Tacoma Theatre in Tacoma bids fair to become a settled and substantial house. It is now undergoing a complete interior decorating, draping, recarpeting, lighting and interior furnishing, and will be opened within a few weeks under the management of Henry Rhodes, of Rhodes Department store in Tacoma. Reports have it that Mr. Rhodes is willing to dispose of a half interest in the house to any interested concerns, but the recent report that the Tacoma was under Pacific Northwest Theatres, Inc., management is declared to be without foundation.

The Hillman City Theatre at Hillman City, a suburb of Seattle, last week was taken over by Blair and DeVault, who now operate the house.

Frank Bligh, of Salem, Ore., owner and manager of the new Bligh Theatre, was a visitor in this city last week. The Bligh is reported to be Oregon's foremost small town house, with all the attributes and fine features of a metropolitan show shop.

Frank Hewitt, former owner of the Hillman City Theatre taken over by Blair and DeVault, is now planning a 500-seat house at Wildwood, in the same general vicinity. It is expected to get under way in two weeks.

Cleveland

NORMAN MORAY and Nat Barach, branch manager and division manager for Warner Bros. respectively, did not like the final chapter of the M.P.T.O. of Ohio convention at all. Reaching Cleveland from Columbus he got into a taxi to drive to his office. But in a dispute as to right of way, his taxi and another car ran into each other and now Moray has a couple of broken ligaments in his leg. Barach's accident wasn't so painful, but it was equally disagreeable. Mrs. Barach met him at the station with their new car. They went for lunch. Coming from lunch the car was conspicuous only by its absence. To date it is still absent. Otherwise, say Moray and Barach, the convention was a complete success.

Dave Lockman, manager of the Cincinnati Columbia exchange and Gradwell L. Sears, manager of the Cleveland First National exchange, were the two stars of the golf tournament that preceded the State exhibitors' convention in Columbus last week. Lockman won first prize and Sears won second prize. About thirty participated in the game, which was staged at the Elk Country Club.

The Cleveland Motion Picture Exhibitors Association will hold a business meeting next Tuesday at the Statler Hotel. The business before the association at this meeting will be the election of officers.

M. L. Kopperman has come out of Pittsburgh to become office manager of the Cleveland Universal exchange. He succeeds Lester Tietjen.

Jack Greenbaum steps into the picture once more as an active exhibitor. Greenbaum has purchased the Royal Theatre, Mansfield, a 300-seat downtown house, from E. S. Emery. Greenbaum was once prominent in Cleveland exhibition circles.

Remember Jack Osserman? He used to be with Universal here in Cleveland in days gone by. Then Washington claimed him. Now St. Louis is his home. Well, he was in town the other day. Stopped off to see his Cleveland friends on his way to New York.

Harry Brown, one-time manager of the Cleveland Universal exchange, and recently connected with film interests in Boston, has returned to the shores of Lake Erie. He's with Tiffany in a sales capacity.

Charles Sonin of the Metro-Goldwyn-Mayer home office was in Cleveland last week.

The Linwood Square Theatre, Norwood, O., has changed hands. John Stoll sold the house last week to the Loyal Order of Moose No. 1248.

E. H. Oehler has been transferred to the Cleveland P.D.C. sales force from the Indianapolis sales force.

N.S.S.

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Christmas—New Year

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New England

REVERE COMMUNITY THEATRE, INC., has been organized at Boston with capital of 500 no par value shares. Incorporators are Julia W. Troy, Nora E. Troy, both of Belmont, Mass., and Allan Robinson, Boston.

The New England Bookers' Association, composed of all bookers in the territory, held a dinner and dance at Rainbow Gardens, Walpole, Mass., Thursday evening, at which Phil Markell was the chief guest.

The New England Film Board of Trade and all of the film salesmen going out of the Boston exchanges, will meet Monday at a conference and luncheon at the Hotel Arlington, Boston, for a general discussion of the betterment of the film business.

The Eureka Theatre at Stockholm, Me., which has been leased by Wilbur Baxter, has been taken over by the owners, known as the I.O.O.F. Hall Corporation, and will be operated by them.

The Playhouse Theatre, Friendship, Me., which has been owned and operated by W. H. Hahn, has been purchased by H. L. Blossa, who will operate.

The Sunshine Theatre, Leominster, Mass., which has been conducted for the past few years by J. Lane, has been taken over by F. P. Sharvy, who will continue the same policy of pictures that has been in force.

The Town Hall at Conway, Mass., has been sold by Manager Noonan, but the name of the new owner has not been announced. It is understood that the new owners will take possession about December 1st.

Samuel Eckman, Jr., has been elected honorary president of the Boston Metro-Goldwyn-Mayer Club.

C. L. DeVizia, of the sales force of Educational, is making a trip through Northern Maine on business.

Boston police continue tagging parked autos in the Film district. A story is going the rounds about a prominent woman exhibitor who motors in to do her own booking. She was tagged and reported to the traffic headquarters with the tag as instructed. There was a long line ahead of her and after she had finally reached the captain in charge and told her story, she was dismissed with the admonition not to let it happen again. The tagging occurred three times before the lady victoriously drove away.

Yeggs who are believed to have secreted themselves in the Central Square Theatre, Waltham, Mass., after the final performance Thursday night, rolled the heavy safe in the office to the rear of the stage, broke off the knob and combination and escaped with the strong box containing nearly $800 in cash, the receipts for the day.

Patrons of a Lynn, Mass., theatre, standing in line to purchase seats during the height of the evening rush, were shocked to hear a man cry out, "I've lost my arms!" He waved an armless coatsleeve wildly about. Manager Isaac Berg hurried to his side and found, suspended from the top of a door, a wooden arm and artificial hand. The owner, a man from Auburn, Me., had been examining some stucco work and when the door suddenly opened, it caught the artificial arm and pulled it from its fastening.

The Beacon and Modern Theatres, Boston, first-run houses operated by the New England Theatres Operating Co., have changed their opening night so that new programs now begin Saturdays instead of Sundays.

A new Moeller organ has been installed at the Beacon Theatre, Boston, and the management is erecting one of the largest illuminated signs on the front of the theatre to be found in Boston. The sign is over 70 feet high.

United Import Film Corporation, Stamford, Conn., has been incorporated with capital of $50,000. Constantine Rymowicz, of New York City, heads the company.

Humboldt Theatre, Inc., Boston, has been incorporated with capital of $99,000. Incorporators are: President, David H. Brand; Treasurer, Abraham I. Rudnick; Clerk, Jason D. Rudnick.

Salt Lake City

W. T. WITHERS, F. B. O. sales representative is working in the State of Montana, while salesman Ruben Harris is on his way back to the office from a trip into Utah, Idaho and Wyoming.

Branch Manager W. F. Gordon, of the Associated First National Exchange here, leaves within a few days to work the key points in connection with the January drive. Salesmen Vete Stewart and Claude Hawkes are still working the Southern Utah and Montana territories.

J. A. Epperson, local branch manager for Pathe, returned recently from a trip into Idaho.

Charles Epperson, special representative for Famous Players-Lasky Corporation, is at present traveling the Idaho and Montana territories with the salesmen who regularly cover those territories.

Ethel Hunter has returned to the local Paramount office after a protracted illness.

Walter S. Rand, branch manager here for United Artists, leaves within a few days for Boise and the key points of Idaho.

Milton Cohn, representative for United Artists' Salt Lake office, was in Elko Nev., a few days ago and was invited while there as a special guest of John J. Hunter to attend an old-time '49 party which was given by Hunter to celebrate the closing of the Bradley Theatre, one of the oldest houses in Nevada, and the opening of the Hunter Theatre, which occurred November 7th. Hunter, assisted by his manager, Mrs. Armstrong, entertained for a party of about three hundred special guests.

This new Hunter Theatre, which will seat eight hundred people, has had a twelve thousand dollar Link Pipe Organ installed, making this the most modern house in the State of Nevada. Harry Hick and Mr. Link, one of the owners of the Link Organ Company, who were attending to the installation of the pipe organ, were also prominent figures at the dance given.

Mrs. Curd, of Wells, Nev., had the opening of her new house, The Nevada Theatre, November 7th.

"Dad" Rand has returned to his Isis Theatre here recently from a sick bed.

Dave Farquhar is expected to return to his managerial duties at the local Warner Brothers' office from a trip into Montana within a few days.

J. A. Whitehead, of Recreation Hall at Eureka, Utah, is among exhibitor visitors in this city.

R. L. Wicker, owner of the Delta Theatre at Delta, Utah, is conferring with local exchange managers along Film Row this week.

John J. Gillette, of the Strand Theatre and the Opera House at Grantsville, Utah, is lining up new business for his houses along the local Film Mart this week.

Al O'Keefe, branch manager of the Producers Distributing Corporation Exchange of this city, has returned from the convention of the Branch Managers of the Western Division.

Bob Wallner, Fox representative in this territory, is now making a swing through the Idaho branch.

Mike Neilson, owner of the Grand Theatre at Boise, Idaho, is opening up a new theatre in Logan, called the Grand.

W. J. Hineman, manager here for Universal, returned from the Northern territory.

L. F. Brown, operating the Isis Theatre at Preston, Idaho, is spending a few days in this city in the interest of his house.

Southwest

PHIL ISLEY, owner of the Midwest Film Exchange, of two or three road shows and three theatres, has added another job to his list of occupations and will sell film for Home State Film Exchange here. Mr. Isley has Walter Fickel in charge at his own exchange and beginning Monday plans upon going out in the territory to peddle a while.

Sam Fringer, owner of the Nushow Theatre at Mangum, was on the row last Saturday with his daughter Virginia, who attends Mt. St. Mary's Academy here.

H. K. Buchanan and Carr Scott of Home State Film Exchange left this week-end for Dallas to attend the Texas M.P.T.O. convention next week. Fred Pickrel, president, and Bob Hutchinson, treasurer, of the Oklahoma M.P.T.O., will attend this convention also.

It is reported that a new theatre may soon be built in Sapulpa by the owners of the present Isis Theatre there, W. H. Wood and Phil Isley. The new theatre, it is said, will cost around $10,000.

Two new buildings in the film neighborhood are to be ready for occupancy by December 1st. One is the home of the National Theatre Supply Company, who are building next door to Paramount in the 500 block on West Grand. And the other is the new building on Lee and Grand that will house Griffith Brothers, Educational, Liberty-Specialty and Anderson Theatre Supply.

Bill Para, who recently returned to the Row from Chicago, is now representing trailer service and shadow boxes for Enterprise Distributing Corp.

The Bryant Shows of Marlow that have been touring Arkansas have returned home for the winter.

New York and New Jersey

ON Armistice night, Nov. 11th, Walter Reade, said to be the largest individual motion picture theatre owner in the State of New Jersey, opened the doors of his new Carlton Theatre, Red Bank, to a large and enthusiastic audience.

The Carlton, with an estimated seating capacity of 2,000, brings Mr. Reade's total holdings up to thirty theatres, which with the exception of one or two houses are all in various Jersey cities.

Citizens of Red Bank cannot fail to take pride in their new playhouse, for the Carlton is perhaps one of the most beautiful of the Reade circuit. The interior, furnished in rich velours and velvets of contrasting shades, lend a feeling of warmth and intimacy.

Headliners of Keith-Albee vaudeville and a feature picture formed the program for the opening night. The performance was accompanied by a ten-piece orchestra and this was augmented by the music from a new Marr & Colton organ.

Various stage and screen stars now on the East Coast contributed to the success of the Carlton's premiere. The usual dedicatory exercises were indulged in, and among those present in the audience were many notables in the local film trade. Keith-Albee vaudeville, feature pictures and short subjects will form the house policy.

Two announcements of interest to the film industry came from the Times Square office of the A. H Schwartz circuit the latter part of last week. One broadcasted the fact that the newest straight movie house of that organization in Brooklyn, the Marine Theatre, Flatbush Avenue and Kings Highway, would open Thursday evening, November 18. The other set forth that construction work has been started on the latest playhouse at Roosevelt and Albertus avenues, Corona, L.I.

Coming almost simultaneously as they do, the announcements give an indication of the continued expansion of this chain of theatres, started in Flatbush with the small Linden Theatre, and spreading through Queens and Long Island to twenty houses, many of which will be showing vaudeville and pictures within six months.

Except in capacity, having 2,500 seats, the new playhouse might be termed a "twin" of Schwartz's Mayfair Theatre, Avenue U, Brooklyn, opened a month ago as one of the most beautiful houses in the metropolitan area. It is equipped for stage presentations and all facilities will be used for the premiere performance as many theatrical numbers are scheduled aside from the feature film.

With the opening of the Marine the Schwartz circuit will have eleven houses in operation, the Mayfair showing vaudeville and movies, and nine in course of construction including Freeport, Port Washington, Huntington, Flushing, and Lincoln Road, Brooklyn.

After spending fifteen years in the motion picture business and at present operating a circuit of approximately six houses in New Jersey, Louis Rosenthal has announced that he is ready to dispose of his holdings and retire, according to a report circulated among the local exchanges this week.

Only recently has Mr. Rosenthal sold two of his circuit; namely, the South Orange house to Unger, and the Passaic Rivoli, to Harry Hecht. The balance of the theatres are located in Orange, Newark and Westbrook. With Rosenthal's passing from local exhibition circles, if it comes about, the cause of they who operate the smaller circuits, suffers further loss.

Irving M. Lesser, operator of several Long Island motion picture theatres, has announced that due to certain work necessary for the proper presentation of the type of entertainment which is to be offered at the Capitol Theatre, Bayside, L.I., that house was forced to cancel its opening scheduled for Monday evening, Nov. 15th. Mr. Lesser will advise the trade of a definate opening date in the near future.

Sam Perry, youthful though veteran exhibitor of Englewood, is about due for some competition in that New Jersey city, if the information be correct that the Plaza Theatre, a new house seating about 1,800, is all set for its opening on Nov. 22nd. However, observing Sam this week while that gentleman was making the round of the exchanges, all spruced up in his usual faultless attire (this time a natty necktie of old Nassau's colors and a well-tailored suit of blue) it did not appear that Samuel was doing any considerable worrying over future box-office prospects. And why should a man be worrying about theatres when he soon expects to lead a winsome New Jersey maid to the altar?

Thornton Kelly, for some time prominent in local exhibitor politics, and his associates, will operate the Englewood Plaza. Mr. Kelly also operates the Grant-Lee.

Ralph Clark and his associate, a Mr. Duncan, owners of the Memphis Theatre, Mount Vernon, are building a new house at 174th Street and Jamaica Avenue, Richmond Hill. It is well advanced in construction and is expected to be ready about January 1st.

Although Joe Hornstein, vice-president of the National Theatre Supply Company and in charge of the Eastern division of that concern, found it necessary to take a trip to Boston, he will be back in time to be one of those to attend the New Jersey M. P. T. O. convention at Atlantic City, Nov. 18-19. It is said that Joe will make his usual careful and thoughtful preparations which are always thoroughly approved of by visiting exhibitors.

In addition to being responsible for the projection which will attend the opening performance of the new Paramount Theatre, Times Square, New York City, on Friday evening, Nov. 19th, the National Theatre Supply Company has recently supplied equipment for the following: A. H. Schwartz's Marine Theatre, Brooklyn; Heights Theatre, New York City; Boston Road Theatre, Bronx; Harry Hecht's Rialto, Passaic; Tip Top Theatre, Brooklyn, and the Band Box, New York City.

Although this item of news is somewhat belated, we failed to mention last week that Irving Lesser sold his interest in the Memorial Hall, Beacon, N.Y., to Morris Ginsberg. Mr. Ginsberg also operates the Majestic Theatre, Beacon.

It is reported that Julius Joelson has taken a lease on a theatre property located at 184th Street and Webster Avenue, Bronx, New York City. Ground is expected to be broken within the next week or so. Completion of this house will bring the Joelson circuit up to ten.

With the advent of the added attraction stunts in neighborhood houses during the past year, it is interesting to note the progress made by two of our well-known film boys, Al Moley and Eddie Seider. These boys started out with one or two houses on their list and now have a considerable amount of business to look after in the line of providing acts for motion picture theatres. Their friends all wish them continued success.

Brandt Brothers' Sutter Avenue is scheduled to open on Thanksgiving Day; likewise, the Cameo, Jersey City.

Grobe & Knobel's new theatre at Sunnyside, L.I., is to be ready about December 15th, according to report.

St. Louis

S. T. McDONALD of Oklahoma City, Okla., has assumed his new duties as manager of the Capitol Theatre in Little Rock, Ark., operated by the Publix organization. He will also serve as city supervisor for the Royal Gem, Kempner and Rialto theatres in Little Rock, which are also under the same management. He succeeds James A. Haas, who resigned recently. McDonald formerly managed the Capitol Theatre in Oklahoma City and has been with the Publix organization since it started.

James Lawrence opened his new theatre in Fairmount City, Ill., on Saturday evening, November 13. Fairmount City is a suburb of East St. Louis.

P. B. Mason, formerly with Universal, is now traveling southern and eastern Missouri for Warner Bros. He succeeds George McBride, who resigned.

Rex Barrett has taken over the Princess Theatre in Alton, Ill. He formerly operated houses in Columbia, Mo., but sold his interests there to William Karstetter.

Fred Bosking is now traveling northern Missouri for United Artists.

Visitors of the week were Jim Reilly, Alton, Ill.; Doc Tetley of Farmington, Mo., and S. E. Brady of Cape Girardeau, Mo.

Bill Barron, manager for United Artists returned this week from a very sucessful trip through Southern, Ill.

Butte

ALBERT FINKLESTEIN, representing North American Theatres for General Manager Harry Arthur, Jr., is in Butte for a period of two weeks from Seattle headquarters. During his stay in the Mining City he is getting in closer touch with the theatre public as seen in the North American theatres recent buy of the American and Rialto playhouses. He is in daily conference with manager C. P. Scates, of the American, and Manager W. J. Sullivan, of the Rialto. Among other important attractions for Butte fans, he seems inclined to consider the idea of having juvenile movies on Saturday mornings for the kiddies. There is every indication that this will be arranged while he is in Butte this time.

Clarence Severson, local manager of the Universal office, who has taken the place of W. J. Heineman on W. J.'s promotion to the management of the Salt Lake City branch, is in Butte this week. He says he will continue to keep the personnel of the office as it is now. Manager Severson was formerly head salesman for Universal under Mr. Heineman, and he also is the owner of the Liberty Theatre at Wolf Point. Mrs. Severson and a wee daughter live at Wolf Point and Mrs. Severson has charge of the playhouse.

R. D. Boomer and Joe Warren, covering the Montana territory for Universal out of the Butte office report film business booming. They are both peppy salesmen and always report good business.

Minneapolis

ST. CLOUD, a thriving town in Minnesota, has turned to the motion picture to record its growth and progress. The St. Cloud *Daily Times* celebrated its 65th anniversary recently and had the Ray-Bell Films, Inc., of St. Paul, make a film record of the town's industries. This picture, called "The Chronicle of Time," gives a striking impression of the town's development, and will be shown to an audience drawn from the entire northwest at the Sherman Theatre, St. Cloud.

G. E. Taylor has left Minneapolis to join the staff of a theatre at Oklahoma City. He was exploiteer for the Minneapolis branch of the Fox Film Corporation.

Ned Marin, who is Western Division sales manager for First National, came to Minneapolis last week with E. C. Jensen, special representative of Joe Schenck. He spoke at a special meeting of First National salesmen.

Roy Sanford has been named assistant manager of the Strand Theatre of St. Paul. He was formerly connected with the Aster Theatre in Minneapolis.

Eddie Borens has been appointed organist at the State Theatre, Minot, N.D. He was formerly with the State Theatre at Mankato, Minn.

The Wonder Pictures Screen Company has incorporated in Minneapolis at $50,000 and will manufacture motion picture theatre equipment supplies. The incorporators include Norfan MacCloud, Murdock MacCloud and William H. Blackburn.

H. S. Manus, of the American Cinema Association, visited in Minneapolis last week on a general field service tour he is conducting.

R. C. Hubbard, of Hibbing, Minn., will manage the Strand Theatre at Milford, Ia., which was recently purchased by Davies & Livingston, owners of the Solon and Fraser theatres at Spencer, Ia., and the Royal Theatre at Spirit Lake.

A. W. Hyland has opened a new house at Fertile, Minn.

Opening of the new State Theatre at Minot, N.D., which was scheduled to take place November 10, has been postponed to November 22. The change of date was necessitated by a delay in decorating, according to J. F. Cubberly, manager of out-of-town theatres for the Northwest Theatres, Inc. M. L. Finkelstein, Edmund Ruben, Mr. Cubberly and other officials are planning to be present for the opening.

Charles Perrison has assumed management of the New Grand Theatre at Grand Rapids, Minn. He recently purchased it from Bentz & Gumm.

A new theatre, to be called the Iowa, will be built in Dubuque, Iowa, by Jake Rosenthal, who heads the company which owns the Majestic Theatre of that city.

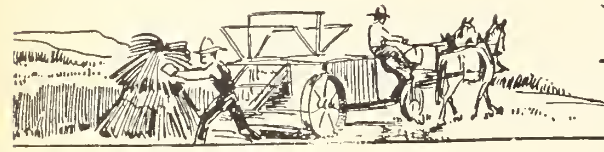
Fire destroyed The Grand Theatre at Baudette, Minn., last week. The house, owned by Al Peterson, of International Falls, Minn., was a total loss.

The Idle Theatre at Brookings, S.D., has been purchased by Frank McCarthy, who formerly owned a theatre at Huron, S. D.

Stan Brown, who formerly managed the Strand Theatre in Minneapolis, has taken on new responsibilities. He has been appointed manager of Sace's Tower Theatre in Milwaukee to succeed H. Stickelmaier, and in addition to that retains the managing directorship of the Strand, Merrill and Modjeska theatres.

The Commercial Club at Sheldon, N.D., will continue operating the motion picture showings in that city as a result of a decision recently reached by members of the Commercial and Harmony clubs at a joint meeting.

A new $350,000 theatre is planned for Waterloo, Iowa, by the A. H. Blank Theatre Corporation. It will be known as the Venetian and will be located at Fourth and Water streets. Waterloo interests have subscribed to $60,000 worth of stock.



Des Moines

NOVEMBER 17 is the opening date of the new Englert Theatre at Iowa City, one of the chain of theatres operated by A. H. Blank. The new and larger Englert replaces the old Englert, which was completely burned out about a year ago. The Englert, which seats 1500, is one of the leading theatres of the state and is equipped to play both pictures and road shows. A. G. Stolte, theatre supervisor for Mr. Blank, has been spending some time in Iowa City arranging for the opening of the new theatre. Albert Davis, who was in charge of the old Englert will manage the new Englert.

Pathe has been entertaining a number of the officials. F C. Aiken, district manager; Mr. A. Norris, Timly Films Company representative, and Mr. Gustanaby, first name Andre, auditor from the home office, who returns to Des Moines for a visit.

Universal has a new man on their staff. William McGivern, better known as Bill, is serving as assistant in the shipping and poster departments. This is his first experience in the film game, but he follows in the family footsteps for he has a brother in the film business in Indianapolis and his sister, Mrs. Mary Benjamin, is secretary and treasurer of the Des Moines Film Board of Trade.

Mr. and Mrs. Grossman, of the Palace Theatre at Nevada, drove in to do some booking at the Film Exchanges this week.

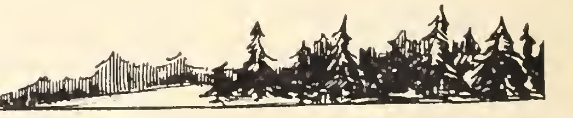
Allen Glenn, director of publicity for First National, has been at the Des Moines doing some special work. He has been here for the past two weeks and left Des Moines for Omaha.

G. P. Hundling, manager of the Rialto Theatre at Newton, was in Des Moines last week. He stated that the new theatre in the Maytag Hotel building, of which he will have charge for A. H. Blank, will not be ready for opening until after the first of the year.

Among those who were in for the special screening put on by Universal at the Strand Theatre last week were Stephen Puffer, of Webster City; Chris Nelson, of Pella; Clifford Niles, of Anamosa, and a number of the notables from about Des Moines.

L. Barlow, accessory sales manager for First National, has been going over the advertising situation in Iowa territory and states that business is very good here in consideration of the general conditions.

South East



R. B. WILBY, prominent in the motion picture industry, and president of the Piedmont Theatres, Inc., whose headquarters are in Atlanta, Ga., was a visitor in Greensboro, N.C., during the past week where he held a conference with H. F. Kincey. Mr. Wilby has a large theatre interest in North Carolina.

Charles Picquet, President of the M. P. T. O. of North Carolina, with Nat L. Royster, Secretary-Treasurer; W. E. Stewart, of Concord; Otto Hartsoe, of Newton, and W. T. Gray, of Gastonia, were present last Tuesday as exhibitor members of the Arbitration Board. Mr. Picquet stated that after Tuesday, November 2nd, meeting of the Arbitration Board, they will not hear any more cases for non-members of their organization.

T. H. Brooks, of the Dreamland Theatre, Badin, N.C., was in Charlotte during the past week and advised he was reducing the playing time in his theatre to one day each week, which would be Friday.

Joe Morrison, formerly of Dallas, Texas, is now traveling South Carolina territory as salesman for Liberty Distributing Corporation.

J. W. Prevo, manager of the Palace Theatre, Thomasville, N.C., has announced he will build an additional house in Thomasville to open some time in December.

J. M. Hicks, formerly with Liberty Film Distributing Corporation, is now with Pathe as salesmanager of the feature department.

R. H. Masterman, formerly salesman for Metro-Goldwyn-Mayer, is now traveling Eastern Carolina for Liberty Distributing Corporation.

F. L. Alig, auditor of the National Theatre Supply Company, spent the last three days of the week in the Charlotte office.

The entire film fraternity is extending sympathy to J. M. Highsmith, of the Trio Theatre, Robersonville, N.C., whose son Norwood, was killed in an automobile accident on Monday.

E. C. Hazelton, of the Princess Theatre, Georgetown, S.C., was a Charlotte visitor the past week.

Mrs. M. W. Davie, wife of M. W. Davie, manager of Warner Brothers' office, was operated on at the Presbyterian Hospital last Saturday. We understand the operation has been successful and Mrs. Davie is getting along fine.

Miss Pauline Hardin, Secretary of the Film Board of Trade, suffered a severe sprain of her ankle in an automobile accident the past week. This did not interfere with Miss Hardin's activities as secretary, as she is on the job, although having to use crutches.

Philadelphia

It looks as though Robert Hendel, of the Hendel Amusement Company, Pittsburgh, did not lose any time getting acquainted at the Los Angeles studio of Educational on his recent visit there

APPROXIMATELY $75,000 will be spent for renovations and improvements to Hunt's Logan Auditorium, which will be closed December 11th until changes are completed, on or about March 1st. A new organ will be installed, together with new chairs, new floor, and the entire interior will be renovated and re-decorated. The lobby will be remodeled, and an apartment and office building erected over the front. When completed part of the building will be used for the booking offices of the company, now located on Vine Street.

Edward S. Wagner, assistant manager of the Philadelphia exchange for P.D.C., has been called to New York headquarters to serve as temporary assistant to H. O. Duke. During Mr. Wagner's absence, Charlie Bains is serving as assistant manager.

The entire membership of the Scream Club, the newly organized social club of the Film Board of Trade, held its first affair Nov. 15th at the Hotel Benjamin Franklin, when a formal dinner dance interspersed with vaudeville, proved one of the most enjoyable film functions of the year. Membership of the club is limited to exchange managers and their assistants.

Irving D. Rossheim, treasurer of the Stanley Company of America, had a very narrow escape from serious injury when his automobile was struck and entirely demolished by another car at Atlantic City recently. Mr. Roosheim's injuries were limited to a fractured collarbone. He has resumed his duties at the Stanley offices.

Frank N. Seltzer, formerly resident manager for Fox Theatres in Philadelphia, and who went to Baltimore to manage Warner Brothers' Metropolitan, has returned to town, and has been succeeded by Bobby North, who was affiliated for some years with the Rover and Handel chain in Camden, N.J. Mr. North was stationed at the Lyric.

The theatre being erected by the Stanley Company, at 21st and Market streets, will be called the Erlanger. It was originally intended to call the house The Forrest, inasmuch as it will replace the old Forrest, Broad and Sansom streets, which is to be torn down to make way for a new office building.

Harry G. Miller, has recently taken over the operation of the Eclipse Theatre, Eddystone, Pa., which was operated for some time by Mrs. Neillis. The house has been closed for several months.

Orpheum Theatre, Germantown and Chelten avenues, which has been closed for several months, undergoing extensive repairs and improvements, has re-opened with a policy of pictures and four acts of vaudeville.

William J. Kitchen, Wilkes-Barre representative for P.D.C., has returned from Martinsburg, West Virginia, where he was called by the serious illness of his father.

Members of the office force of the local Universal Exchange have organized a social club, similar in scope to those conducted by other Vine Street exchanges. Carl Laemmle was elected honorary president, S. Wittman, honorary vice president, and V. G. Carrick, honorary secretary. Active officers are C. S. Welsh, president; Joe Engel, vice president; John Gill, secretary, and Miss F. Quigley, treasurer.

Green and Altman have secured the services of John F. Crist, well-known organist, to play at their Jefferson Theatre for the coming season. Mr. Crist's playing will be featured as part of the Jefferson program.

Indianapolis

SPECIFICATIONS have been drawn for a $200,000 neighborhood theatre to be erected by the Dearborn and Tenth Realty Company. The firm, which has been incorporated under the Indiana law, will finance erection of the Rivioli motion picture house at Dearborn and Tenth streets.

The structure, with a seating capacity of 1,500, will be of Adam period type architecture, which is an innovation in Indianapolis. It is expected to be completed next March. The stage will accommodate vaudeville.

Mac R. Margolis, former assistant manager of First National Pictures exchange here; Donald E. Brewer, of the State Savings and Trust Company; and C. Milton Kelly, of the City Trust Company, are incorporators.

Robert L. Hudson, a Richmond, Ind., theatre man, leased the house. A $2,000 pipe organ will be installed in the modern plant.

The part of good showmanship in putting over a picture with satisfactory box office results was demonstrated here last week.

Johnny Hines, star of "Stepping Along," First National picture

Tampa

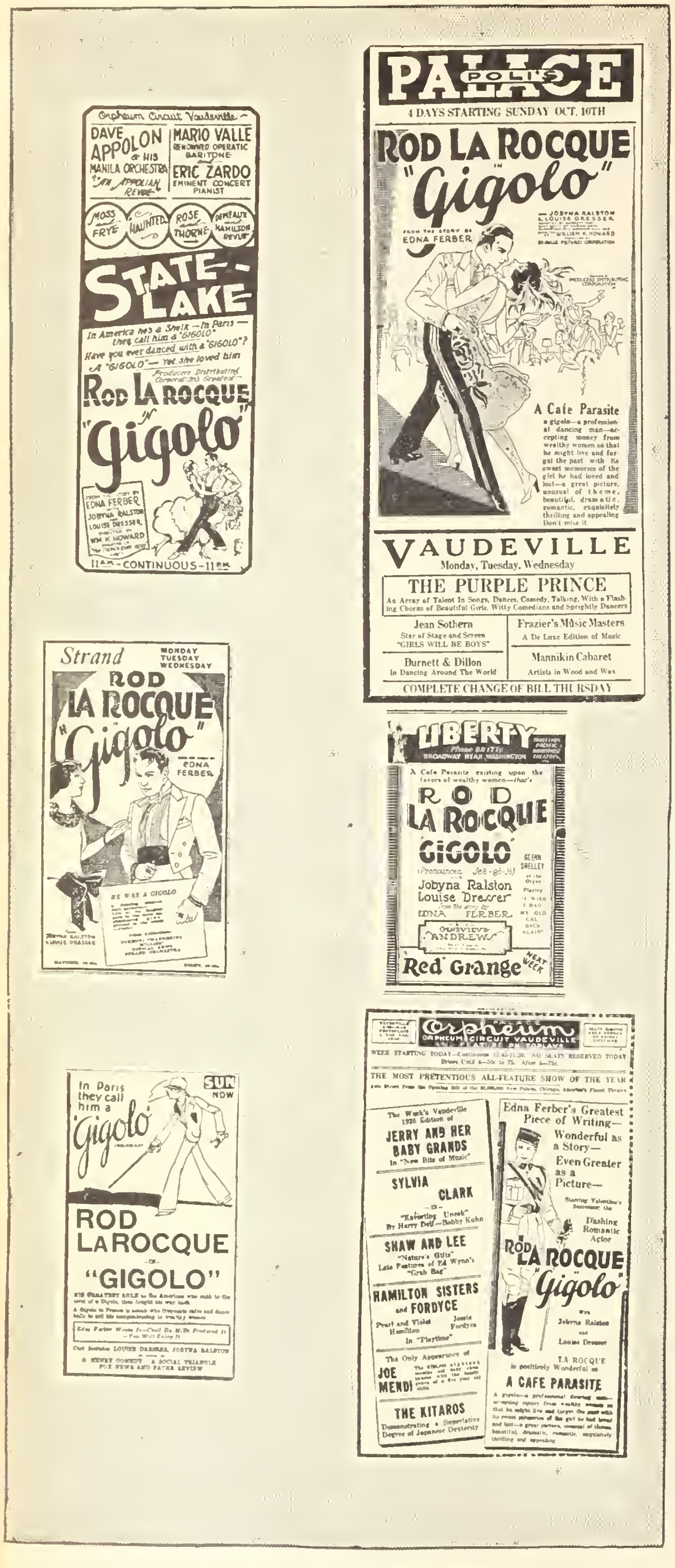
AVON PARK is to have their first season of Grand Opera in January. An association was formed there called the Avon Park Music Festival Association, and they secured the last three open dates of the San Carlos Grand Opera Company, who are making their first tour of this State.

For no reason at all the City Commissioners of Tarpon Springs decided to put a ban on Sunday motion pictures. An ordinance was prepared and put up for the first reading. They failed to catch Manager Ben L. Strozier, of the Royal Theatre, asleep at the switch, and he got busy pronto with a petition, which he presented to the people of that city and secured over a third of the registered voters, including most of the prominent citizens, which requested the Commission to re-consider and at least allow the citizens the right to vote upon the proposition. Though the Commission stood four to one in favor of a closed Sunday, they had to recognize the justice of the plea and so have cancelled the proposed ordinance and will call a special election so that the entire city may vote.

Last Saturday night yeggs forced an entrance into the Capitol Theatre at Plant City, cracked the safe in the office of the manager, F. O. Buchanan, and escaped with over $500 in cash. Besides this "job" the yeggs also pulled a couple of others and cleaned out a filling station at the little town of Dover nearby. The Capitol is operated by the Universal Film Co.

Since the opening of the new Tampa Theatre at Tampa, the Victory has been playing quite a few road shows, with one or two booked for each week during the winter.

William Haines a Metro-Goldwyn Mayer featured player


Orpheum Circuit Vaudeville
DAVE APPOLON & HIS MANILA ORCHESTRA
MARIO VALLE
ERIC ZARDO
STATE-LAKE
ROD LA ROCQUE in "Gigolo"
11 A.M. - CONTINUOUS - 11 P.M.
POLI'S PALACE
4 DAYS STARTING SUNDAY OCT. 10TH
ROD LA ROCQUE "Gigolo"
FROM THE STORY BY EDNA FERBER
A Cafe Parasite
VAUDEVILLE
Monday, Tuesday, Wednesday
THE PURPLE PRINCE
Jean Sothern
Frazier's Music Masters
Burnett & Dillon
Mannikin Cabaret
COMPLETE CHANGE OF BILL THURSDAY
Strand
MONDAY TUESDAY WEDNESDAY
ROD LA ROCQUE "Gigolo"
EDNA FERBER
LIBERTY
ROD LA ROCQUE
GIGOLO
Jobyna Ralston
Louise Dresser
Red Grange
Orpheum
ORPHEUM CIRCUIT VAUDEVILLE
THE MOST PRETENTIOUS ALL-FEATURE SHOW OF THE YEAR
JERRY AND HER BABY GRANDS
SYLVIA CLARK
SHAW AND LEE
HAMILTON SISTERS and FORDYCE
JOE MENDI
THE KITAROS
Edna Ferber's Greatest Piece of Writing—
ROD LA ROCQUE "Gigolo"
A CAFE PARASITE
In Paris they call him a Gigolo
SUN NOW
ROD LAROCQUE in "GIGOLO"

The layout above illustrates some of the newspaper displays used in campaigns for "Gigolo" (Producers Distributing Corporation) by first-run houses using stock cuts in adapted layouts based on suggestions in the press book. The ads shown were used by the following: Sun Theatre, Omaha: Strand, Memphis: Liberty, Portland, Ore.: State-Lake, Chicago: Orpheum, Milwaukee, and Poli's Palace, Hartford, Conn.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

AT LIBERTY — Theatre manager, 10 years' experience. Just finished with Stanley Co. of America. Best of references. Married. Go anywhere. Box 45, Motion Picture News, New York City.

WANTED — Experienced cameraman to produce short reel; also willing to buy half interest in the business. Box 40, Motion Picture News, New York City.

WANTED—At once—exploitation and publicity expert to take charge of a theatre in a town of five thousand; well equipped for stage attractions as well as pictures; seven fifty capacity. Good opportunity for the right man. Communicate Box 50, Motion Picture News, New York City.

WANTED—To lease or buy motion picture theatre in town from 3,000 to 5,000. Illinois or Indiana. Address Box 55, Motion Picture News, Chicago, Ill.

WANTED—To hear from free lance cameraman; give address, phone number and list of equipment. Address Box 60, Motion Picture News, New York City.

ORGANIST—Concert and feature. Held fine positions. References from each. House going non-union due to change. Experienced. Worth investigating. Address Box 35, Motion Picture News, New York City.

Equipment For Sale

FOR SALE: Theatre lease and equipment. Seats 270; town 8,500, Northern Ohio. Best location, overhead very reasonable, well established business (thirteen years). Address Box 65, Motion Picture News, Chicago, Ill.

FOR SALE—One Simplex type S. Used one year. Motor driven. Act quick. $325. J. E. Fry, 109 N. Dearborn St., Suite 701, Chicago, Ill.

FOR SALE: Robert Morton Organ. Cost $6,500. New, one year ago. Perfect condition. Address Box 70, Motion Picture News, New York City.

FOR SALE: Beautiful suburban theatre in Iowa. All new high-class equipment. 360 seats. Will give long lease. L. M., Motion Picture News, 845 S. Wabash, Chicago.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

FOR SALE — Lacking warehouse space compels rebuilt Wurlitzers, Seeburgs, Reproducos and Fotoplayer organs. No reasonable offer refused. Write immediately for full particulars. A. R., Motion Picture News, 845 S. Wabash Ave., Chicago, Ill.

FOR SALE: 300 opera chairs, two Powers machines, screen, wall fans, ticket machines, ticket chopper, etc. Will sell cheap. Address Box 830, Motion Picture News, New York City.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensarcs, motor generators, portable projectors, etc. Write us first. Monarch Theatre

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Applying Showmanship to Theatre Decorations

Note of Comfort Most Desirable Element Says Supervisor of Loew Theatre Decorations

An Interview With
ANNE DORNIN

APPLYING showmanship to theatre decoration and furnishing is the specialty which Miss Anne Dornin has made her particular study and pursuit for several years, and it is the eminent success crowning her many achievements in practical application of the skill and talent she has brought to the work which led to her being "loaned" to the Loew Theatres, Inc., by the firm of Thomas W. Lamb, theatre architect with whom she has been associated for some time.

An architect who has to her credit many theatre designs, Miss Dornin still practices the profession which brought her into the motion picture field by planning the interiors of many of the cinema palaces entrusted to her for the blending of color and form which will appeal to the eyes of Mr. and Mrs. Public and elicit their approval—silent or audible—as something wholly satisfactory to their sense of the beautiful, artistic and pleasing.

"To my mind the most important thing for a theatre to offer a patron is comfort," she said. It was a totally unexpected reply which came when we asked her to tell us what she considered the one most important item in achieving that desideratum, for instead of declaring that this was achieved by "art" as exemplified in the blending of color and form, Miss Dornin said, "ventilation."

Must Not Compete With Screen

"In the theatre, be it a picture or a speaking stage playhouse, everything should lead up to the screen or the stage," Miss Dornin says. Decorations so individualistic that they compete with the stage or the screen are not desirable, for the play is the thing which, in the first place, attracts the public to a theatre.

One of the fundamentals of decorating and furnishing a theatre is that there must be mass appeal. There is no such thing as capturing the personality of an individual, as may be done in the case of the home, or a group of individuals under a common association, as in the case of a club. "The theatre must please all, making its appeal to the man whose home may be a hovel as well as the man living in a home environment of luxury," she says.

"The element making for this broad appeal is an atmosphere of comfort, combined with a quality which satisfies the natural craving for beauty. Using furniture which suggests ease and comfort seems to me the most important thing in achieving the comfortable note in a theatre. We avoid the use of formal, stiff-looking furniture in lobbies and retiring rooms. Moreover, the atmosphere of the stage should be avoided in decorating lobbies, lounges, etc., though an occasional room such as a ladies' room, decorated as the interior of a tent, is sometimes introduced successfully."

Miss Dornin said that she is now experimenting with a rose color for walls and drapes. Under full lights this color is rather vivid, but when the house lighting is dimmed it has been found to take on a soft, yet distinct, color which gives a rich, pleasing effect.

Genesis of the Loew Parrot

From her we learned how the parrot, which has become a sort of Loew Theatres trade-mark, was discovered as an article of decoration—for it seems polly's career dates from the time that "one of him" was brought into a theatre because a dash of color was needed to break a great stretch of space. It happened at the State Theatre in Cleveland. This house has an enormous foyer and the day of the opening both Mr. Schenck and Mr. Loew made an inspection of the theatre. Mr. Schenck asked Miss Dornin if she could not do something to relieve the eye on its long journey from front to rear of that foyer by putting in some object to serve as a sort of resting station. A set flower garden was tried, but it was too difficult to obtain a natural effect with that, so casting about this way and that for something bright-hued, Miss Dornin hit upon a parrot. That the inspiration was a happy one is now affirmed in many of the Loew theatres, whose foyers include many colorful decorations, but none more interesting and attractive than the pretty pollies you'll find there.

Miss Dornin has charge of decorating for the entire Loew chain of theatres. She has supervised the remodelling and redecorating of several houses taken over by that circuit, in addition to the renovating which is constantly being done at the cinema and vaudeville palaces the company has operated for some time.

Equipment

A Fair Method

By P. M. ABBOTT

THE formation of a theatre supply system of national scope has quickened the interest in the theatre equipment field. At any rate, this phase of the motion picture business is under close surveillance by the industry at large and in particular by large circuits.

Unfortunately, this greater interest has not aided the stabilization of distribution of equipment and supplies and certainly this distribution should be stabilized for the good of all concerned, from manufacturer to purchaser.

Our particular complaint on the actions of the more important theatre circuits is that they are tending to discourage better business practices through their method of buying.

The theatre equipment industry is attempting to establish an equitable basis of distribution and price, which means that good service would be rendered to all theatres, whether independent or circuit houses. Also, that prices would be on a legitimate ratio of quantities purchased.

There is only one efficient way to distribute equipment to all theatres, whether independent or circuit houses. That is, through supply dealers. This method must necessarily be supported unless only large buyers are to be benefitted. In other words, circuits attempting to force manufacturers to sell them direct are upsetting the stabilization of a very important division of the motion picture industry.

We strongly endorse the stand taken by manufacturers—that they be allowed to sell general distributors and not direct. Supply house distribution is a good method and is justified by its fairness to all buyers.

Open Third Session of Publix School

New Class Limited to Thirty Students for Theatre Posts

THE third session of the Publix Theatre Managers Training School started Monday, November 15. The school, which was organized in June, 1925, has already graduated two classes, the successful graduates being assigned to theatres operated by the Publix Theatres Corporation.

The third class has been limited to thirty men. There were four hundred applicants for this class.

An even more intensive course of training than was followed by the first two classes has been arranged by John F. Barry, director of the school. Over two hundred experts will give instruction.

Subjects listed in the course include: The History of the Motion Picture; The Development of the Motion Picture Theatre Structure; The Inter-relation of Production, Distribution and Exhibition; The Theatre Site; House Service; Types of Theatres; Community Analysis; Projection; Theatre and Stage Lighting; Exploitation; Advertising; Publicity; Presentations; Organ and Orchestra Music; Program Building; Theatre Accounting; Theatre Insurance and Fire Prevention; Equipment Maintenance; Community Welfare Promotion, etc.

The following are the members of the class which convened November 15:

Edwin Adler, Atlanta, Ga.; Fred Aldrich, Los Angeles, Cal.; Arthur Baker, Indianapolis, Ind.; George Broemler, New York City; Albert Chamberlain, London, Eng.; Robert Chatkin, Chicago, Ill.; Harry Coppinger, Hoboken, N.J.; E. S. C. Coppock, San Antonio, Tex.; Lawrence Cowen, Far Rockaway, N.Y.; Louis Finske, Michigan City, Ind.; Louis Goldberg, New York City; Roy Helms, Baltimore, Md.; Hal Howard, Knoxville, Tenn.; Graham Jeffrey, Albany, N.Y.; O'Ferral Knight, West Point, N.Y.; Homer LeTempt, Harrisberg, Ill.; Robert McHale, Los Angeles, Cal.; John McKenna, New Orleans, La.; Carol MacPike, Hackettstown, N.J.; Norman T. Prager, Yonkers, N.Y.; Ernest W. Revere, New York City; J. Schoseberg, Ft. Lauderdale, Fla.; Ralph Smith, Canton, O.; Carl Sonitz, Tiffin, Ohio; J. J. Sullivan, Boston; George Watson, Dallas, Tex.; Ross W. Wiegand, Chicago, Ill.; Robert Weitman, Brooklyn; J. C. Wright, New York City.

Elmer Levine, recently of the Stratford Theatre, Poughkeepsie, has been appointed assistant to John F. Barry, director of the school.

The MANAGER'S OFFICE

H. I. NORTH has succeeded Bernard Depkin, Jr., as manager of Warner's Metropolitan Theatre, Baltimore. North, who recently had charge of seven theatres in Camden, N.J., is well known in Baltimore, having operated theatres there in the old days.

TED SHANLEY, who formerly assisted his father in the operation of Shanley's restaurant in New York, is now manager of Loew's Parkway Theatre in Baltimore.

VINCENT GERNE has been named as manager of the Broadway Theatre, a neighborhood house in Schenectady, operated by Farash Theatres, Inc.

LLOYD J. FRITSHAW, one of the youngest exhibitors in Canada, has been appointed manager of the Capitol Theatre at Welland, Ontario. E. Christensen, formerly of Brandon, Manitoba, has been manager of the Welland Capitol for some time past.

J. V. WINNING, formerly manager of the Empress Theatre, Edmonton, Alberta, has been announced as manager of the Dominion Theatre, Vancouver, B.C.

Early Patrons Entertained By Phonograph Concert

To entertain early patrons at the Strand Theatre, Hamilton, Ontario, manager H. E. Wilton is providing an Orthophonic concert for half an hour before the start of evening performances, having secured the use of the phonograph from a local music dealer. This does away with the dull waiting before the show starts, and Manager Wilton finds that the phonograph concerts encourage early attendance and larger numbers take in the first show, which starts at 7.30. Another interesting fact, he finds, is that quite a number take front seats, whereas, otherwise, the front rows are the last to be filled, if at all.

Troy Theatre Stages "Black Bottom" Dance Contest

Jake Golden, of the Griswold, in Troy, N.Y., staged the first "Black Bottom" dance contest in that part of the state, last Monday night. It was directed by O. J. Hallenbeck, a dancing master. On two nights last week, Golden used a couple of the graduates of the Griswold Amateur Revue, now playing in vaudeville, as an added attraction to his picture program.

Buffalo Palace Operating Under New Policy

The Palace Theatre, Buffalo, last week started a new policy under which burlesque and feature pictures are offered daily on a continuous program, from 10 a.m. to 11 p.m. The theatre holds a franchise in the new Metropolitan Burlesque Circuit. Programs are changed twice weekly, changing Sundays and Thursdays. The burlesque company opening Sundays puts on a complete new show Thursday. Pictures offered last week were, the first half, "The Count of Luxembourg, an Our Gang Comedy and a chapter of "The Fighting Marine." Thursday, Friday and Saturday, Leo Maloney in "High Hand," was the feature, with "The Vulgar Yachtsman" as the screen comedy.

Parkway In Baltimore Now Second-Run House

Loew's Parkway Theatre, Baltimore, has been turned into a second-run picture theatre, under the direction of Herschel Stuart, General Manager of Loew's Incorporated there. The policy at the house now is to show a picture one or two weeks after it has had its initial showing at Loew's Century. The top price at the Century is 60 cents, while at the Parkway it is 35 cents, and whether this will hurt the business of the Century is yet to be seen. In the past, the public has been very quick to catch on when such condition existed and in the past they have held up their patronage, knowing they could see the same picture the following week for a lower price.

Life-Size Replica of Film Scene Novel Feature

During the presentation of "Every Mother's Son" at the Metropolitan Theatre, Winnipeg, Manitoba, during the week of November 8, Manager Walter F. Davis had a very interesting feature in the form of a scene reproduced from the picture on the mezzanine floor in life-size. Necessary furniture was borrowed from a local business firm and wax models were used as shown on the screen in place of living models. The interior of a stately home was shown in the reproduced set. Crowds of people inspected the large display.

Gus Sun Vaudeville at Circle

Martin Printz is offering Gus Sun vaudeville at the Circle Theatre, Cleveland, in conjunction with feature photoplays.

Standard

VAUDEVILLE

for

Motion Picture Presentation

THE FALLY MARKUS
VAUDEVILLE AGENCY

Lackawanna 7876

1579 Broadway, New York City

AN IDEAL COLLECTION FOR MOTION PICTURE ORGANISTS

STANDARD ORGAN PIECES

The following condensed contents will give a good idea of the scope of this work:

20 Classic Pieces such as
Air for the G String..........*Bach*
Gavotte in D ....*Gossec*
Nocturne Op. 9, 2..........*Chopin*
Minuet in A ....*Mozart*

31 Modern Pieces such as
Chants Russes ....*Lalo*
Largo ....*Dvorak*
Playera ....*Granados*
Poeme ....*Fibich*
Souvenir ....*Drdla*

20 Sacred Pieces such as
Angelus ....*Massenet*
Andantino ....*Franck*
Kol Nidrei ....*Hebrew*
Vision ....*Rheinberger*
Cantilene Nuptiale..........*Dubois*

20 Opera Pieces such as
Hymn to the Sun.....*R. Korsakow*
Song of India........*R. Korsakow*
Dance of Hours.........*Ponchielli*
Barcarolle ....*Offenbach*

20 Marches and Characteristics
Dervish Chorus ....*Sebek*
Russian Patrol ....*Rubinstein*
Boyards' March.........*Halvorsen*
Festival March ....*Gounod*
Marche Nuptiale ....*Ganne*

Paper bound $3.00
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D. APPLETON & COMPANY

Send for complete
Index of 111 Pieces

35 W. 32nd St.,
New York City

N. Y. Strand Opens New Bills Saturdays

Change Starts with Current Program of Films and "Frolic"

THE Mark Strand Theatre, New York City, last week started its new policy of opening new bills Saturdays instead of Sundays, as has been the custom for some time past. The program introduced Saturday, November 13, features "The Silent Lover," the First National production, as the photoplay attraction.

For the accompanying bill Managing Director Joseph Plunkett offers another edition of his Mark Strand Frolics. The presentation includes: "A Japanese Print," with an augmented Mark Strand ballet; Mlle. Klemova, premiere ballerina, in "The Swan"; Anatole Bourman's "Steppers," and the Davis Saxophone Octette, the popular radio artists, with Clyde Doerr directing.

The overture, played by the Mark Strand Symphony Orchestra, Carl Edouarde, Musical Director and Alois Reiser, conductor, is Litolff's "Robespierre."

COLLEGIATE PRESENTATION

Photo above shows the stage setting for the prologue presented by Managing Director Edward L. Hyman with "One Minute to Play" (F. B. O.) at the Brooklyn Mark Strand, Brooklyn, N.Y. The orchestra appearing in the act was Harry Spindler's Collegians. A soprano, and eccentric dancer—in football togs—were the other specialists who were assisted by the Strand Ballet Corps

McGill U Orchestra Stars at Montreal Capitol

Manager Harry Dahn conducted "College Week" at the Capitol Theatre, Montreal, when he presented "The Quarterback" during the week of November 7. Special features included local college entertainers, the McGill University Orchestra, and an appropriate overture, "Jolly Fellows," by the Capitol's Symphony Orchestra. Undergraduates of the six local colleges attended on successive nights. The theatre was decorated with college pennants and colors.

Plunkett Production Staged at Stanley, Philadelphia

Heading the stage program offered last week at the Stanley Theatre, Philadelphia, was a Frolic produced by Joseph Plunkett and originally staged at the Mark Strand in New York. The presentation included four numbers, "A Good Cigar is a Smoke," featuring the Strand Male Ensemble; "A Woman's Smile," with Estelle Carey, soprano, as the star; "F.O.B." and "Some Pumpkins." The screen attraction for the week was "Kid Boots."

Chaquette Orchestra Stars at K.C. Liberty

Emile Chaquette, one of the original Kansas City Nighthawks, and his orchestra, composed of nine musicians, each member of which can play two instruments, is proving a popular attraction at the Liberty Theatre, Kansas City. Chaquette and his organization were brought into the Liberty to introduce novelties both musicial and humorous.

Whiteman at Shea's This Week

Paul Whiteman and his orchestra is the stage feature at Shea's Buffalo Theatre, Buffalo, this week.

Girl Mystic Held Over at Rialto in Butte

For the first time in the history of the Rialto Theatre, in Butte, Mont., a special attraction was held over for extra dates when Eugene Dennis, billed as a psychic marvel, played an extended engagement of four days, following a week of capacity houses for her act during the original week's booking. The mystic act was presented in connection with "So This Is Paris," the Lubitsch screen feature. A special performance for ladies only drew some 2,000 admissions and resulted in many being turned away because the house was unable to accommodate more. Miss Dennis concluded her engagement at the Rialto last Wednesday.

Rae Leaves Baltimore for Tour of Loew Circuit

Joe Rae and his California Nighthawks have left the Embassy Theatre, in Baltimore, to go on tour of Loew's Theatres. The Embassy has replaced the Nighthawks with an orchestra, under the direction of Mischa Guterson, from the Rialto Theatre, Washington, D.C. Stage attractions will be given in conjunction with the music and the pictures.

Patriotic Program Offered at San Antonio Aztec

The stage presentation offered with "Private Izzy Murphy" at the Aztec Theatre, San Antonio, last week, was flavored with the military atmosphere of the screen feature, and the program registered with especial favor under its timely heading as an "Armistice Week" bill.

The presentation, arranged by "Bobbie" Tremaine, opened with Miss Tremaine and her dancers in a classical number. Morton and Mayo contributed a comedy dance number, called "Back from the Front," which was followed by Sherry Louise Marshall, the new Aztec prima donna, in a solo. "The Trumpeter" was John Griffin's song number. The closing featured a military dance by the Tremaine dancers. Kirk Frederick and his orchestra featured "Aztec March" and other military selections.

Radio Singer at Albany Ritz

George Dion, a radio singer, was presented as an added attraction last week at the Mark Ritz in Albany, one of the Strand houses. Indications now point to similar acts being given at other of the Strand houses in conjunction with the regular picture program.

Albany Theatres Aid Chest Fund

Motion pictures were used to advantage last week in Albany, in connection with the Community Chest Drive. The pictures were used at all the theatres and managers co-operated to the fullest extent in connection with the campaign.

Full Week for K-A Acts at Lyric

The Lyric Theatre, Richmond, Va., managed by George A. Robins, is now playing Keith-Albee vaudeville for entire weekstands with feature pictures. The former split-week arrangement has been done away with.

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View of Fred Miler's Cathay Circle Theatre, Los Angeles, Cal. That the house was dedicated to the days of '49 is indicated by the bronze figure in the foreground

Mass. Adds 10,000 Seats

Four First-Run Houses Costing $3,000,000 Formally Opened to Public Nov. 15

FOUR first-run houses in Massachusetts formally opened their doors to the public Monday, Nov. 15, and brought to that state nearly ten thousand additional seats, representing an investment of approximately $3,000,000.

The new theatres are S. Z. Poli's Palace Theatre in Worcester, the largest of the group; the Granada in Malden, the Morton in Boston and the Wollaston in Quincy.

Poli's Palace is located in Franklin Square, Worcester, and has been under construction for the past year. It occupies the spot on which S. Z. Poli, a quarter of a century ago, established his Franklin Square Theatre. Thomas Meehan is manager. The theatre has 3,500 seats and the largest organ on the Poli Circuit.

The Granada Theatre, in City Hall Square, Malden, adds another 2,500 seats. It has been about eighteen months in building. George and Oliver Ramsdell, of the Malden Orpheum, and the interests of the New England Theatres Operating Company are linked in this house, which will present first-run features and six acts of vaudeville six days a week. The latter company's Mystic Theatre, in Malden, has discontinued vaudeville and will run pictures only, with occasional musical shows, while the Orpheum will continue its pictures only policy. The Ramsdell Brothers will be active managers of the new Granada.

The Morton Theatre on Morton Street, at Blue Hill Avenue, in the Dorchester section of Boston, built and operated by the New England Theatres Operating Company, of which Jake Lourie is the head, seats approximately 2,000. It represents an investment of between $800,000 and $1,000,000. It will run seven days a week, with program changes on Sundays and Wednesdays. George Haley is resident manager.

The Wollaston Theatre, in Quincy, was erected and will be operated by Abe Spitz, of Providence, R.I. It has upwards of 1,500 seats and makes the third new theatre to be opened within a year in Quincy. Programs will change twice weekly.

Poli's Lives Up to Its Name

As the name would imply, the Poli "Palace" is one of the most beautiful theatres in Central Massachusetts. Fourteen pairs of heavy bronze doors lead into the foyer, while between the foyer and auditorium heavy bronze doors and bronze-framed windows protect patrons from draughts. Chandeliers, many in number, hanging from a ceiling four stories high, provide a maximum of illumination in the foyer, while midway one glimpses the balustrade of the mezzanine, with its towering columns of polished marble. A marble staircase leads to the mezzanine, where walls are hung with choice objects of art, many of them imported.

Although seating 3,500 people, the auditorium gives no indication of great size, distances being softened by lighting effects, silken walls and backgrounds of velvet hangings in flame and gold, converging into the proscenium, with its majestic columns. The stage is of full size, with ample orchestra bay. Backstage are well lighted and well ventilated modern dressing rooms. Oil-burning boilers supply the heat.

The Morton Theatre is of the Bleacher type, with all seats on one floor. The architecture is of modern adaptation, with a large foyer beneath the rear of the main floor, and running the full width of the building. Entrance to the auditorium is through dormitories leading to the centre of the orchestra floor. The stage is full size and completely equipped.

The projection booth is suspended from the ceiling to a depth which brings it as nearly as possible to the level of the screen without obstructing the view or passage of patrons about the house.

The auditorium is equipped with heavily upholstered American Seating Company seats and a Mueller organ has been installed, with console on an elevator. Color tones of the house are rose, gold and olive green. Ornamentation is of panel effect and hand-painted on cloth applied to the walls. The ceilings are beamed with liberal use of gold and silver leaf, glazed over. Floor coverings and draperies were in charge of Samuel Pinanski, vice-president of the operating company.

The house will have a 30-cent top with 35 cents on Sundays.

Granada, of Spanish Type

The Granada Theatre is of Spanish Mission architectural treatment. Construction difficulties were encountered during its early days but these were overcome by building the boiler room beneath the level of a stream of water and numerous springs and then waterproofing it. The main floor seats 1,600 and the spacious balcony 900. The stage is fully equipped and there are beautifully finished dressing rooms in tiers backstage.

Entrance to the mezzanine is beyond an arcade in the foyer. Tapestries on the upper part of the walls represent scenes from Don Quixote and Spanish bull fights. Stair rails, ticket booth fittings, lighting fixtures and most of the hardware is of wrought iron. Tile and marble floors are in colors and conventional designs. Vaulted surfaces, blazing with colors, give true Spanish warmth and atmosphere to the entire playhouse. Seating is heavily upholstered and furnished by the American Seating Company and the organ is of Hook & Hastings make.

New Tivoli, Kansas City, Has Many Features

VIRTUALLY every convenience can be found in the new Tivoli Theatre, suburban house, which opened its doors in Kansas City the other night. The theatre, located at 2420 Indiana Avenue, cost $80,000, and will seat 1,065, it being owned by the Columbia Amusement Company and managed by E. S. Sutter. It is the fortieth theatre in the Columbia chain.

The theatre is of Spanish design. The seats and two booths were furnished by the National Theatre Supply Company and include two Powers 6 B machines. The stage is large enough to care for any type of prologue. The interior decorating will rival that of much larger downtown houses. Smoking and "cry" rooms and free parking space are among the many features. Joe Block and his Radio Orchestra have been engaged. The admission price will remain at 10 and 15 cents.

Plans Submitted for Fox St. Louis Theatre

PLANS for the new William Fox Theatre and office building to be erected at Grand and Washington boulevards, St. Louis, Mo., have been submitted to Building Commissioner Christopher by the architects, C. Howard Crane, Elmer George Kiehler and Ben A. Dore, of Detroit, Mich.

The plans call for a seventeen-story office building and a theatre with a seating capacity of 5,000 persons. Later a large hotel structure will join the group on the site now occupied by the Humboldt building, which is on the corner of the intersection of the two boulevards.

The proposed building that will be started at once will be L-shaped. It will be of steel and concrete with exterior walls of brick trimmed with terra cotta. The theatre will be 125 feet high. It will have a colonaded lobby 54 feet wide and 100 feet deep and a vestibule 25 by 54 feet. The entrance will be on Grand Boulevard. There will be exits on both Grand and Washington boulevards.

The plans must be approved by Commissioner Christopher before a building permit can be obtained.

Workmen are already clearing the site of existing structure and construction contracts will be let within the next few weeks.

Kleist Amus. Ent. Make Changes on Pontiac Theatre Project

PLANS for a ten-story building, housing a 1,400-seat theatre and 325 offices, to cost approximately $750,000, were recently announced by A. J. Kleist, Jr., President of the Kleist Amusement Enterprises, Inc.

The new structure will be built on the site of the Eagle Theatre at 11-15 South Saginaw Street, Pontiac, Mich., where concrete is already being poured for the foundation.

The plans previously announced for the proposed Eagle Theatre included only a 1,000-seat house and a three-story building. Mr. Kleist's faith in Pontiac and the fact that construction engineers advised him that the ground was firm enough for a 40-story theatre and office building, led him to change the entire plans and decide in favor of the present project.

Work on the theatre proper will be rushed to provide for an opening as soon as possible and the entire building is expected to be ready for occupancy by the Fall of 1928.

According to architect George Bachman, of Flint, the structure will be of original design, with a ground space of 60x141 feet. Stores will flank the central lobby leading to the theatre. It is planned to have approximately 1,000 seats on the main floor and 400 in the balcony. Interior decorations will follow the Oriental style.

Included in the second floor of offices will be the general offices of the Kleist Amusement Enterprises, Inc.

The policy of the theatre, as outlined at present, will be motion pictures exclusively; and for this reason, only a small stage will be provided. All equipment, including a mushroom ventilation system and oil-burning heating plant, will be strictly up-to-the-minute.

Luttrell's Majestic Now Ranks With Finest

The reconstruction and enlargement of Green Luttrell's Majestic Theatre in Jacksonville, Ill., has been completed at a cost of several thousand dollars and it now ranks with the finest houses in that section of the Prairie State.

The transformation was carried forward without any serious interruption of the theatre's operation and was closed for but four days during the Summer months while the major alterations were being made.

The major improvements include the raising of the ceiling and construction of a large balcony, extension of north end of building and complete redecoration.

The house will now seat more than 500 persons. Three hundred new chairs have been ordered and will be installed soon.

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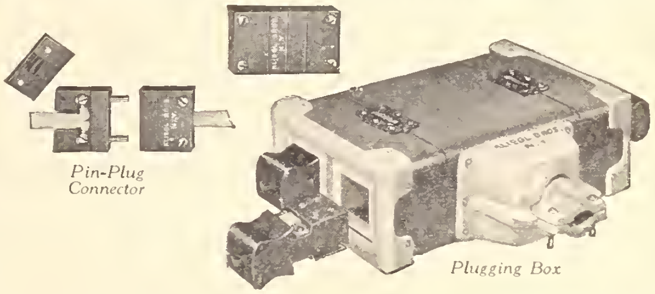

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Drayton Brothers Announce Plans for Kenosha Theatre

EXTENSIVE developments of the business and recreational center of Kenosha, Wis., is expected to follow the erection of a proposed $450,000 hotel and theatre building at Grove and Elizabeth streets, plans for which were recently announced by Edward and Fred L. Drayton, promoters of the project.

Work of razing the buildings now occupying the site is expected to be started before January 1st. The proposed structure will be of five-story construction, pressed brick and terra cotta exterior.

According to the plans, the seating capacity of the playhouse is to be 1,500. Among the features will be a large stage, animal room, music room for rehearsals, and special vestibule for road show equipment.

The theatre will be primarily devoted to a high class picture and vaudeville program. Negotiations are being carried on with several film producing corporations and it is said that the Pantages Circuit will provide the vaudeville attractions.

The financing of the project will, in all probability, be carried out along lines similar to those employed by some of the larger chain theatre corporations; that is, the partner-patron plan with part of the stock issue sold locally.

The Draytons have been handling stock issues of this character for the Great States Theatre Corporation in Waukegan. In addition, they promoted the Orpheum, which at the present time is the largest theatre in Kenosha. For the past seven years the Draytons have also managed six Kenosha theatres besides the Orpheum, and are therefore, well versed in amusement projects. It is said that several offers for both hotel and theatre leases have already been received.

New Suburban House Completed in Birmingham

What is said to be the largest suburban motion picture theatre in the city of Birmingham, Ala., will be completed and ready for business about November 15, according to a recent statement by Joe Steed.

The new house is located in North Birmingham and will be known by that name. It will cost in the neighborhood of $50,000, and has a seating capacity of 1,500, with a balcony for negroes. A twenty-five-foot stage has been constructed with the idea of adding novelty acts to the picture program.

The theatre will run on a ten-year lease from a realty company. Mr. Steed also manages the Franklin and Bell theatres in Ensley, the Gary in Fairfield, and the Grand in Wylam, and is reported negotiating for several more.

Side Reports Increase in Theatre Construction

Edw. Side, president of the Lobby Display Frame Corp. on his recent return from an extended business trip reports that theatre construction is still on the increase throughout the country.

Side has also found that with the competition arising from the increase in number of theatres, owners are paying more attention to the condition of their equipment, displacing the old with new. Recent sales made in his swing through the upper part of New York State include the Strand at Syracuse and the Regent, Oneida; while south of this section he arranged for installations of new frames for the lobbies of the new Luna Theatre, Sharon, Pa., and Jack Mark's new house in Clarksburg, West Va.

Options Obtained On Three Sites at Monroe, Wis.

Monroe, Wis., is to have a new theatre building representing an investment of approximately $150,000, within a year, it was recently announced, as the result of local subscriptions to $35,000 of stock in the Fisher-Paramount Company theatre circuit, of which F. W. Fisher, Milwaukee, is head. The operators plan a seating capacity of 1,200, and it is reported that options have been obtained on three sites.

Plan 500 Seat Saginaw Theatre

According to a recent report, a new motion picture theatre will be erected on Potter Street, Saginaw, Mich. Michael Schneider and Stanley Marz are named as the operators, and construction is scheduled to begin during the latter part of October. The house will be of modern design and will seat about 500.

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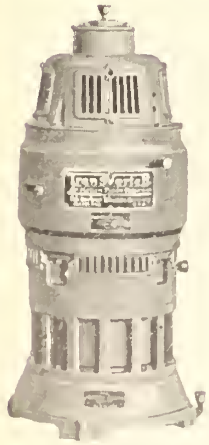

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Three views of Fred Miler's handsome Carthay Circle Theatre, Los Angeles, Cal., a house said to be going "great guns" under the efficient management of Mr. Miller. Note the decorations on curtain and sides commemorating the days when the "forty-niners" settled in California

Westinghouse Publication Describes Switchboards

A twenty-page publication describing theatre switchboards has just been issued by the Westinghouse Electric and Manufacturing Company. This publication, Circular 1702-A, is complete with descriptions of all kinds of standard designs, and contains the first information printed on the new, two-scene pre-set type of board, and the latest designs of muti-pre-set boards.

This circular begins with a discussion of the requirements of theatre lighting control and then describes the various types of boards that suit the requirements. This includes a description of the details of direct control boards, pre-selective boards and two-set, pre-set and multi-pre-set boards. Half-tone illustrations and line-cut diagrams aid in clarifying the discussions.

This publication may be obtained at any of the district offices of the Westinghouse Electric and Manufacturing Company or from the Publicity Department at East Pittsburgh, Pa.

Big Theatre Project Under Way in Oranges

Plans are under way for a proposed motion picture theatre in the Oranges, New Jersey, which will involve an expenditure of a million and a half, according to a recent report. The operation has not been concluded, as it requires an assembly of several pieces of property to accommodate the theatre building. Hugh Clopton, realtor, is conducting the negotiations for this theatre project which, if it goes through, may result in one of the largest motion picture theatres in the state of New Jersey.

Koppin to Raze and Rebuild Flint Strand

Fred M. Shaefer, managing director of the Henry S. Koppin circuit, operating under the name of Woodward Theatre Company, was a recent visitor in the city of Flint, Mich., where he announced that the Strand Theatre of that city would be torn down to make way for a modern picture and vaudeville house. The Woodward Company completed the purchase of the Strand and State theatre properties a short time ago.

The new theatre will have a frontage of 76 feet on Saginaw Street, and Mr. Shaefer stated that it will be one of the most beautiful theatre structures in Michigan. Work of tearing down the Strand will begin in January. It is planned to have the new house ready for opening for the fall season of next year.

Premiere of Scranton House Adds to Comerford Circuit

THE newest palatial motion picture theatre to be added to the chain of modern theatres operated by the Comerford Amusement Company throughout Northeastern Pennsylvania, is the West Side Theatre, Scranton, which was opened to the public with formal dedicatory exercises on Monday evening, November 1st. M. E. Comerford, head of the company, and M. B. Comerford, general manager, were among those participating, along with city and county officials and business and professional men.

The theatre seats 2,000 and is magnificent in all its appointments, which include a pipe organ from the Kimball Studios in Chicago. The theatre has a frontage of 120 feet on Main Avenue and a depth of 150 feet. It is constructed of steel and concrete, with limestone and marble facings. The main floor of the theatre starts at the rear of four stores on the Main Avenue side of the building, and has a 26-foot lobby from the street. Above the stores are ten apartments and some offices. The foyer lies directly to the rear of the inner lobby doors. The theatre balcony is built on the cantilever principle. The first floor of the auditorium is arranged with four seat sections and five roomy aisles. She architects were Leon H. Lempert & Son, of Rochester, N. Y.

The pipe organ is installed in two sections over the private boxes on either side and the grilles for the organ swell front are made of ornamental work that harmonizes with the decorative scheme of the boxes.

The new house will offer first-run pictures and vaudeville. The cost of the building was in the neighborhood of a quarter of a million dollars.

Art. Luce, for years a prominent figure in Northeastern Pennsylvania theatre life, will be the managing director of the new theatre and has surrounded himself with an extremely capable staff.

The projection room, equipped with everything in the line of up-to-date apparatus, will be in charge of Edward W. Parsons.

Plans Almost Completed At Redlands, Cal.

Plans which are almost complete for the new theatre at Redlands, Cal., to be leased to the West Coast, Jr. circuit, call for a two story structure of reinforced concrete to contain in addition to an 1,800-seat theatre, six stores and quarters for a bank. The building will cover an area 140 x 215 feet; the theatre being of class A construction, and the balance, class B. A basement will also be built.

Kalamazoo State Under Way

The task of setting forms for the new State theatre, Kalamazoo, Mich., is going forward rapidly and the pouring of the concrete has started; about fifty men now at work on the foundation. Everything points toward a rapid completion of the house.

Rialto, Jersey City, Holds Successful Opening

THE Rialto Theatre, the latest motion picture house to open under the direction of the Kutinsky enterprises, of Jersey City, N.J., held its first night with appropriate ceremonies on the evening of October 29. Mayor Hague was the principal speaker, although many prominent in state, political and exhibitor circles were in evidence.

The Rialto is one of a chain of nine houses which, when the last two are finished, will be conducted by Morris Kutinsky, R. Schoen, M. H. Kutinsky and M. H. Klevan. This group at present controls most of the Jersey City theatres.

The new playhouse is a fine example of modern theatre architecture and seats approximately 1,200. An expensive organ and a first-class orchestra provide the music.

Theatres under control of the above company in addition to the Rialto, include the Tivoli, the Monticello, the Strand, the Fulton, the Apollo, the Majestic and the Cameo and Capitol, the latter two now under construction.

Projection

Optics, Electricity, Practical Ideas & advice

Inquiries and Comments

Reflector Arc Systems

Part II

In continuation of the review of reflector arc system, we are here giving the remainder of Mr. Stark's analysis of this subject as presented before the Society of Motion Picture Engineers during October, 1925.

The following common forms of mirrors were tested and reported upon: Spherical; parabolic (with and without condenser); Mangin (with and without condenser); and the elliptic. With the single exception of the Mangin, all the mirror forms as indicated above are being used in reflector arc systems. Systems employing the spherical mirror alone and the parabolic and Mangin, with condensers, were described in last week's issue. The use of the parabolic, Mangin and elliptic mirrors, without condensers, will now be covered.

Parabolic Mirror Without Condenser

In this test a mirror having a diameter of 8 inches and a working distance of 4 inches was used. The focal length was such that the axial magnification of the arc crater was 6 to 1. This type of reflector is spherically over-corrected; that is, rays of light from edge portions of the mirror cross the axis beyond the point where the image is formed (when the reflector is used for imaging purposes).

As used in the test, this spherical over-correction amounted to 20 inches (compare with figures given in preceding issue for other systems). It may appear at first glance that this system is much inferior to the ordinary spherical reflector having a spherical under-correction of 10 inches. As a matter of fact, the 20 inches of over-correction in the parabolic reflector used for finite imagery just about corresponds to 10 inches of under-correction of the spherical reflector as far as optical quality of imagery is concerned.

This reflector, therefore, is hardly superior to the spherical mirror. If the image of the reflector as formed by the projection lens is examined on a screen, it will be found that only the portion of the reflector equivalent to an angular aperture of 45 to 50 degrees from the axis functions usefully; that is, puts light through the aperture into the projection lens. The remainder of the reflector is dark when small sources (5 ampere arc) are used. This is improved somewhat for arcs of 20-25 amperes.

The spot on the cooling plate will be sharper than when the spherical mirror is used, although not as sharp as with the combination of either parabolic reflector or the Mangin, with condenser. The quantity of light projected upon the screen will be the same as with the spherical mirror, the evenness, or uniformity of illumination being better. This latter is due to the fact that the spherical over-correction of the reflector counteracts to some extent the fact that the center of the arc crater is brighter than the portions nearer the rim with the result that more light is thrown to the margins of the field than otherwise would be the case.

Mangin Mirror Without Condenser

The reflector used measured 8 inches in diameter, working distance 4 inches, axial magnification of source, 6 to 1. There is a spherical over-correction of less than 3 inches in the 60 degree zone (of the mirror) and a spherical under-correction of somewhat more than 1 inch in the 40 degree zone. This represents a fairly well corrected system even when used for imaging an object not in its focal point.

The image of the whole reflector as formed on a screen placed a few inches in front of the projection lens is brightly illuminated, indicating that as far out as the 60 degree zone light passes through the film aperture to the projection lens. The screen illumination is even although not as uniform as when the same type of mirror is used with a condenser. The uniformity of illumination is slightly better than the combination of parabolic reflector and condenser and far superior to the spherical reflector or parabolic reflector, without condenser.

The quantity of light projected to the screen by this reflector will be slightly more than that projected by the combination of Mangin mirror and condenser, considerably more than that projected by either the spherical reflector or parabolic reflector, without condenser, but less than that due to the combination of parabolic reflector and condenser. This is due to the absorption which occurs when the light passes through such a thick reflector twice. Due to the size and shape, the reflector must be made of heat resisting glass to prevent excessive breakage.

Elliptic Mirror

One other type of mirror—a modification of the Mangin—was also tested and found to give excellent results but since there is little likelihood of this form of mirror being used for reflector arc projection, we will pass on to the elliptic mirror, which gives rather interesting results.

We now seem inclined to tolerate a screen with a center considerably and noticeably brighter than the edges. The greatly decreased cost of operation has pushed into the background the idea of quality of illumination. It is very true that an ordinary spherical reflector will produce a brighter central illumination on the screen than will, say, a modified Mangin. But a modified Mangin mirror produces an evenly illuminated screen, which a spherical reflector, by the very nature of its optical defects, cannot possibly do. In spite of this, a spherical reflector is often chosen in preference to another type, because, since the center of the screen is bright, one has the impression of more light on the screen.

For best results, any reflector arc system employing, say, a 25 ampere arc should have an axial magnification of 6 to 1. The average usable crater diameter of a 20-25 ampere horizontal carbon arc is between 5 and 6 mm. A magnification of 6 to 1 will image this as a 30-36 mm. arc image, which is just large enough to cover the film aperture nicely.

The highest speed of projection lens, a 5 inch Series II will pass a cone of light slightly over 10 degrees from the axis; that is, a cone of light whose angular diameter is 20 degrees. This immediately makes it useless to employ illuminating angles of more than 10 degrees from the axis. If the magnification is 6 to 1, then the total angular aperture of the reflector must be 6 times 20 degrees, or 120 degrees. In other words, the reflector must take in a cone of light 60 degrees from the axis. It will do no good to take in more. Thus, when the magnification is fixed or determined, and the maximum illuminating cone is known, the maximum usable angular aperture of the reflector is immediately fixed. For low amperage arcs, such as 5 or 10 amperes, where the usable portion of the crater is less than 5 mm. in diameter, and where it becomes necessary to use a larger magnification, say 7 to 1, in order to cover the film aperture, then the angular aperture of the reflector can usefully be increased to 70 degrees from the axis, or 140 degrees. Most reflector arcs, however, are used with arcs of 20-25 amperes where a magnification of 6 to 1 is sufficient.

A reflector of as large a diameter as possible is desirable, in order that the shadow, or projected, area of the positive carbon and its supporting mechanism be cut off as low a percentage of the usable reflector area as possible. The mechanical limitations of lamp house mounting, etc., permit of a maximum distance between reflector and aperture of only about 25 inches. If we assume this distance from reflector to aperture to be 24 inches and also assume a magnification of 6 to 1, then the working distance of the arc is immediately determined as 4 inches. (24 inches divided by 6.) Knowing the required working distance to be 4 inches and the required total angular aperture to be 120 degrees, the necessary diameter of 8 inches of the reflector also follows.

(Continued on following page)

Announce Beverly Hills Theatre Project

Development of a site for a motion picture theatre in Beverly Canyon, north of Beverly Hills, Cal., will be started at once, it was recently announced. The theatre will be called the El Patio, while the structure will be known as the El Entrada building.

The design of the playhouse will be done in old Mexican-Spanish style, with everything modern in the way of equipment.

The policy of the house will be first-class first-run feature pictures and legitimate offerings from time to time. Special music will be furnished by a large orchestra. Names of those who propose to operate the new theatre were not disclosed.

Decatur's $2,000,000 Project Well Under Way

Tentative architectural renderings of the proposed $2,000,000 theatre building to be erected in Decatur, Ill., are about ready to be presented to the Great States Theatres, Inc., promoters of the Decatur project, according to a recent communication. A report credited to the firm of Rapp & Rapp, Chicago architects, states that the chosen site will probably be at East North and North Franklin streets, and that after approval of the plans, details of the building will be announced.

House at Miles City, Mont. Almost Finished

The new motion picture and vaudeville theatre under construction in the Miles block, of Miles City, Mont., by H. W. Knutson, will probably be ready for occupancy within a few weeks.

Provisions are being made for a stage large enough to accommodate good-sized road-shows. The house will also feature first-class picture offerings.

Wyoming Theatre to Open During December

The McDonald Amusement Company have under construction at Torrington, Wyo., an 800-seat motion picture theatre which is expected to be ready for opening the latter part of December, 1926. Cost of the new house will run around $50,000, and it will be fully equipped for pictures and road shows.

Include Theatre in Ohio Lodge Building

A 500-seat motion picture theatre will be included in a new I.O.O.F. lodge building to be erected in Willoughby, O. The theatre will be on the first floor and has already been leased, it is said, to Anthony Rizzo and G. Sabo, of Painesville.

Tennessee House Progressing

Excavation has almost been finished and part of the brick work is under way on the new theatre being constructed in Union City, Tenn., opposite the offices of the Union City Messenger. It is expected that the new house will be ready for occupancy before Christmas time.

May Build Theatre at Temple, Cal.

The Townsite Company and associated interests are negotiating for the erection of a motion picture theatre in Temple, Cal.

Inquiries and Comments

(Continued from preceding page)

With these requirements in mind, an 8 inch diameter elliptic mirror, having a working distance of 4 inches and a magnification ratio of 6 to 1, was tested. There is no spherical aberration whatever in this reflector. The whole of the angular aperture of the reflector functions usefully. The spot on the cooling plate is sharper than with any of the reflector systems previously mentioned and the screen illumination is greater and more uniform than with any of the other systems. The shape of the reflector is such that the projection angle can be as great as 30 degrees before the arc flame touches the edge of the mirror.

Brooklyn Men Buy Site for New Theatre

A syndicate of theatre builders headed by Max Ginsberg and Kramer Bros. bought from the Brooklyn-Manhattan Transit Company the block bounded by Reid Avenue and Chauncey and Marion Streets, Brooklyn, N. Y., for the site of a moving picture and vaudeville theatre to seat 2,000 persons. The property was used at one time for a trolley terminal and transfer point.

Sale of Dayton Property May Mean Theatre

Sale of the Enterprise Building at 1032 West Third Street, Dayton, O., to William H. Orth, will result in the complete remodeling of that piece of property and the installation of a large motion picture theatre, according to a recent announcement. An auditorium with a seating capacity of about 1,000 is planned.

Plans and Permit Ready On Springfield House

Pauline Sitomers has had plans drawn and has secured a permit for the erection of a motion picture theatre at 11 Boyer Street, Springfield, Mass. The house will seat about 500. Construction will start about December 1st, and the theatre will be ready in the early spring.

Syracuse Citizens Plan New Playhouse

Erection of a motion picture theatre in the 400 block of James Street, Syracuse, is being contemplated by a group of citizens in that city. According to the proposed plans, the residences of two physicians will provide the site for the new building.

Small House for Atlantic City

The lower Chelsea section of Atlantic City will soon have its first motion picture theatre, according to a recent announcement made by Mrs. Edward E. Seeler, who plans a 500-seat house for the corner of Roosevelt Place and Atlantic Avenue.

The building will be of one-story construction, brick and stucco, and Spanish style architecture will be followed. The auditorium will be elaborately decorated.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6600 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M		
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6400 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 1
Devil's Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6950 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forlorn River	Jack Holt	Paramount		
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	6 reels	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Ladies First	Douglas MacLean	Paramount		
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	Bushman-Dove	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 3
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	Creighton Hale	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5560 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6025 feet	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists		
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	6 reels	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day	M-G-M	5584 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
Confessions of a Bride	M. Harris-V. Varconi	Assoc. Exhib		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez Vidor	Paramount		
Final Extra, The		Lumas		
First Night, The	B. Lytell-D. Devore	Tiffany		
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Gay Deceiver, The	L. Cody-M. Day	M-G-M		
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Great Gatsby, The	Warner Baxter	Paramount		
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart		
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
London	Dorothy Gish	Paramount	7 reels	Nov. 6
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry-P. Wegener	M-G-M	7 reels	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5640 feet	Nov. 6
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Nervous Wreck, The	Special Cast	Prod. Dist. Corp	6730 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7 reels	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	
Quarterback, The	Richard Dix	Paramount	6 reels	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	
Risky Business	Vera Reynolds	P. D. C		
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior?	E. Roberts-H. Tucker	Famous Attractions		
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Syncopating Sue	Corinne Griffith	First National	6670 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E. Novak	Fox		
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures	5834 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O		
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander Carr	Chadwick	7300 feet	Nov. 20
Bardelys the Magnificent	John Gilbert	M-G-M	9 reels	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R. Ince-M. Livingston	F. B. O	5408 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	
Cat's Pajamas, The	Bronson-Cortez	Paramount		
City, The	J. Gaynor-W. McGrail	Fox		
College Days	Marceline Day	Tiffany	7500 feet	Nov. 20
Dangerous Friends	T. R. Barnes-M. Gale	Sterling Pictures		
Desert's Toll, The	Frances McDonald	M-G-M		
Dude Cowboy, The	Bob Custer	F. B. O		
Exit Smiling	Beatrice Lillie	M-G-M	6461 feet	
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M		
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Oct. 21
His New York Wife	E. Clayton-A. Day	Famous Attractions		
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
King of the Saddle	Bill Cody	Assoc. Exhib		
Ladies at Play	Hughes-Kenyon	First National		
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Lightning		Tiffany	6500 feet	
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6903 feet	Nov. 20
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R. McKee-E. Murphy	Sterling Pictures		
Outlaw Express, The	Leo Maloney	Pathe	5749 feet	Nov. 20
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Rambling Galoot, The	Buddy Roosevelt	Assoc. Exhib		
Redheads Preferred	M. Daw-T. von Eltz	Tiffany		
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Rough Rider, The	Frank Hopper	Paramount		
Silent Lover, The	Milton Sills	First National		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
Stepping Along	Johnny Hines	First National		
There You Are	Nagel-Roberts	M-G-M		
Tin Hats	Windsor-Nagle-Roach	M-G-M		
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	Colleen Moore	First National		
Unknown Cavalier, The	Ken Maynard	First National		
Upstage	Norma Shearer	M-G-M		
Wearing of the Green	Betty Bronson	Paramount		
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Wings of the Storm	R. Howes-V. Faire	Fox		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Canadian, The	Thomas Meighan	Paramount		
Canyon of Light	Tom Mix	Fox		
Death Valley	Buck Jones	Fox		
Duke of Ladies, The	Special Cast	First National		
Faust	Emil Jannings	M-G-M		
Flying High	Wm. Fairbanks	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plante	Universal	7603 feet	Aug. 28
Just Another Blonde	Mackail-Mulhall	First National		
Lazy Lightning	Art Acord	Universal	4572 feet	
Let It Rain	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		
Money to Burn	Devore-MacGregor	Lumas		
Mother Machree	Belle Bennett	Fox		
One Hour of Love	J. Logan-R. Frazer	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Red Hot Hoofs	Tom Tyler	F. B. O	4681 feet	Nov. 13
Red Mill, The	Marion Davies	M-G-M		
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Stolen Pleasures	Helene Chadwick	Columbia Pictures		
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
Sunshine of Paradise Alley	Barbara Bedford	Chadwick		
White Black Sheep, The	Richard Barthelmess	First National		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Be Yourself	Raymond Griffirh	Paramount		
Blonde Saint, The	Kenyon-Stone	First National		
Cheerful Fraud, The	Reginald Denny	Universal		
Enchanted Island		Tiffany		
Flaming Timber		Tiffany		
Head Waiter, The	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Lady in Ermine, The	Corinne Griffith	First National		
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
Not Herbert	P. Starke-Lyon	First National		
One Chance in a Million	Wm. Fairbanks	Lumas		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Slide, Kelly, Slide	William Haines	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Wild Man of Borneo, The	W. C. Fields	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
Here Y'are, Brother	Stone-Dove-Hughes	First National		
His Rise to Fame	George Walsh	Excellent Pictures		
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Michael Strogoff	Ivan Moskine	Universal	10 reels	
Overland Stage, The	Ken Maynard	First National		
Quarantined Rivals		Lumas		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Silky Anne	Constance Talmadge	First National		
Squads Right		Tiffany		
Steeplechase, The		Tiffany		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Heroes of the Night		Lumas		
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Orchids and Ermine	Colleen Moore	First National		
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Song of Steel		Tiffany		
Tillie, the Toiler	Davies-M. Moore	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Tiger, The		Tiffany		
Too Many Women	Norman Kerry	Universal		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Gun Gospel	Ken Maynard	First National		
Poor Nut, The		First National		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	

Comedy Releases

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice the Fire Fighter		F. B. O			
All For A Nurse	Sid Smith	Sava Films		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
And George Did	Sid Saylor	Universal		2 reels	
Another Kick Coming		Red Seal			Sept. 4
Anything Once	Mabel Normand	Pathe		2 reels	
Are Golfers Cuckoo?	Fatty Layman	Sava Films		2 reels	
Around the Bases	George Lewis	Univ	Oct. 24	2 reels	
At the Beach	"McDougall Alley" Kids	Bray	Nov. 1	2 reels	
Auto Thieves, The	"Van Bibbers"	Fox		2 reels	
Babes in the Jungle	"O. Henry"	Fox	Nov. 28	2 reels	
Babes in the Sawdust	Charles Puffy	Universal		1 reel	
Back to Mother	"Helen and Warren"	Fox		2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	
Ball and Chain	Arthur Lake	Universal		1 reel	
Balloon Tired	"Life Cartoon"	Educat	Dec. 5	1 reel	
Banana King, The	Sid Smith	Sava Films		2 reels	
Barely Reasonable	Holmes-Corbett	Univ	Nov. 21	2 reels	Nov. 20
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Benson at Calford	George Lewis	Univ	Oct. 24	2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	Nov. 20
Big Business		Fox			
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	Nov. 13
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		2 reels	
Blisters Under the Skin		F. B. O		2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	
Blue Black	Lewis Sargent	Bray	Dec. 20	2 reels	
Breaking Records	George Lewis	Universal		2 reels	
Bringing Home the Bacon	"Our Gang"	Pathe			
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O		2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Universal		2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal		2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal		2 reels	
Buster's Prize Winner	Trimble and Dog	Univ	Dec. 6	2 reels	Nov. 20
Buster's Sleigh Ride	Trimble and Dog	Universal		2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
By George	Sam Saylor	Universal		2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O		1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Cinder Path, The	George Lewis	Universal		2 reels	
Close Call, A	"The Gumps"	Univ	Dec. 13	2 reels	
Close Shaves	Johnny Arthur	Educat	Dec. 5	2 reels	
Collegians, The (Series)	Gulliver-Lewis	Universal		2 reels	
Complete Life, The	"O. Henry"	Fox		2reels	
Comrades-in-Work	Mabel Normand	Pathe		2 reels	
Cool Off	Ann Cornwall	Educat	Dec. 19	2 reels	
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Diamond of Kali	"O. Henry"	Fox		2 reels	
Dinky Doodle in Egypt	"Cartoon"	F. B. O		1 reel	May. 22
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	Oct. 16
Divorce Dodger, The		Pathe	Nov. 28	2 reels	
Dizzy Dancers	Cameron-Lorraine	Fox		2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Burns-Marion	Educat	Nov. 14	2 reels	Nov. 6
Dog Gone It	"Cartoon"	Bray	Dec. 26	1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5	1 reel	Aug. 21
Don't Kid Me, Monk	"Mr. X" (Monkey)	Bray	Dec. 10	2 reels	
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Easy Payments	"Helen and Warren"	Fox		2 reels	
Egged On	Charles Bowers	F. B. O	Sept. 6	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Fadeaway, The	"Cartoon"	Red Seal	Sept.	1 reel	
Fatty's First Fancy	Fatty Laymon	Sava Films		2 reels	
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Bursts a Bubble	"Cartoon"	Educat	Oct. 31	1 reel	
Felix the Cat Collars the Button	"Cartoon"	Educot	Dec. 12	1 reel	
Felix the Cat Hunts the Hunter	"Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Land O' Fancy	"Cartoon"	Educat	Oct. 17	1 reel	
Felix the Cat in Reverse English	"Cartoon"	Educat	Nov. 14	1 reel	
Felix the Cat in Zoo Logic	"Cartoon"	Educat	Dec. 26	1 reel	
Felix the Cat Scrambled Yeggs	"Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix Shatters the Sheik	"Cartoon"	Educat	Sept. 19	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Cartoon"	Educat	Nov. 28	1 reel	
Fighting Fool, The		Bray Prod		2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit	George Lewis	Universal		2 reels	
Fighting to Win	George Lewis	Univ	Nov. 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
Fistical Culture (Series)	Louis Sargent	F. B. O		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	1 reel	
Flashing Oars	George Lewis	Universal		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod		2 reels	Sept. 11
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
George in Love	Sid Saylor	Universal		2 reels	
George's in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Runs Wild	Sid Saylor	Universal		2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Getting Hitched		Bray Prod		2 reels	
Girl	"O. Henry"	Fox		2 reels	
Gold Brush, The	Hank Mann	Sava Films		2 reels	
Golfing Widows, The	Barbara Luddy	Fox		2 reels	
Goose Flesh	Lloyd Hamilton	Educat	Dec. 12	2 reels	
Grabbing Grabbers	Mickey Bennett	C. & C		2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	Oct. 30
Gyping Gypsies	Milburn Marante	C. & C.		2 reels	
Gyping the Gyps	Eddie Gordon	Sava Films		2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
Harem Knight, A	Ben Turpin	Pathe	Nov. 7	2 reels	Nov. 6
Have Courage	Billy Dooley	Educat	Dec. 12	2 reels	
Hearts for Rent	Arthur Lake	Universal		1 reel	

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pict			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pict			
His Off Day	Dunham-Gallagher	Educat	Nov. 7	1 reel	
His Taking Ways	Al St. John	Bischoff		2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	
Hoboken to Hollywood	Billy Bevan	Pathe	Sept. 5	2 reels	Sept. 11
Hold Still	Cornwall-Duffy	Educat	Oct. 10	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital		Fox	Oct. 17	2 reels	Nov. 6
Hook or Crook	Charles Puffy	Univ	Dec. 6	1 reel	
Hoot Mon	Bobby Vernon	Educat	Nov. 21	2 reels	
Horns and Orange Blossoms	Charles Puffy	Universal			
Humdinger The	Johnny Arthur	Educat	Oct. 10	2 reels	
Hur Ben	Hank Mann	Sava Films		2 reels	
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	Nov. 20
Jane's Engagement Party	Wanda Wiley	Univ	Nov. 7	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Universal		2 reels	
Jane's Honeymoon	Wanda Wiley	Universal		2 reels	
Jane's Inheritance	Wanda Wiley	Univ	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Univ	Dec. 14	2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Univ	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat	Sept. 12	2 reels	
Jerry the Giant	"Animal"	Fox		2 reels	July 10
Keeping His Word	Charles King	Universal		2 reels	
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox		2 reels	
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov. 6
Kiss Me, Kate	Dunham-Gallagher	Educat	Sept. 26	1 reel	Oct. 3
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O		2 reels	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Lafayette Where Are We?	Shields-Arthur	Fox		2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O		2 reels	Aug. 28
Last Lap, The	George Lewis	Universal		2 reels	
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies	Boutler-Cameron	Fox	Nov. 14	2 reels	
Lookout Below	Lewis Sargent	Bray	Nov. 20	2 reels	Nov. 6
Lookout Buster!	Trimble and Dog	Universal		2 reels	
Lots of Grief	"The Gumps"	Univ	Oct. 31	2 reels	Oct. 16
Love's Hurdle	Charles King	Univ	Sept. 26	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Lyin' Tamer, The	Shields-Luddy	Fox		2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox	Nov. 28	2 reels	
Making Good	George Lewis	Univ	Dec. 6	2 reels	
Married Widow, The	Eddie Gordon	Sava Films		2 reels	
Marry Month of May	"O. Henry"	Fox		2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	Oct. 31	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod		2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay			
Merry Kiddo, The	Alberta Vaughn	F. B. O		2 reels	
Midnight Follies	George Davis	Educat		2 reels	Nov. 20
Mighty Smithy, The	"Life Cartoon"	Educat	Nov. 7	1 reel	Nov. 13
Minute to Go, A	Eddie Fetherstone	C. & C.		2 reels	Sept. 25
Missing Links	"Life Cartoon"	Educat	Sept. 12	1 reel	Sept. 25
Mister Chump	Phil Dunham	Educat	Dec. 19	1 reel	
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkeys Prefer Blonds		Bray Prod		2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat, The	"Van Bibbers"	Fox		2 reels	
Movieland	Lupino Lane	Educat	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C		2 reels	
Much Mystery	Davis-Bradley	Educat	Dec. 5	1 reel	
My Kid	"Big Boy"	Educat	Sept. 5	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox	Nov. 14		Nov. 6
Never Again	"The Gumps"	Univ	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series)	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ	Oct. 3	2 reels	June 19
Nickel Hopper, The	Mabel Normand	Pathe		2 reels	
Nize Monkey	"Mr. X" (Monkey)	Bray	Nov. 10	2 reels	
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O			
Non-Stop Bride	Hoyt-Cameron	Fox		2 reels	Sept. 25
North of 6⅞	Sid Smith	Sava Films		2 reels	
Nothing to Live For	Al Joy	Ricardo			
Not to Be Trusted	"Helen and Warren"	Fox		2 reels	
Oh! For a Nurse	Sid Smith	Sava Films		2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod		2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Olga's Boatman	Neely Edwards	Univ	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe		2 reels	
On the Farm		Bray Prod		2 reels	
On the Front Page	Lillian Rich	Pathe	Nov. 28	2 reels	
On the Jump	Al Alt	Rayart		2 reels	
On Thin Ice	"Mutt & Jeff"	Short Film		1 reel	Mar. 6
Open Spaces	"Big Boy"	Educat	Nov. 7	2 reels	Nov. 13
Orphan, The	Al Joy	Ricardo			
Over There	Al Joy	Ricardo		2 reels	
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod		2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray Prod		1 reel	Nov. 6
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pink Elephants	Al St. John	Educat	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ	Nov. 10	2 reels	Oct. 23
Plumb Goofy	Dunham-Gailagher	Educat	Oct. 10	2 reels	Oct. 30
Pound Foolish	George Davis	Educat	Oct. 24	2 reels	Nov. 6
Prince and the Pyra, The	Charles Puffy	Universal			
Prodigal Bridegroom, The	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	
Punches and Perfume		Bray Prod		2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educat	Sept. 12	2 reels	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	Nov. 21	1 reel	
Raggedy Rose	Mabel Normand	Pathe	Nov. 7	2 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat	Oct. 24	1 reel	
Rain and Shines	Al St. John	Bischoff		2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O		2 reels	
Relay, The	George Lewis	Universal		2 reels	
Road House, The	"Aesop Fables"	Pathe	Oct. 10	1 reel	Oct. 23
Sailing Along	Al Alt	Rayart		2 reels	
Sawdust Baby	Earl McCarthy	Artclass	Jan. 12	2 reels	
School Days	"Aesop Fables"	Pathe	Dec. 19	1 reel	
School Days	"McDougal Alley" Kids	Bray	Dec. 1	2 reels	
Second Hand Excuse, A	Charles King	Univ	Dec. 8	2 reels	Nov. 20
Shady Rest	"The Gumps"	Universal		2 reels	
She Beast, The	Sid Smith	Sava Films		2 reels	
Shell Socked	Jimmie Adams	Educat	Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Universal		2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe	Sept. 5	2 reels	Sept. 11
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Skating Instructors	"Mutt & Jeff"	Short Film Syn		1 reel	
Smith's Landlord	Hiatt-McKee	Pathe	Sept. 19	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Vacation	Hiatt-McKee	Pathe		2 reels	Aug. 28
Smith's Visitor	Hiatt-McKee	Pathe	Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	Nov. 14	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ	Oct. 31	2 reels	June 19
Snookum's Outing	"Newlyweds"	Univ	Dec. 1	2 reels	Nov. 13
Snookum's Playmate	"Newlyweds"	Universal		2 reels	
Snookum's First Tooth	"Newlyweds"	Univ	Sept. 19	2 reels	June 26
Society Architect, A		Fox			
Some More Excuses	Charles King	Universal		2 reels	
Spooky Money	Al Joy	Ricardo			
Stage Shy	Hank Mann	Sava Films		2 reels	
Steeplechaser, The	Lige Conley	Fox		2 reels	Sept. 11
Strictly Kosher	Wise-KcKay	Artclass	Sept. 15	2 reels	
Sweet Baby	Wallace Lupino	Educat	Dec. 5	1 reel	
Switching Sleepers	Arthur Lake	Univ	Dec. 13	1 reel	
Tail of the Monk	"Cartoon"	Bray	Nov. 12	1 reel	
Teacher, Teacher	Lloyd Hamilton	Educat	Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe	Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	Dec. 19	2 reels	
Tennis Wizard, The	"Van Bibbers"	Fox	Nov. 21	2 reels	
Thanks for the Boat Ride		Universal			
That's My Baby	Charles Puffy	Universal		1 reel	
Through Thick and Thin	"Aesop Fables"	Pathe	Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ	Sept. 26	1 reel	Sept. 4
Too Much Sleep	Arthur Lake	Univ	Nov. 7	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Univ	Sept. 19	1 reel	Sept. 11
Unsquirtable Pickle, The	Charley Bowers	F. B. O			
Uppercuts	Jack Duffy	Educat	Sept. 5	2 reels	Sept. 11
Vulgar Boatman, The	Hank Mann	Sava Films		2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O		2 reels	
Wanderers of Wetland	Hank Mann	Sava Films		2 reels	
Wanted a Bride	Arthur Lake	Univ	Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	Nov. 21	2 reels	
Watered Stock	"Aesop Fables"	Pathe	Sept. 26	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox		2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal		2 reels	
What'll You Have?	Charles King	Universal		2 reels	May 22
What Price Pleasure?	Neely Edwards	Univ	Nov. 29	1 reel	Nov. 13
What's Your Hurry?	Charles King	Universal		2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	Sept.	1 reel	
Which Is Which?	Charles King	Univ	Oct. 10	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	Oct. 3	1 reel	Oct. 2
Why George?	Sid Saylor	Univ	Oct. 24	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Why Women Pay	"Life Cartoon"	Educat	Dec. 19	1 reel	
Wife Shy	Bobby Vernon	Educat	Sept. 26	2 reels	Sept. 25
Wild Bill	Charles Puffy	Univ	Nov. 14	1 reel	Oct. 30
Wild Roomer, A		F. B. O			
Winnie's Birthday	Ethlyn Gibson	Artclass	Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O		2 reels	
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe	Oct. 3	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films		2 reels	
Wives and Women	Charles Puffy	Univ	Sept. 12	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	Sept. 1	2 reels	
Yellow Pirate, The	"Life Cartoon"	Educat	Sept. 26	1 reel	
Yokel, The	Snub Pollard	Artclass	Nov. 24	2 reels	

Short Subjects

Title	Distributor	Rel. Date	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe		1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
Alpine S. O. S	C. & C		2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoon, Issue 15	Red Seal	Sept.	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Aphrodite (Novelty)	Service Film		1 reel	
Around the World in Ten Minutes (Variety)	Fox		1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox		1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Beautiful Britain	C. & C		1 reel	
Beauty and the Beach	C. & C			
Beechnuts	C. & C		2 reels	
Big and Little	Pathe	Sept. 5	1 reel	Sept. 11
Birds in the Treetops	C. & C			
Blood Will Tell	Am. Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Bruce Scenic Novelties, No. 1	Educat	Sept 5		Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3		Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17		Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14		
Bruce Scenic Novelties, No. 5	Educational	Dec. 12		
Bruce Scenic Novelties, No. 6	Educational			
Bruce Scenic Novelties, No. 7	Educational			
Bruce Scenic Novelties, No. 8	Educational			
Bruce Scenic Novelties, No. 9	Educational			
Bruce Scenic Novelties, No. 10	Educational			
Bruce Scenic Novelties, No. 11	Educational			
Bruce Scenic Novelties, No. 12	Educational			
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal		1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	
Cathedral of St. Paul's	C. & C		1 reel	Sept. 18
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept. 18

Title	Distributor	Rel. Date	Length	Reviewed
Cliff Dwellers of America (Variety)	Fox	Dec. 26		
Colorado (Variety)	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Educat	Sept.	1 reel	
Constantinople (Variety)	Fox		1 reel	
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Diver, The (Nature Special)	Bray Prod	Nov. 1	1 reel	Nov. 6
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct. 1	2 reels	
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fashions in Photographs	Pathe		1 reel	Sept. 4
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Fighting Strain, The (Mustang)	Universal	Dec. 4	2 reels	Nov. 20
Fighting With Buffalo Bill (Serial)	Universal	Aug. 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	Nov. 13
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Fire Fighters, The (Serial)	Universal		10 episodes	
Florida Pastel	C. & C			
Frontier Post, A (Variety)	Fox		1 reel	
Fugitive Futurist (Novelty)	C. & C		1 reel	
Game Hunting in Abyssinia				
Gems of the Screen (Series)	Red Seal		1 reel	
Glimpses of Switzerland	C. & C			
God's Country	C. & C		2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Golden Stallion, The (Serial)	Nat Levine		10 episodes	
Great Lakes, The (Variety)	Fox		1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal		1 reel	
Haunted Homestead, The (Mustang)	Universal		2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Heavenly Bodies				
Heavens Above (Novelty)	Service Film		1 reel	
Hen Punchers of Pipe Rock (Mustang)	Universal	Dec. 18	2 reels	
Hero Land (Color Novelty)	Service Film		1 reel	
Heroes of the Sea	C. & C		1 reel	
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Hitting the Bull's-Eye	Pathe		1 reel	Sept. 25
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	Nov. 20
House Without a Key, The (Serial)	Pathe	Nov. 21	10 episodes	
Housing Problem, The	Bray Prod		1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
If a Picture Tells a Story	C. & C	Sept.	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
It Can Happen to You (Scandal of America)	Artclass	Oct. 20	1 reel	
Jewels of Venus				
Jim Hood's Ghost (Mustang)	Universal	Aug. 29	2 reels	Sept. 11
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	Sept. 26	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	
Jungle Heroine, A	Chesterfield		2 reels	
Jungle Mystery	Sava Films		2 reels	
Jungle Round-Up, A	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Jungle Tragedy, A	Chesterfield		2 reels	
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, No. 1	Red Seal	Sept.	1 reel	
Keeping 'Em Guessing, No. 2	Red Seal		1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Land of Rivers (Scenic)	Service Film		1 reel	
Last Man, The	Chesterfield		2 reels	
Law of the North (Mustang)	Universal	Oct. 3	2 reels	Sept. 18
Lightnin' Flashes (Drama)	Sava Films		2 reels	
Lightnin' Strikes (Drama)	Sava Films		2 reels	
Lightnin' Wins (Drama)	Sava Films		2 reels	
Lightning Hutch (Serial)	Arrow Film			
Literary Digest (Series)	C. & C		1 reel	
Lion's Mate, The	Chesterfield		2 reels	
Lizzie's Last Lap (Novelty)	C. & C		1 reel	
Lone Prairie, The (Mustang)	Universal	Nov. 14	2 reels	Oct. 30
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal		2 reels	
Making of a King (Prince of Wales)	C. & C		2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	Oct. 17	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Martin of the Mounted (Fred Gilman)	Universal	Dec. 11	2 reels	
Maryland, My Maryland (Variety)	Fox		1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	C. & C		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	
More Ways Than One (Sportlight)	Pathe	Oct. 17	1 reel	Oct. 16
Mother O' Mine	C. & C		1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	Oct. 24	1 reel	Oct. 23
Movie Medley, A (Hodge Podge)	Educational	Dec. 26	1 reel	
Movie Struck	C. & C	Oct	2 reels	
My Lady's Stockings (Variety)	Fox		1 reel	
Nic-Nax (Curiosity)	Educational	Dec. 12	1 reel	
Night Prowler, The (Scandal of America)	Artclass		1 reel	
Nuremberg the Toy City (Sketch Book)	Pathe	Oct. 31	1 reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal		1 reel	July 10
On Guard (Serial)	Pathe		10 episodes	
On With the Dance	Castle Film	Nov. 5	1 reel	Nov. 13
Out of the Inkwell (Series)	Red Seal		1 reel	
Overnight From Paris (Variety)	Fox	Dec. 12	1 reel	
Pack up Your Troubles (Song Car-Tune)	Red Seal		1 reel	
Pathe Review, No. 35	Pathe		1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	April 27	1 reel	
Pilgrimages to Palestine (Series)	Pathe		1 reel	
Pinnacle Rider, The (Mustang)	Universal	Oct. 24	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	Oct. 31	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	Sept. 19	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Pup's Tale, A (Sketch Book)	Pathe		1 reel	Oct. 23
Radio Personalities (Series)	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rambling in Old Japan	C. & C			
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal		10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Rocky Mountain Gold	Fox		1 reel	Oct. 9
Rose of Monterey	Castle Films	Nov. 15	1 reel	
Rushing Waters	C. & C			
Saddle Tramp, The (Mustang)	Universal	Sept. 26	2 reels	
Scandal of America (Series)	Artclass		1 reel	
Scotty of the Scouts (Serial)	Rayart			
Screen Star Sports (Series)	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series)	Columbia		1 reel	
Searchlight (Series)	Red Seal		1 reel	
Searchlight, Issue M	Red Seal	Sept.	1 reel	
Seas of the World	Red Seal			
Shadowland	C. & C		1 reel	
Shadows of the Tiger	Sava Films		2 reels	
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 5	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	
Show Cowpuncher, The (Mustang)	Universal	Nov. 7	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal		10 episodes	
Sin	C. & C		2 reels	
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	C. & C			
Sky Skidder, The (Serial)	Bischoff		10 episodes	
Snowed In (Serial)	Pathe		10 episodes	June 26
Songs of Yesterday	C. & C		1 reel	
So This Is America (Novelty)	Castle Films	Oct. 22	1 reel	Oct. 16
So This Is Berlin (Novelty)	Castle Films	Oct. 19	1 reel	
So This Is Europe (Novelty)	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox	Nov. 14	1 reel	
Sport's Dream	C. & C			
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America)	Artclass		1 reel	
St. Paul's	C. & C		1 reel	
Table Manners	Bray Prod		2 reels	
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Terrors of the Jungle	Sava Films		2 reels	
Then and Nows (Curosity)	Educational	Nov. 7	1 reel	
Trails of the Gods	C. & C	Sept.	1 reel	
Trail of the North Wind	C. & C		2 reels	
Transportation (Novelty Magazine)	Bray Prod	Nov. 15	1 reel	
Travels in Toyland (Variety)	Fox	Nov. 28	1 reel	
Tripping the Rhine (Sketch Book)	Pathe	Nov. 28	1 reel	
Tulip Land	C. & C		1 reel	
Under Colorado Skies (Variety)	Fox		1 reel	
Unexpected Visitor (Scandal of America)	Artclass	Feb. 23	1 reel	
Valiant Skipper, The	C. & C		2 reels	
Vanishing Millions (Serial)	Sierra Pictures		15 episodes	
Velocity (Novelty)	Bray Prod		2 reels	Oct. 23
Whatnots (Curiosity)	Educational	Oct. 3	1 reel	Oct. 9
When Bonita Rode (Mustang)	Universal	Oct. 10	2 reels	Sept. 25
When Oscar Went Wild (Mustang)	Universal		2 reels	
Where the Silver River Gleams	C. & C		1 reel	
Whirlwind Driver, The (Mustang)	Universal	Sept. 12	2 reels	Sept. 18
Whirlwinds (Series)	F. B. O			
Whispering Smith Rides (Serial)	Universal		10 episodes	
Who Is Safe? (Scandal of America)	Artclass	Dec. 22	1 reel	
Wire Tigers, The	Chesterfield		2 reels	
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to Lovers	Bebe Daniels	Paramount		
Advice to the Lovelorn		Universal		
Afraid to Love	Florence Vidor	Columbia		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
Alonzo, the Armless	Lon Chaney	M-G-M		
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Bound	Gary Cooper	Paramount		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Auctioneer, The	G. Hughes-Nixon-Sidney	Fox		
Avenger, The	Bob Custer	F. B. O		

Feature	Star	Distributed by	Length	Reviewed
Back to Nature	Richard Dix	Paramount		
Bad Lands		Paramount		
Bad Little Good Girl		Chadwick		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste	Special Cast	Paramount	10 reels	Sept. 11
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben-Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better 'Ole, The	Syd Chaplin	Warner Bros	8649 feet	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F B. O		
Big Gun, The	George Lewis	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D		Universal		
Birds of Prey		Columbia Pictures		
Bitter Apples	Monte Blue	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Border Whirlwind, The	Bob Custer	F. B. O		
Born Lucky	Raymond Griffith	Paramount		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
Cactus Trails	Bob Custer	F. B. O		
California	T. McCoy-A. Pringle	M-G-M		
California or Bust	George O'Hara	F. B. O		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain Salvation		M-G-M		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carlotta	Constance Talmadge	First National		
Casey at theBat	W.Beery-S.Holloway	Paramount		
Cat and the Canary, The	Laura La Plante	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Champagne	Lya de Putti	Paramount		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce		Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Claw, The	Kerry-Windsor	Universal		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
CollegeWidows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib.		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The		Paramount		
Cruel Truth, The		Sterling Pictures		
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Virtue	Jane Novak	Lee-Bradford		
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Desert Valley	Buck Jones	Fox		
Desert Whirlwind, The	Bob Custer	F. B. O		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros	10 reels	Aug. 21
Don Mike	Fred Thomson	F. B. O		
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas		
Down the Stretch	Agnew-Nixon	Universal		
Driven From Home		Chadwick		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		

Feature	Star	Distributed by	Length	Reviewed
Everybody's Acting	Betty Bronson	Paramount		
Exclusive Rights		Famous Attractions		
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fashions for Women	Esther Ralston	Paramount		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love, A	Goudal-Varconi	Prod. Dist. Corp		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O.		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flaming Fury	Ranger (Dog)	F. B. O		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest of Destiny, The		Gotham Prod		
For Ladies Only		Columbia Pictures		
For Wives Only	Marie Prevost	Prod. Dist. Corp		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	Louise Fazenda	Warner Bros		
General, The	Buster Keaton	United Artists		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	Marie Prevost	Prod. Dist. Corp		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr	Paramount		
God's Great Wilderness		American Cinema		
Going! Going! Gonel	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla Hunt, The	Special Cast	F. B. O	8 reels	June 26
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Great Galeoto, The	Novarro-Terry	M-G-M		
Greatest Show on Earth	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Barton	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Held by the Law	M. De La Motte	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His Dog	Rod La Rocque	Prod. Dist. Corp		
His First Flame	Harry Langdon	Pathe		
His Last Affair	Norma Shearer	M-G-M		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hotel Imperial	Pola Negri	Paramount		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
Husband Hunters		Tiffany		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Isle of Life, The	Stone-Kenyon	First National		
Ia Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		

Feature	Star	Distributed by	Lengtb	Reviewed
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Jocelyn's Wife	Pauline Frederick	Tiffany		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Kiss in the Taxi, The	Bebe Daniels	Paramount		
Knockout Riley	Richard Dix	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Last Outlaw, The		Paramount		
Last Trail, The	Tom Mix	Fox		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariats	Tom Tyler	F. B. O		
Lightning Express, The		Columbia Pictures		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Lodger, The		Lee Bradford		
Long Loop of the Pecos, The	Leo Maloney	Pathe		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Lost Outlaw, The	Gary Cooper	Paramount		
Louis the Fourteenth	W. Beery	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Love's Greatest Mistake		Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib.		
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Lee-Bradford		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The		F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp		
Manon	John Barrymore	Warner Bros		
Man Who Forgot God		Paramount		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Mask and the Face, The	Adolphe Menjou	Paramount		
Masquerade Bandit, The	Tom Tyler	F. B. O		
Matinee Ladies	Special Cast	Warner Bros		
McFadden's Flats	Murray-Conklin	First National		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Missing Link, The	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother	Belle Bennett	F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Music Master, The	Alec B. Francis	Fox		
Mysterious Island, The	Special Cast	M-G-M		
Mysterious Rider, The		Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Morals	Lya de Putti	Paramount		
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark	Special Cast	Warner Bros		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Nocturne	Special Cast	M-G-M		
North of Nome	Special Cast	Arrow	5491 feet	
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
One Hour of Love	Jacqueline Logan	Tiffany		
One Increasing Purpose	Lowe-Rubens	Fox		
Open Book	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp		
Paradise for Two	Dix-Bronson-Beranger	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Perfect Fool, The	Ed. Wynn	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polish Blood		Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Potters, The	W. C. Fields	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Purple Mask, The		United Artists		
Quality Street		M-G-M		
Quicksands	Richard Dix	Paramount		
Racing Blood	R.Agnew-A.Cornwall	Lumas Film		
Raging Seas		Tiffany		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Regular Scout, A	Fred Thomson	F. B. O		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	Special Cast	Columbia Pictures		
Resurrection	La Rocque-Del Rio	United Artists		
Return of a Soldier	Special Cast	M-G-M		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Rider of the Plains	Tim McCoy	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
River, The	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of the Bowery		American Cinema		
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Rough House Rosie	Clara Bow	Paramount		
Royal Romance	G. O'Brien-McDonald	Fox		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Runaway Enchantress, The	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Salvation Jane	Viola Dana	F. B. O		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
See If I Care	Alberta Vaughn	F. B. O		
See You Later	Douglas MacLean	Paramount		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkruat	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silver Shield, The	Thomas Meighan	Paramount		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slide, Kelly, Slide	William Haines	M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Snowbound		Tiffany		
Sorrell and Son		Paramount		
Somewhere South of Sonora	Ken Maynard	First National		
Song of the Dragon, The	Dorothy Mackaill	First National		
Sorrows of Satan, The	Adolphe Menjou	Paramount	11000 feet	Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Special Delivery	Eddie Cantor	Paramount		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stage Madness	V. Valli-Carmenati			
Stark Love	Special Cast	Paramount		
Stepping Along	Johnny Hines	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Summer Bachelors	M. Moore-Bellamy	Fox		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunya	Gloria Swanson	United Artists		
Surf Man, The		M-G-M		
Sweethearts in Every Port	W. C. Fields	Paramount		
Tale of a Vanishing People		Tiffany	6500 feet	
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Ten Modern Commandments	Esther Ralston	Paramount		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Third Degree, The	Dolores Costello	Warner Bros		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tongues of Scandal		Sterling Pict		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O.		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Turkish Delight	Julia Faye	Prod. Dist. Corp		
Twelve Miles Out	John Gilbert	M-G-M		
Two-Gun McCoy	Bob Custer	F. B. O.		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Uneasy Payments	Alberta Vaughn	F. B. O		
Unknown Treasures	Agnew-Hulette	Sterling Pict		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vanity Fair	Pola Negri	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Wag Lady, The		M-G-M		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War Horse, The	Buck Jones	Fox		
War of the Worlds		Paramount		
War Paint	Tim McCoy	M-G-M		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
West of Broadway	Priscilla Dean	Prod. Dist. Corp		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wild Geese		Tiffany		
Wind, The	Lillian Gish	M-G-M		
Wings	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
Wolves of the Air	J. Walker-M. Harris	Sterling Pictures		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World at Her Feet, The	Florence Vidor	Paramount		
World's Illusion, The		M-G-M		
World Struggle for Oil, The	Special Cast	Pathe	5 reels	
Worst Woman, The		Famous Attractions		
Wreck, The		Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Jean Hersholt	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yoke, The	Special Cast	Warner Bros		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		

Newspaper Opinions on New Pictures

"Don Juan" and Vitaphone—Warner Bros., Grauman's Egyptian, Los Angeles

Herald: "The flower of human expression apparently opened its final petal last night at Grauman's Egyptian Theatre in Hollywood. . . . Yesterday it had been declared that 'Vitaphone was thrilling the world'; today it is a verification of its own powers."

Record: "The Vitaphone experts have certainly achieved for the first time, exact synchronization of sound and film, a feat which alone guarantees the success of the Vitaphone as a scientific novelty."

Times: "The peculiar part is that as soon as one has heard the first program there is a desire to hear a second. . . . So perfect did the majority of the performances appear that one felt, indeed, as if the player or the singer were actually present. . . . They were ideally blended . . . the Vitaphone may truly be described as a miracle, and a remarkable achievement for Warner Brothers and the others who have sponsored its presentation to the public. Its future is tremendous.

Hollywood News: "The first-night audience, for this gathering, can truthfully be called an audience, experienced a thrill unknown to premiere-ites heretofore. Notwithstanding the fact that most of the seatholders at Grauman's had previously seen the film production of 'Don Juan,' they found new interest in the picture, as shown with the Vitaphone accompaniment. The device not only supplants the prologue, but supplies atmospheric music throughout the showing of the film."

Express: "We thought we knew all about the Vitaphone in advance. It would synchronize sound and sight. Characters on the screen would sing or talk or play. For advice of such things usually takes the edge off of wonder. But the Vitaphone surpassed expectation.

Times: "Without a dizzy imaginative flight, it would be virtually impossible to suggest the experience of the audience which heard the demonstration of this invention last night at Grauman's Egyptian Theatre. . . . The possibility of sound supplementing action, as reproduced by mechanical means, is no longer a dream, it is a fact."

Examiner: "For years the synchronization of voice and gesture in the film has been sought. No search for the philosopher's stone, the elixir of life or the secret of perpetual motion has aroused greater zeal. And now great scientists, practical motion picture producers and reproducers of musical numbers have co-ordinated their efforts and won. Success is theirs."

"My Kid"—Educational, Michigan Theatre, Detroit

"My Kid," an Educational-Juvenile Comedy featuring "Big Boy," and "Upper-cuts," an Educational-Christie Comedy featuring Jack Duffy, were the first two-reel comedies to play the Michigan Theatre, the big Balaban and Katz-John H. Kunsky house in Detroit, Mich.

"My Kid" scored a distinct hit with the audiences and drew unstinted praise from the newspaper reviewers. The Detroit Free Press, under a two-column heading, "Critic Lauds Effectiveness of Simplicity in Film Creations," said this of "Big Boy's" work in "My Kid":

"Refreshing in relief to the — — the new Michigan Theatre last week offered a short, secondary comedy picture that sounds a new note which might with profit be heeded by the 'Giants' of the movie industry. . . .

"Unheralded by flaming press notice, and buried amid a wealth of other presentations, this miniature crashed into instant favor so rampant that it overshadowed, as with a cloud, the more pretentious feature offering, . . . by— — —.

"The little classic was labeled 'My Kid,' splendid, telling title. Its star was not a Menjou, nor a Gilbert, nor a Barrymore, neither a Gloria Swanson, a Norma Talmadge, nor a Mary Pickford.

"The brilliant star was just a handful of boy, called 'Big Boy,' a tiny 'feller,' hardly three feet tall. His top piece was a shabby derby, two sizes too large, and his only garments were an infant's shirt and diapers.

"So beautiful and effective was the unbroken rhythm of the presentation that adult audiences responded with shouts of joy, while the children present fairly screamed their delight.

"No gorgeous, overladen settings. No glittering gowns, running to costliness and lacking all taste. No flapper love scenes, in fact, no love scenes whatever.

"Just a simple, homely tale, exquisitely human, of a lonely little boy, seeking and finding the friendship of a big-hearted tramp, and a loyal dog, yet sweeping out with appeal universal.

"This way lies the eminent movie of the future, and 'Big Boy' is recommended as a model to the de-luxe directors, who need steadily to be reminded that in the fundamental simples of life repose charm and appeal eternal."

"The Vision"—Loew's Dayton Theatre, Dayton, Ohio

"The Vision," first Romance Production for Educational which was shown recently at Loew's Dayton Theatre, Dayton, Ohio, was splendidly received by the audience and newspaper critics. The Dayton *News* wrote:

"A most unusual added attraction on the Loew program is one of the most picturesque and colorful subjects we have ever seen. It is 'The Vision'—made entirely in color, with some of the most remarkable and picturesque photographic 'shots' ever presented."

"The Blue Boy"—Educational, Strand Theatre, Hartford, Conn.

"A very interesting feature on the bill is "The Blue Boy," second in the Romance series of famous paintings presented by Eugene Roth. It is a wonderful two-reel Educational technicolor feature of particular merit."

"The Blue Boy"—Educational, Lucas Theatre, Atlanta, Ga.

"The bill is featured by a picturization of "The Blue Boy," adapted to fit the celebrated painting by Sir Thomas Gainsborough, "The Blue Boy" is a beautiful picture, photographed in colors and carrying a heart interest of great depth."

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December 4, 1926

Motion Picture News

Reg. U. S. Patent Office

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LON CHANEY
in
TELL IT TO THE MARINES
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Coming!
The FIRE BRIGADE
Broadway awaits its great $2 opening

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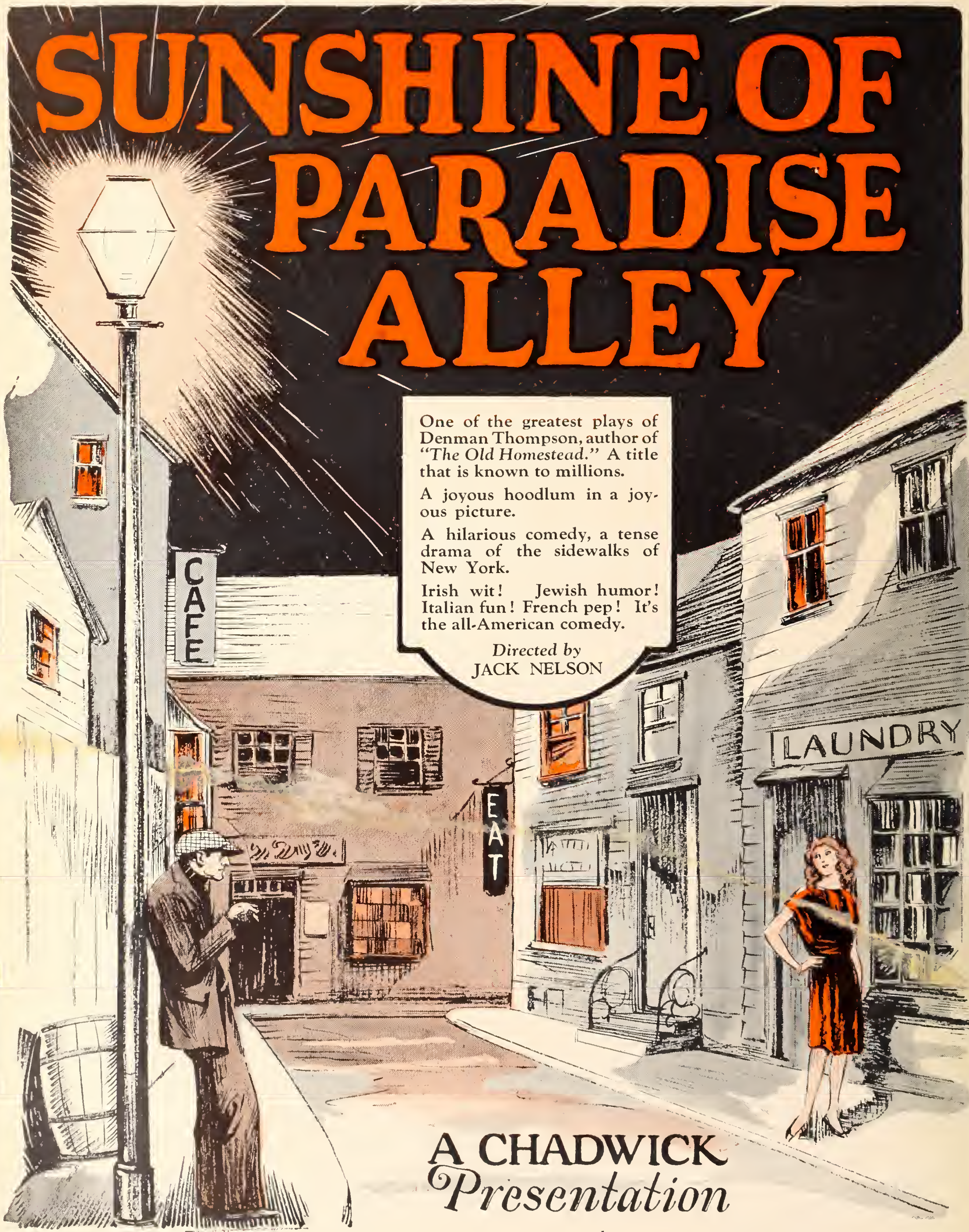

SUNSHINE OF PARADISE ALLEY

One of the greatest plays of Denman Thompson, author of *"The Old Homestead."* A title that is known to millions.

A joyous hoodlum in a joyous picture.

A hilarious comedy, a tense drama of the sidewalks of New York.

Irish wit! Jewish humor! Italian fun! French pep! It's the all-American comedy.

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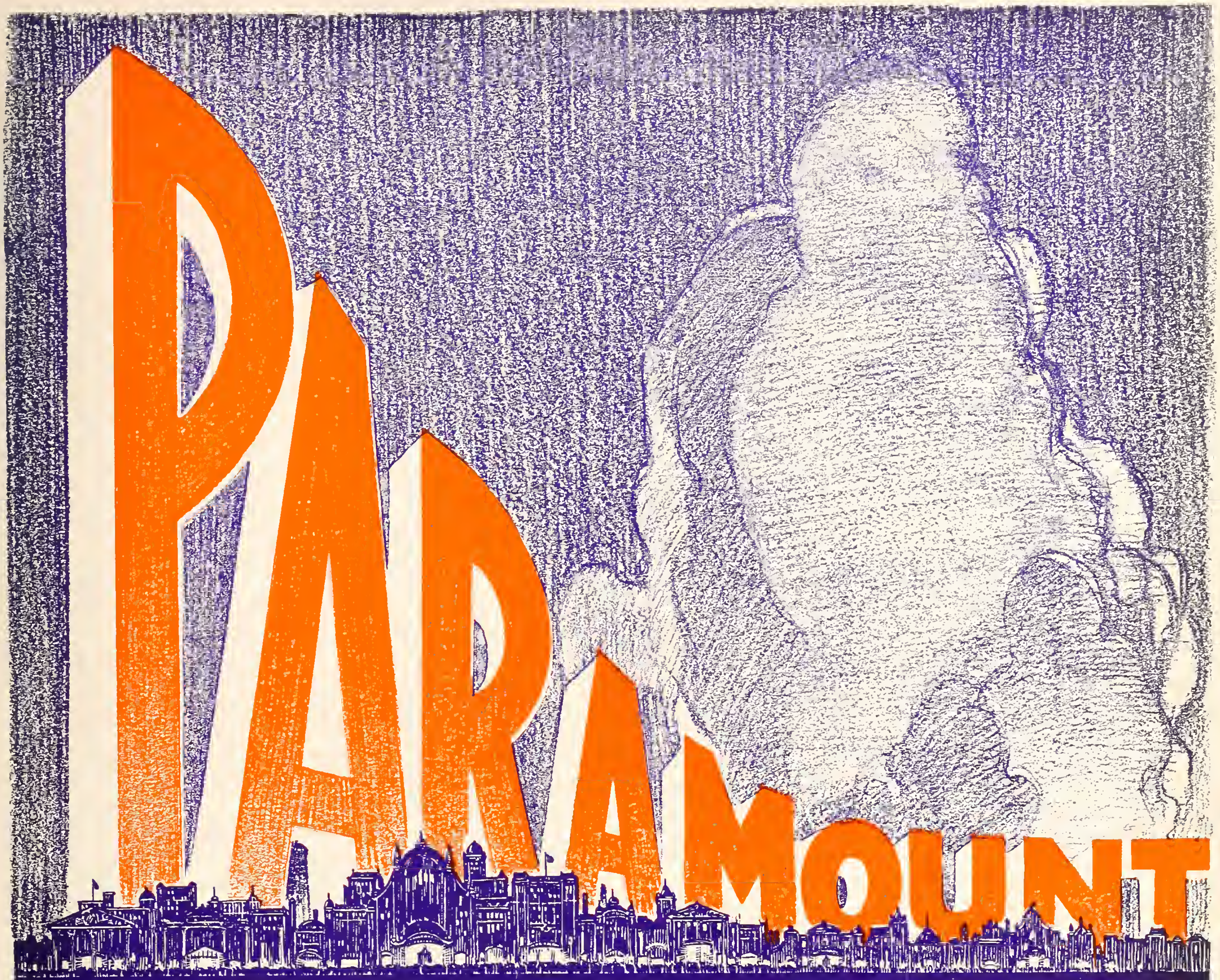

THE GREATEST WORD IN THE SHOW BUSINESS

Paramount Pictures

ANNOUNCEMENT

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* * *

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* * *

Check the theatre records of the 15TH BIRTHDAY GROUP, released since August 1, 1926:

"Aloma", "Padlocked", "Fine Manners", "The Show Off", "Fascinating Youth", "Mantrap", "Tin Gods", "Nell Gwyn", "Variety"

"You Never Know Women", "Hold That Lion", "Forlorn River", "You'd Be Surprised", "Eagle of the Sea", "So's Your Old Man", "Everybody's Acting"

* * *

"KID BOOTS", "THE CAMPUS FLIRT", "THE ACE OF CADS", "THE QUARTERBACK", "WE'RE IN THE NAVY NOW"

* * *

With "Popular Sin", "Canadian", "Love 'Em and Leave 'Em", "Stranded in Paris", "Man of the Forest", "Let It Rain", "Paradise for Two", "The Potters" and "Blonde or Brunette", all coming between now and February 1 and keeping up the mighty stride

* * *

AND THAT'S ONLY THE BEGINNING!

PARAMOUNT TODAY ANNOUNCES

39
Paramount Pictures
for release February-August 1927

Seasons are a thing of the past. Here are pictures bigger than were ever announced at any time of the year by Paramount or any other company.

ANOTHER PROOF THAT PARAMOUNT IS THE BIGGEST WORD IN THE SHOW BUSINESS!

THE BIG 7

HAROLD LLOYD

in his second great Paramount release, coming in January. The picture, as yet untitled, has been finished. Pre-views are being held in California now. All indications point to the greatest Lloyd box office attraction ever made. Directed by Lewis Milestone and Ted Wilde.

Produced by
HAROLD LLOYD
CORPORATION

A Paramount
Release

THE BIG 7 *Paramount Pictures* release for Feb-Aug. 1927

D.W. GRIFFITH'S

$2 ROAD SHOW CALIBRE PRODUCTION OF MARIE CORELLI'S CLASSIC

"SORROWS OF SATAN"

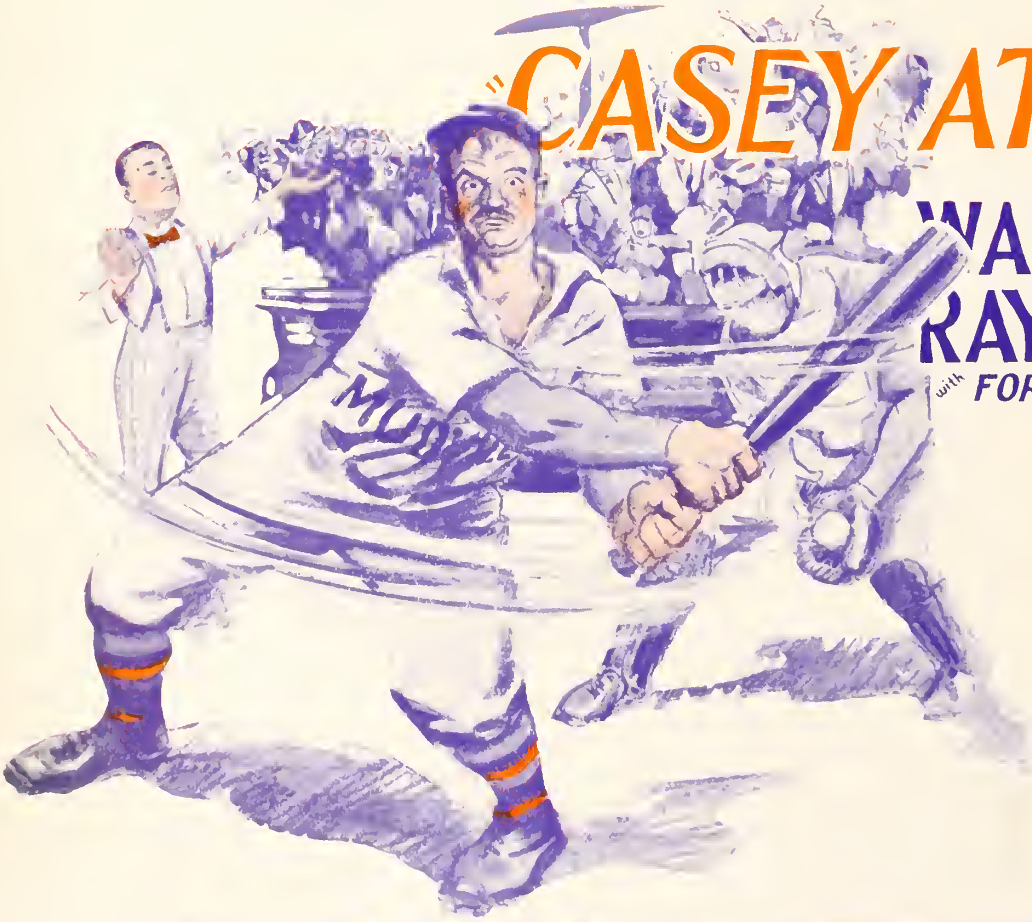
WITH

ADOLPHE MENJOU

AS "SATAN"

RICARDO CORTEZ CAROL DEMPSTER
LYA de PUTTI

The greatest picture house attraction of the season! An intensely dramatic story of love, temptation and regeneration. Play it at advanced prices and for extended runs. Adaptation by John Russell and George Hull. Screen play by Forrest Halsey.



"CASEY AT THE BAT"

STARRING

WALLACE BEERY
RAYMOND HATTON

with **FORD STERLING ZASU PITTS**

You know the phenomenal business done by "Behind the Front" and "We're in the Navy Now"! Here's the logical successor to those great hits. It will do more business than any comedy ever made!

Story by Hector Turnbull. Directed by Monty Brice. Adaptation by Reginald Morris and Monty Brice. Screen play by Jules Furthman. B. P. Schulberg, Associate Producer.

THE BIG 7 Paramount Pictures for release Feb.-Aug. 1927

CLARA BOW

in the

Elinor Glyn-CLARENCE BADGER

PRODUCTION WITH

ANTONIO MORENO

"IT"

IN answer to unanimous exhibitor and public requests, Clara Bow is a star now! Her appearance in Elinor Glyn's flashy Cosmopolitan Magazine story, "It", is a box office "natural". Screen play by Hope Loring and Louis D. Lighton. B. P. Schulberg, Associate Producer.

POLA NEGRI

in

"Hotel Imperial"

A **MAURITZ STILLER**

PRODUCTION WITH

James Hall and George Siegman

Erich Pommer, responsible for "Variety" and "Metropolis", supervised this dynamic special, Pola Negri's finest since "Passion". Ready now and going into the Rialto, New York, soon for a long run. Story by Lajos Biro. Screen play by Jules Furthman. B. P. Schulberg, Associate Producer.

THE BIG 7 *Paramount Pictures* for release Feb. Aug. 1927

FLORENZ ZIEGFELD'S

"GLORIFYING THE AMERICAN GIRL"

THE picture the amusement world has been eagerly awaiting! A magnificent production with the greatest all-star cast of 1927. Personally supervised by Florenz Ziegfeld. The inside story of the Ziegfeld girls and how they bloom in Broadway's garden of gayeties and temptations. The most dazzling gowns and settings ever seen. By Monta Bell.

Directed by Harry D'Arrast.

"SPECIAL DELIVERY"

STARRING

EDDIE CANTOR

NEVER has a star leaped into instant popularity as has Eddie Cantor with his marvelous comedy performance in "Kid Boots".

Paramount now presents Cantor in his second comedy special, the hilarious adventures of a goofy letter carrier, packed with the inimitable Cantor gags and energy. With a great all-star supporting cast.

The LONG RUN RIALTO 11

Paramount Pictures

for release February-August 1927

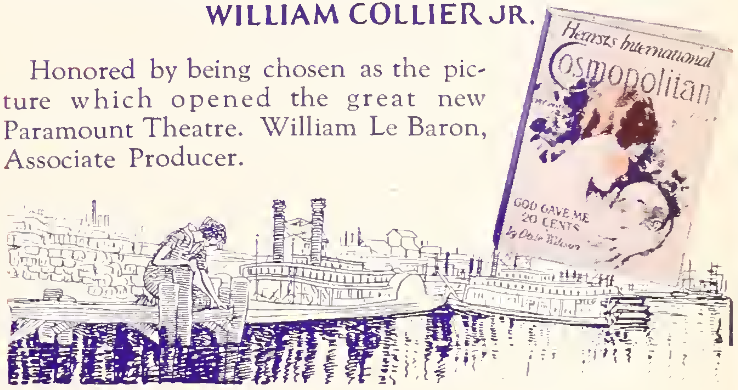
THE Rialto Theatre, New York, running Paramount Pictures exclusively, has in the thirty-three weeks of its long-run policy, grossed $1,000,000 flat, playing these Paramount Pictures: "For Heaven's Sake", "Aloma of the South Seas", "Variety", "Tin Gods", "Kid Boots" and "We're in the Navy Now". Because they are of this same mighty box office calibre, we have named the pictures on the next two pages THE RIALTO 11.

"GOD GAVE ME 20 CENTS"

A **HERBERT BRENON** Production

with LOIS MORAN - LYA DE PUTTI - JACK MULHALL
WILLIAM COLLIER JR.

Honored by being chosen as the picture which opened the great new Paramount Theatre. William Le Baron, Associate Producer.



"NEW YORK"

with
RICARDO CORTEZ
LOIS WILSON
ESTELLE TAYLOR
WILLIAM POWELL
NORMAN TREVOR

DIRECTED BY LUTHER REED

A mighty melodrama of New York's lights and shadows. By Barbara Chambers and Becky Gardiner. Screen play by Forrest Halsey. Produced by the director of "Ace of Cads".

RICHARD DIX

in

"Knockout Reilly"

The fastest rising male star in filmdom appears in a roaring successor to "The Quarterback". He smashes his way to love and glory via the roped arena. All previous prize fight dramas will look pale beside it. William Le Baron, Associate Producer.

CLARA BOW

in

"Rough House Rosie"

Clara Bow's second starring picture. A treat 'em rough comedy from Nunnally Johnson's Saturday Evening Post story. Directed by Monty Brice.

"NEW MORALS"

MALCOLM ST. CLAIR
PRODUCTION
STORY BY ALFRED SAVOIR

Another triumph by the producer of "The Grand Duchess and the Waiter", "The Show Off" and "The Popular Sin". A swift comedy drama of this dizzy age. By the author of "Bluebeard's 8th Wife". Title tentative.

THE RIALTO 11 *Paramount Pictures* for release Feb.-Aug. 1927

THOMAS MEIGHAN

"The Silver Shield"

(*tentative*)

America's favorite will star in a strong action drama written especially for him by the famous playwright, Owen Davis. A big Meighan special, even greater than "Tin Gods".

"LOVES GREATEST MISTAKE"

EDWARD SUTHERLAND production

With Evelyn Brent, Neil Hamilton, Josephine Dunn, James Hall and Philip Strange. A Liberty Magazine serial story like "Mannequin", backed with $100,000 advertising campaign. By Frederick Arnold Kummer.

GILDA GRAY

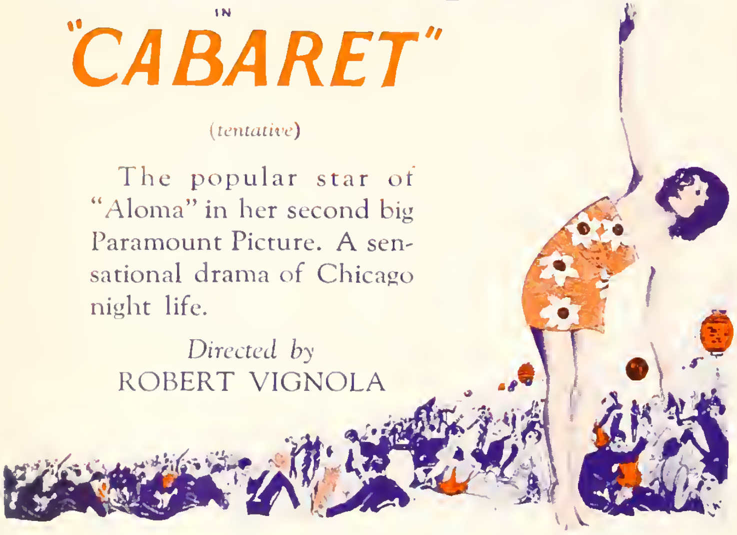
IN

"CABARET"

(*tentative*)

The popular star of "Aloma" in her second big Paramount Picture. A sensational drama of Chicago night life.

Directed by
ROBERT VIGNOLA



ED WYNN

"The Perfect Fool"

The stage's greatest comedian has been won to pictures! He is even funnier on the screen than behind the footlights. Supported by a great all-star cast of film players in his first Paramount Picture. The title is tentative.

"THE CROSS EYED CAPTAIN"

A
MALCOLN ST CLAIR
PRODUCTION

with
RICARDO CORTEZ
LOIS MORAN
and
ARLETTE MARCHAL

A stirring drama by the author of "God Gave Me 20 Cents".

DOROTHY GISH

"Tip Toes"

WITH
WILL ROGERS NELSON KEYES

From the record breaking American musical comedy by Guy Bolton and Fred Thompson. An Overseas Special presented by British National Pictures, Ltd.

Directed by
HERBERT WILCOX

THE STAR 21 Paramount Pictures for release Feb.-Aug. 1927

FLORENCE VIDOR
in

"The World at Her Feet"

(tentative)

A sparkling story of marriage, 1927 model, that women will love.

RICHARD DIX
in

"Back to Nature"

The favorite star of the hour in another fast moving vehicle in which laughs and romance mingle.

BEBE DANIELS
IN

"Advice to Lovers"

Bebe conducts a lovelorn column in a jazzy newspaper, with startling results.

ADOLPHE MENJOU
in

"Luxury Husbands"

Menjou proves in this de luxe drama that it's the man who pays and pays.

LYA DE PUTTI
in

"Champagne"

(tentative)

The tempestuous star of "Variety". Supervised by Erich Pommer. Seething, intoxicating.

MILDRED DAVIS
IN

"Rich Man, Poor Man"

The Star Adorable returns to the screen in a popular Saturday Evening Post romance-drama.

BETTY BRONSON

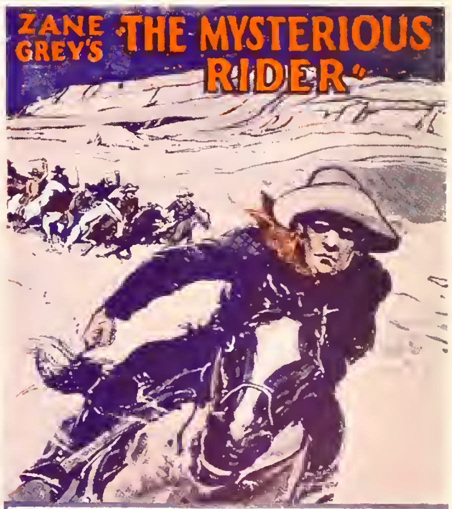
"Peter Pan" scored a tremendous hit in "Everybody's Acting". Here she is again! Title later.

DOUGLAS MacLEAN
in

"See You Later"

(tentative)

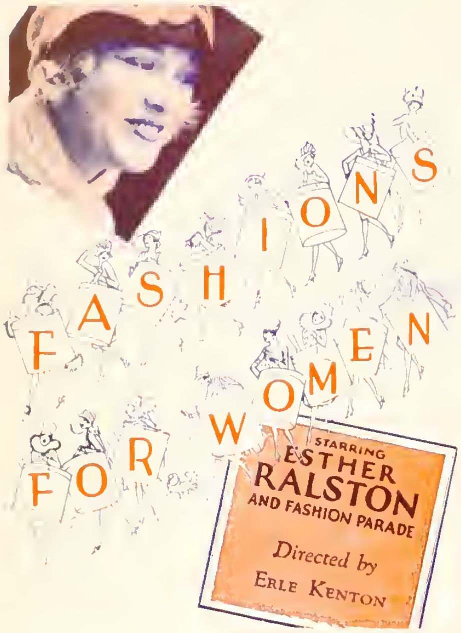
The breezy comedian in an elaborate comedy that will rank as a special.



ZANE GREY'S "THE MYSTERIOUS RIDER"

Paramount-Zane Greys outclass any other Westerns in the field. John Waters Production.

THE STAR 21 *Paramount Pictures* for release Feb.-Aug. 1927



FASHIONS FOR WOMEN

STARRING
ESTHER RALSTON
AND FASHION PARADE

Directed by
ERLE KENTON

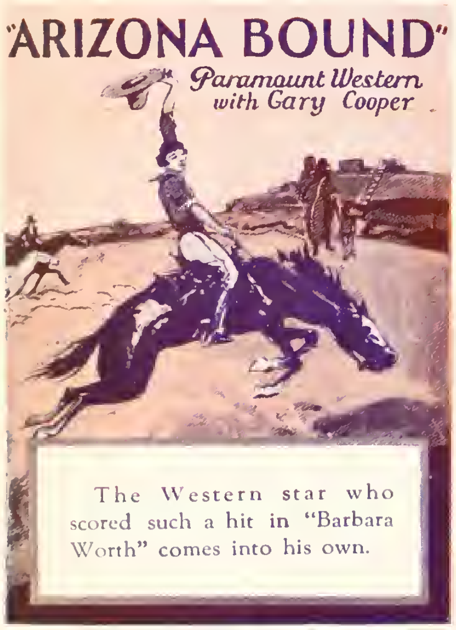
ZANE GREY'S
"BAD LANDS"

Smashing Zane Grey Western action-thriller such as only Paramount can give you.

BEBE DANIELS

IN
"THE KISS IN THE TAXI"

From the play that rocked Paris and New York with laughter.



"ARIZONA BOUND"

Paramount Western with Gary Cooper

The Western star who scored such a hit in "Barbara Worth" comes into his own.

Story by
ALFRED SAVOIR

RAYMOND GRIFFITH
IN
"The Winning Spirit"

From "Face to Face" by Vincent Lawrence.

FLORENCE VIDOR
IN
"Afraid to Love"
A **FRANK TUTTLE** PRODUCTION

RICHARD DIX

in
"QUICKSANDS"

With Noah Beery, Helene Chadwick. Directed by Jack Conroy.

"THE LAST OUTLAW"

Paramount Western with *Gary Cooper*

Proving again that in Westerns also, Paramount leads the field.

DOROTHY GISH
in

"LONDON"

By Thomas Burke. Presented by British National Pictures, Ltd. Directed by Herbert Wilcox.

THE STAR 21

BETTY BRONSON

By popular demand, Paramount will star Miss Bronson in a second outstanding box office attraction, title of which will be announced soon.

From a well known story and featuring an all-star cast.

PARAMOUNT
SCHOOL SPECIAL

The stars of the sensationally successful "Fascinating Youth", including Charles Rogers, in another big exploitation special. A unique feature of a refreshingly new type.

ESTHER
RALSTON
IN
"10 MODERN COMMANDMENTS"

Drama of a modern girl by Jack Lait and Max Marcin.

Actually showing at $2 top or in the making are these tremendous PARAMOUNT ROAD SHOWS:

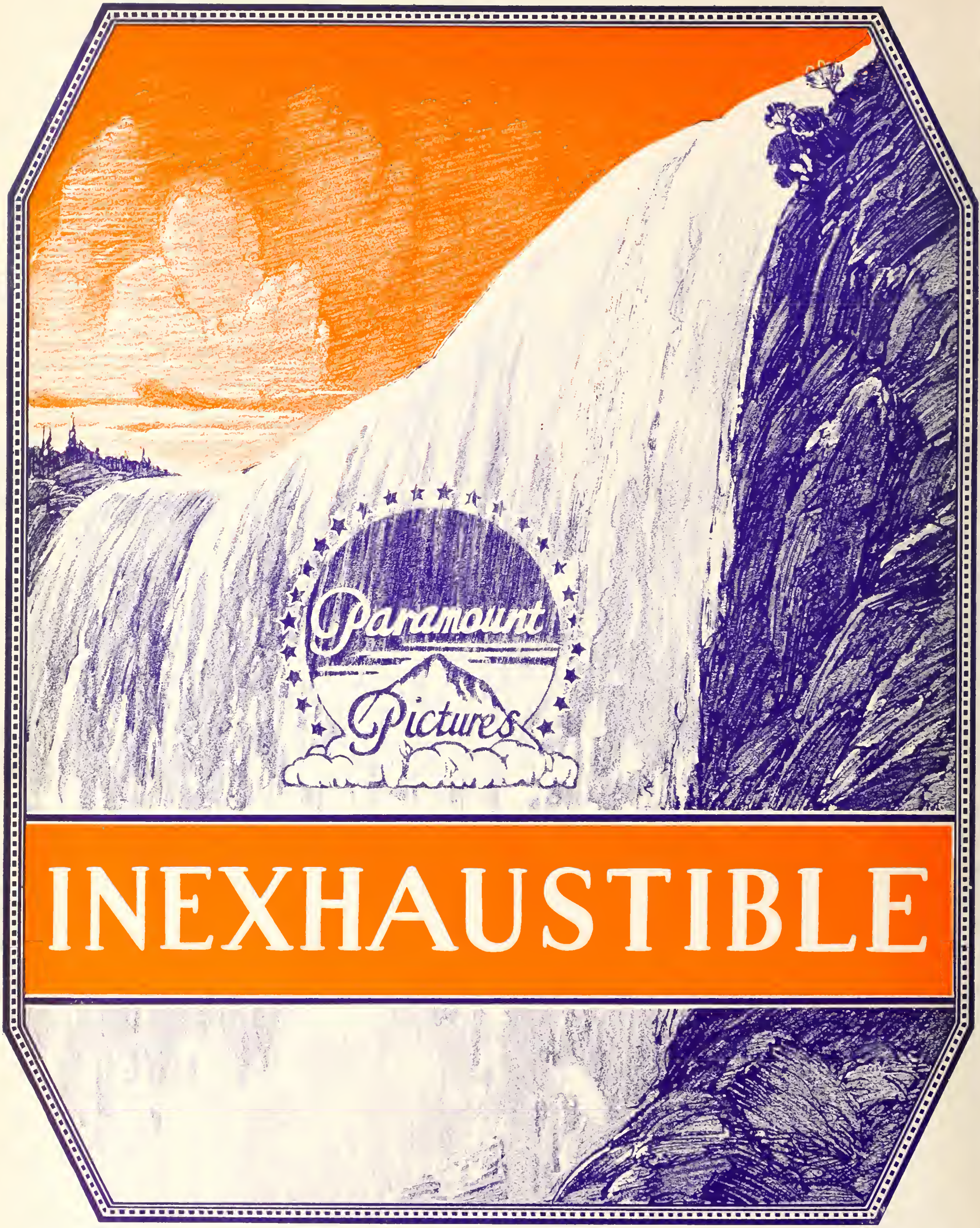
"WINGS"
"BARNUM"
"METROPOLIS"
"BEAU GESTE"
"OLD IRONSIDES"
"THE ROUGH RIDERS"
"THE WEDDING MARCH"

In preparation are these PARAMOUNT ATTRACTIONS EXTRAORDINARY:

"BARBED WIRE"
"BEAU SABREUR"
"WAR OF THE WORLDS"
"AN AMERICAN TRAGEDY"
"CHILDREN OF DIVORCE"
"GENTLEMEN PREFER BLONDES"

Just a hint of the mammoth PARAMOUNT production program.

Just a few more added proofs that PARAMOUNT is the BIGGEST WORD IN SHOW BUSINESS!



Member Motion Picture Producers & Distributors of America, Inc. Will H. Hays, President

The New York Times says:

"It is a rare achievement for a director to have three pictures running simultaneously in Broadway theatres. This feat has been accomplished by

HERBERT BRENON

whose screen version of

'BEAU GESTE'

is drawing capacity audiences at the Criterion. The new Paramount Theatre opened with Mr. Brenon's

'GOD GAVE ME 20 CENTS'

and at the Rivoli there is

'THE GREAT GATSBY'"

Off With The Lid!

Light the red fire! Blow the bugles! Shout the News! Board the band wagon! Greatest Tie-up in History of Show Business *Officially* Under Way!

2,000,000 Scouts Sweeping the Nation in Terrific Campaign of Showmanship!

700 Scout Executives Behind This Mammoth Jubilee Attraction!

Gigantic Set-UP for any type theatre!

MAKE ROOM FOR IT TODAY!

JOSEPH P. KENNED

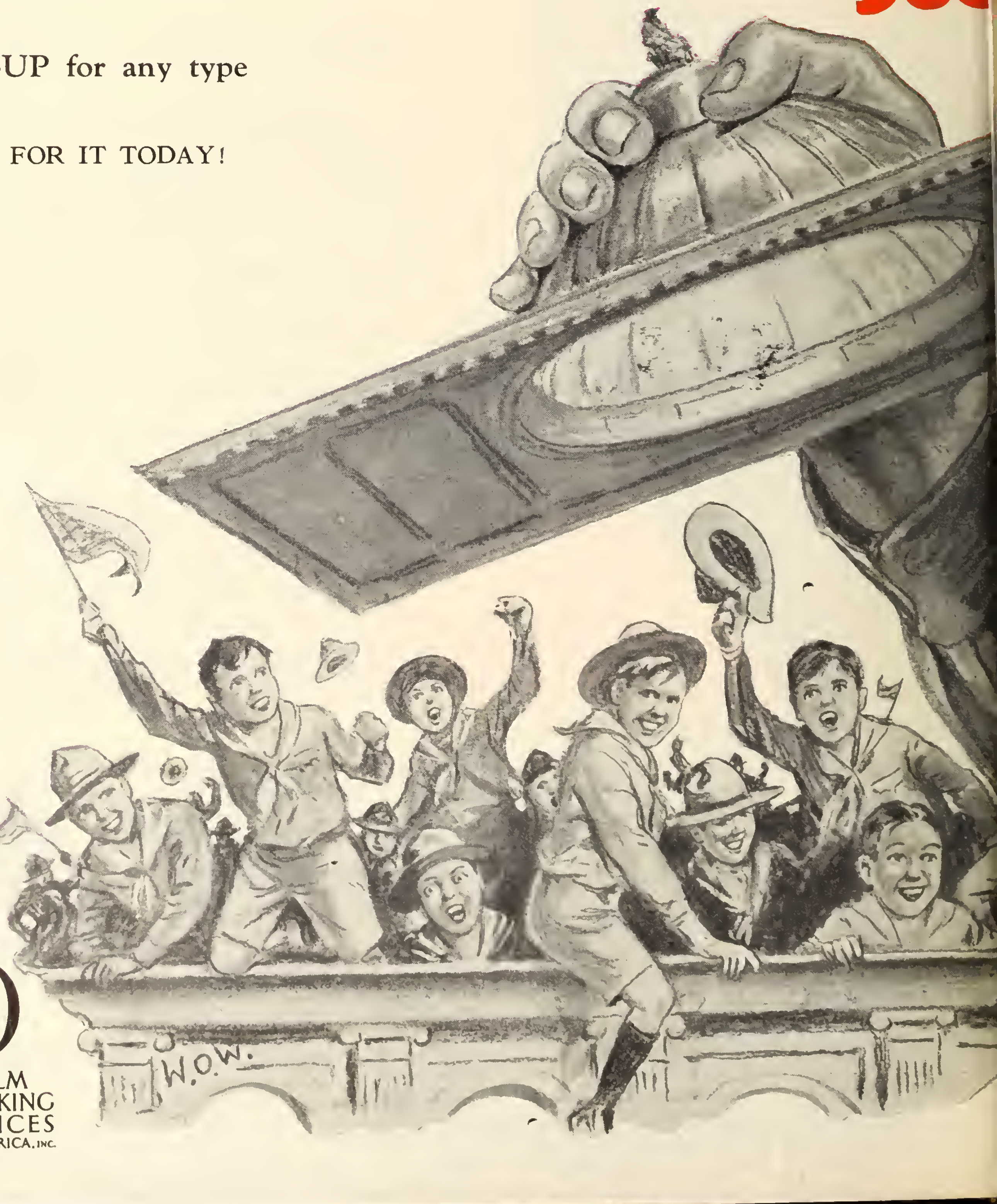
FRED TH

AND THE HORS

SILVER

IN

"A REC
SCO



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58 Faubourg St. Honoré Paris

RESENTS

OMSON

ITH A PERSONALITY

ING

ULAR

UT"

A Colossal Cast Including

MARY CARR, T. ROY BARNES

and ROBERT McKIM

Directed by David Kirkland

Member, Motion Picture Producers and Distributors
of America, Inc. Will H. Hays, President

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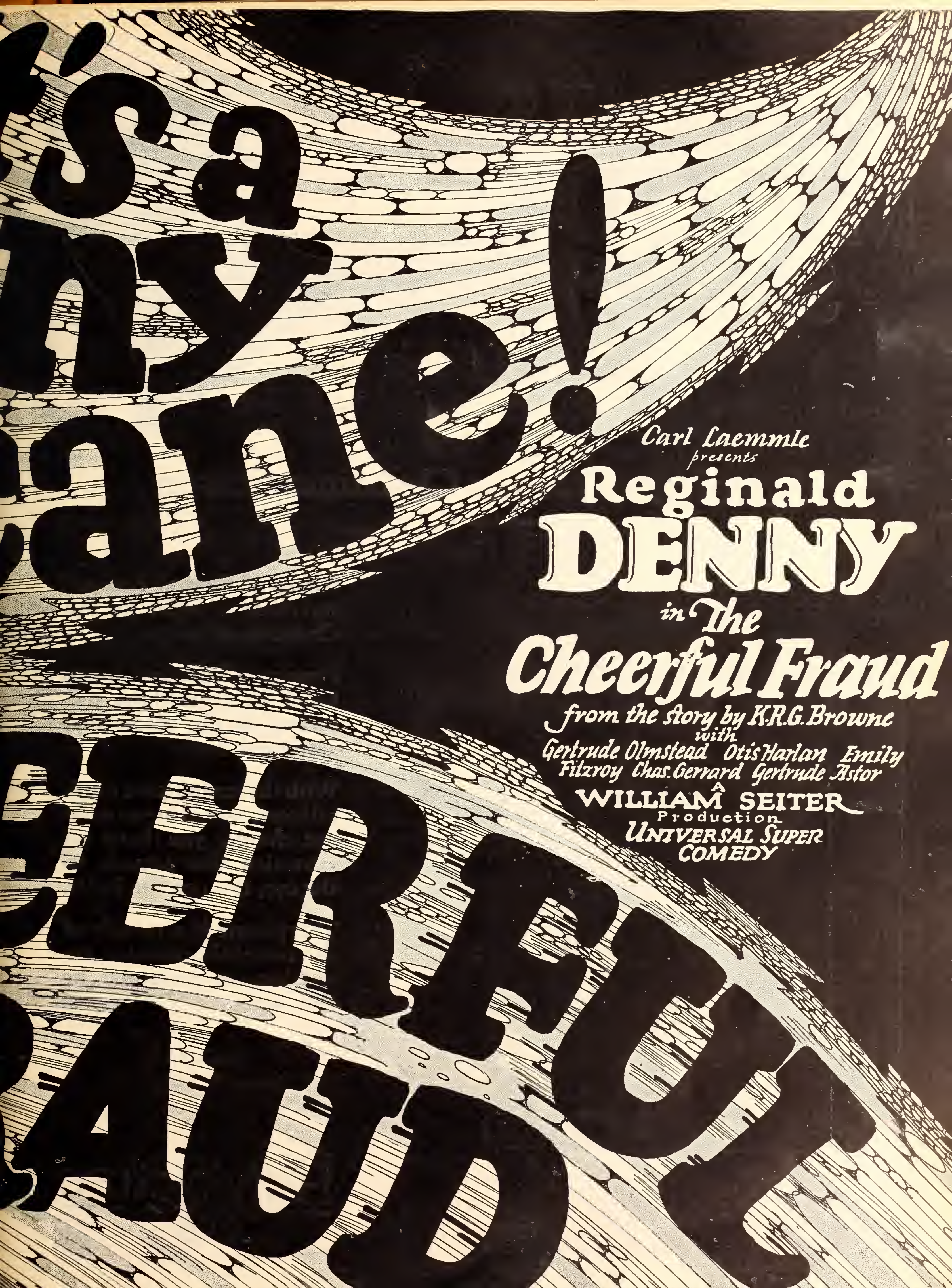


Carl Laemmle
presents

Reginald
DENNY

in The

Cheerful Fraud

from the story by K.R.G. Browne
with
Gertrude Olmstead Otis Harlan Emily
Fitzroy Chas. Gerrard Gertrude Astor
A
WILLIAM SEITER
Production
UNIVERSAL SUPER
COMEDY

FAMOUS MELODY SERIES

One Reel Each

Special—For the Christmas Season

"Songs of Central Europe" was made to order for the Christmas holidays.

Famous Christmas songs, loved for generations, picturized in the places that gave them birth.

With the magnificent musical score, *loaned to you without charge,* you have an attraction that appeals to the eye, the ear, the heart.

This picture is a sample of the out-of-the-ordinary entertainment presented by this series.

Produced by
James A. Fitzpatrick

Pathépicture
TRADE MARK

HAL ROACH *presents*

MABEL NORMAND

in

"The Nickel-Hopper"

Another ring-dinger from the only Mabel.

A name that's a regular mint in a shorter-than-feature-length comedy. So many laughs, so much entertainment, that it makes big features seem no bargains.

Mabel plays a dancing "hostess" in a dance-hall. She gets hers at a nickel a dance. You get yours out of the big deep chest laughs from happy audiences, and the pull of her name cn your house front.

F. Richard Jones, *Supervising Director*

Pathécomedy

TRADE MARK

PAGE ORGANS

Page Pipe Organs matchlessly express the spirit of music. A triumph of the art of building organs, these superb instruments are distinguished for conscientious craftsmanship, tasteful excellence of design and tonal perfection. Added to these are such outstanding features as instantaneous response and dependability of action, all of which so thoroughly pervade the instruments that pride in Page ownership is something to be expected.

The Page Organ Company
521 North Jackson Street Lima, Ohio

Installed in the Paramount Theatre, Kokomo, Ind.

THE FIRE BRIGADE

Sure-fire!

THE $2 BROADWAY HIT!

Never before
SO THRILLING AN ENTERTAINMENT!

It is "The Big Parade of Peace Times"

1. **METRO-GOLDWYN-MAYER** has made an attraction that is truly called *"The Big Parade of Peace Times."* It will stand for all time as the epic photoplay of the heroes of peace as *"The Big Parade"* stands for all time as the epic of war heroism.

2. **THRILLS** never before caught by the camera are to be seen in this gigantic production. Actual fire-fighting at close range — a sensational 60-foot leap from a blazing building—rescue scenes of breath-taking courage—never such a succession of thrills!

3. **"THE FIRE BRIGADE"** was completed after eight months of intensive work at the Metro-Goldwyn-Mayer Studios, in co-operation with the International Order of Fire Chiefs. Twenty engines were used and fourteen buildings destroyed in one mammoth sequence alone. Fifty cameras were used to photograph the most difficult scenes ever put on film.

4. **MONTHS** of advance publicity precede *"The Fire Brigade,"* including a prize contest for its title in which a half million firemen took part, plus a marvelous tie-up with National Fire Prevention Week and the New Orleans Convention of Fire Chiefs. More than 12,000 Fire Chiefs and their personnel and equipment are part of a tremendous promotion campaign behind the picture. They co-operated in the Cross-country Ballyhoo, a big, unique promotion stunt.

5. **WILLIAM NIGH** is the director. May McAvoy, Charles Ray, Tom O'Brien of "Big Parade" fame play the principal parts in what is destined to be one of the greatest screen works of all time.

PRODUCED BY

METRO-GOLDWYN-MAYER

in co-operation with the

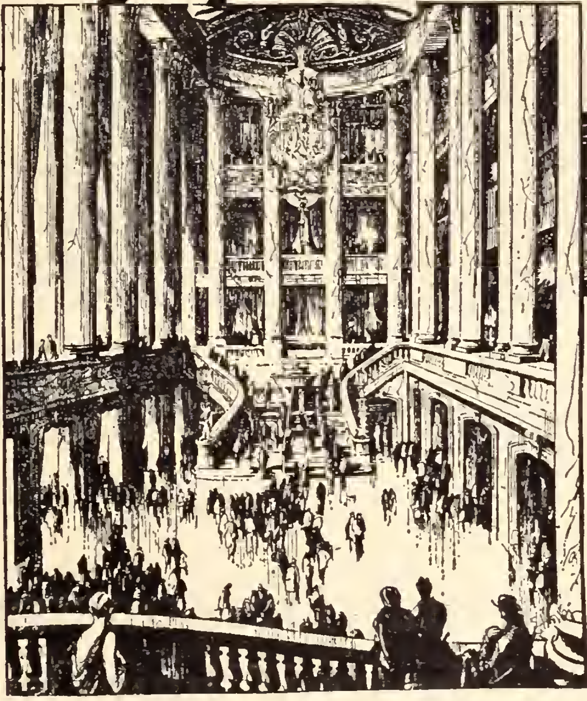
INTERNATIONAL ASSOCIATION
OF FIRE CHIEFS

Carrier
AIR CONDITIONING
AND
DRYING EQUIPMENT

A mutual success

THE NEW PARAMOUNT

A monument to the Art of the silent drama. A monument to the achievement of Adolph Zukor. A masterpiece by the architects — C. W. and G. L. Rapp and R. E. Hall — A Carrier Conditioned Theatre.



One of the PUBLIX Theatres

Manufactured Weather makes "Every day a *good* day" in the New Paramount

More than 300 tons of perfectly conditioned air each hour are poured into the Theatre and lobbies from three great Carrier systems for Air Conditioning—producing humidified warmth in Winter—cool, invigorating comfort in Summer.

Carrier Conditioned Theatres

WITH the public at large we celebrate the opening of the great New Paramount Theatre—a monument to the man, Adolph Zukor, who brought to the screen the first great artist, Sarah Bernhardt, and from that event has guided colleague and competitor alike along the road to the triumphant success which is symbolized in this great theatre.

Hand in hand with the advancement in picture production the motion picture theatre has evolved from the stuffy nickelodeon of yesterday to the airy palace of today. It has been the work of Carrier Engineers, specialists in air conditioning, to contribute to this great development, Manufactured Weather to make "Every day a *good* day" in the theatre. With just pride we point to the Rivoli and Rialto on Broadway, to a rapidly growing list of theatres throughout the country and finally, to the great Paramount Theatre as Carrier Conditioned Theatres.

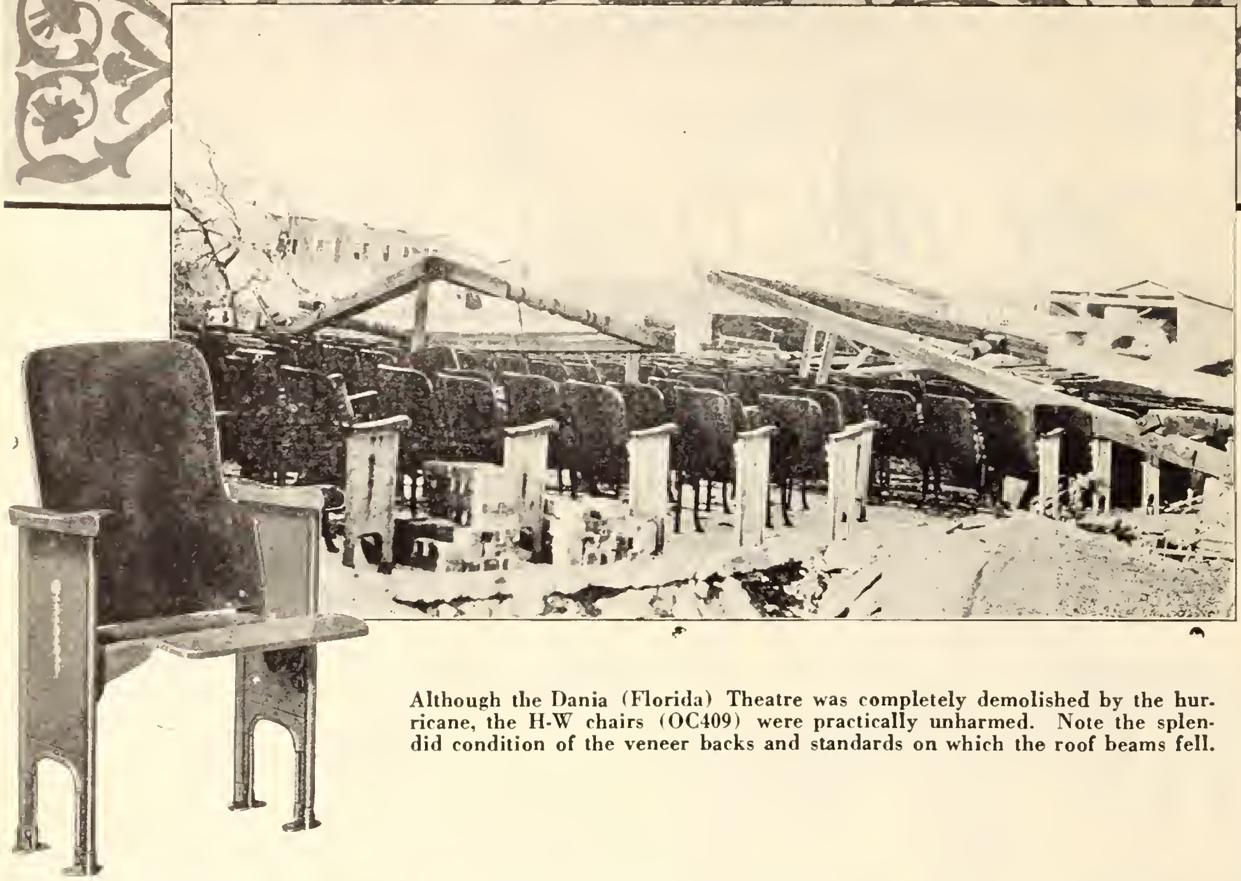
The same complete system, including Carrier Centrifugal Refrigeration, is now available for the fine small theatres. Write for the book, "Theatre Cooling and Conditioning." Describe your theatres. Ask for a visit from one of our Engineers.

Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES

100 · YEARS · OF · MANUFACTURING · EXPERIENCE ·



Although the Dania (Florida) Theatre was completely demolished by the hurricane, the H-W chairs (OC409) were practically unharmed. Note the splendid condition of the veneer backs and standards on which the roof beams fell.

No. OC 409

An Unusual Demonstration *of* H-W Theatre Chair Quality

IT takes some such amazing demonstration as the above to prove that Heywood-Wakefield Opera Chair Quality goes far beyond mere appearance and comfort.

Our chairs are designed and constructed to withstand the most trying conditions of service. More than a century of seat-building experience has taught us how, and from what materials, to build seats for greatest comfort and durability.

Our theatre-seating experts are in a position to render you real valuable help in planning for appearance, comfort and house capacity. This service is free through any H-W warehouse.

Heywood-Wakefield
REG. U.S. PAT. OFF.

HEYWOOD-WAKEFIELD WAREHOUSES

Baltimore, Maryland	113 West Conway Street
Boston 45, Mass.	Winter Hill Display Floor, 174 Portland Street
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Chicago, Illinois	2653 Arthington Street Display Floor, 439 Railway Exchange Bldg.
Kansas City, Missouri,	1310 West Eighth Street
Los Angeles, California	801 East Seventh Street
New York, New York	516 West 34th Street
Philadelphia, Pennsylvania	244 South 5th Street
Portland, Oregon	148 North Tenth Street
San Francisco, California	737 Howard Street
St. Louis, Missouri	Sixth and O'Fallon Streets

ha ha
it's a riot
TEE HEE
Will make the wife laugh
HOT DOG
woof woof
hee haw
A GOLD MINE
follow me boys
the greatest comedy since Charley's Aunt

History repeats itself

AL. CHRISTIE'S

"THE

WITH
HARRISON FORD
PHYLLIS HAVER
CHESTER CONKLIN,
MACK SWAIN AND
HOBART BOSWORTH

Directed by **SCOTT SIDNEY**

Adapted by
F. McGREW WILLIS
From the dramatization by
OWEN DAVIS
Based upon the story 'The WRECK'
by E. J. RATH
Produced on the stage by
LEWIS and GORDON

PRODUCERS

acclaimed in nation-wide preview greatest comedy sensation since "Charley's Aunt"

NERVOUS WRECK"

DISTRIBUTING CORPORATION

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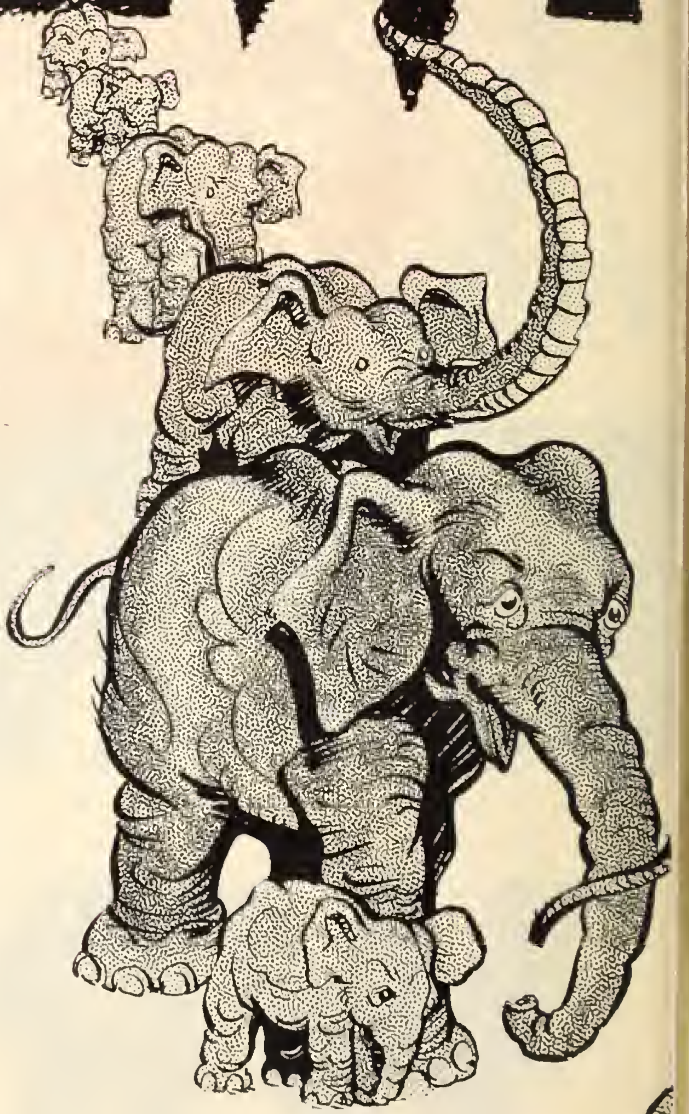
Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

STAMPEDING THE TR

JOSEPH P. KENNEDY
presents

WHIRLWI

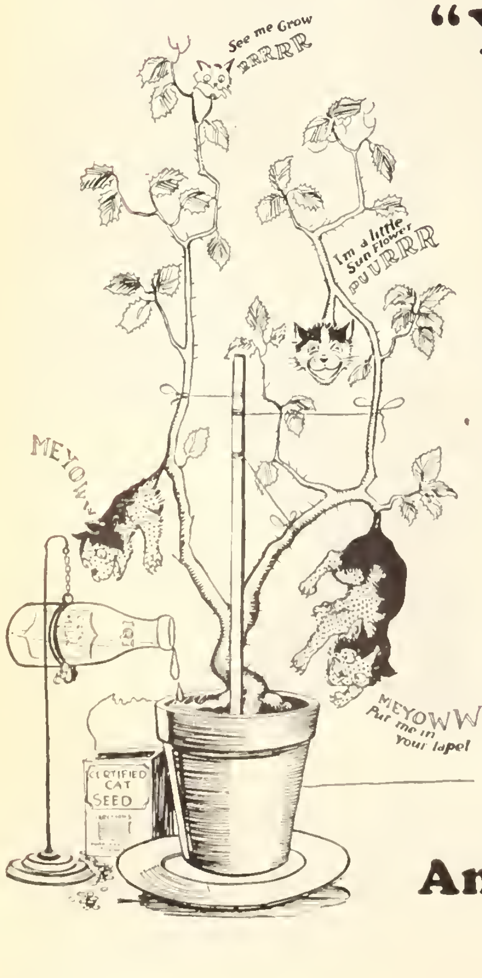


New! Fresh! Off the Beaten Track!

Camera Miracles That Set a Pace for all rivals to follow! Marking an Epoch in Novelty-Comedy Production!

"Egged On"—A Sensation! And now—

"You Tell One"



Fifth of the series of *TWELVE* with the following astonishing effects!

Elephants charging up the Capitol Steps!

Live Cats growing from Buds on a Plant!

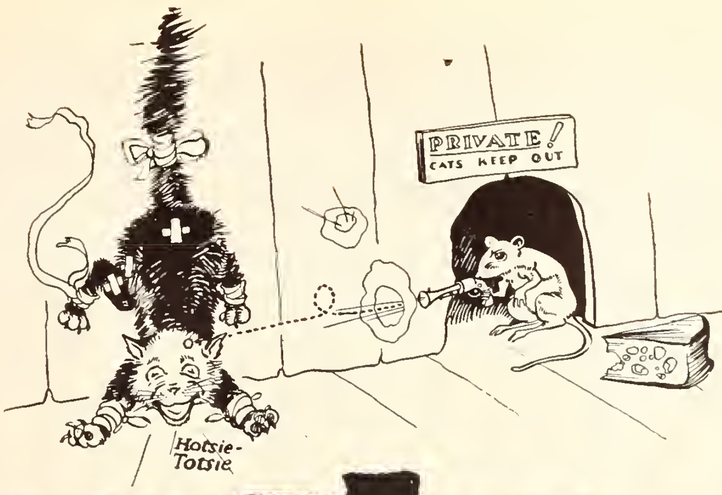
Live Mice Drawing Pistols and pot-shotting Marauding Tom Cats!

Produced and Directed by
Charley Bowers and H. L. Muller

An Absolute Sensation Everywhere! Spot

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

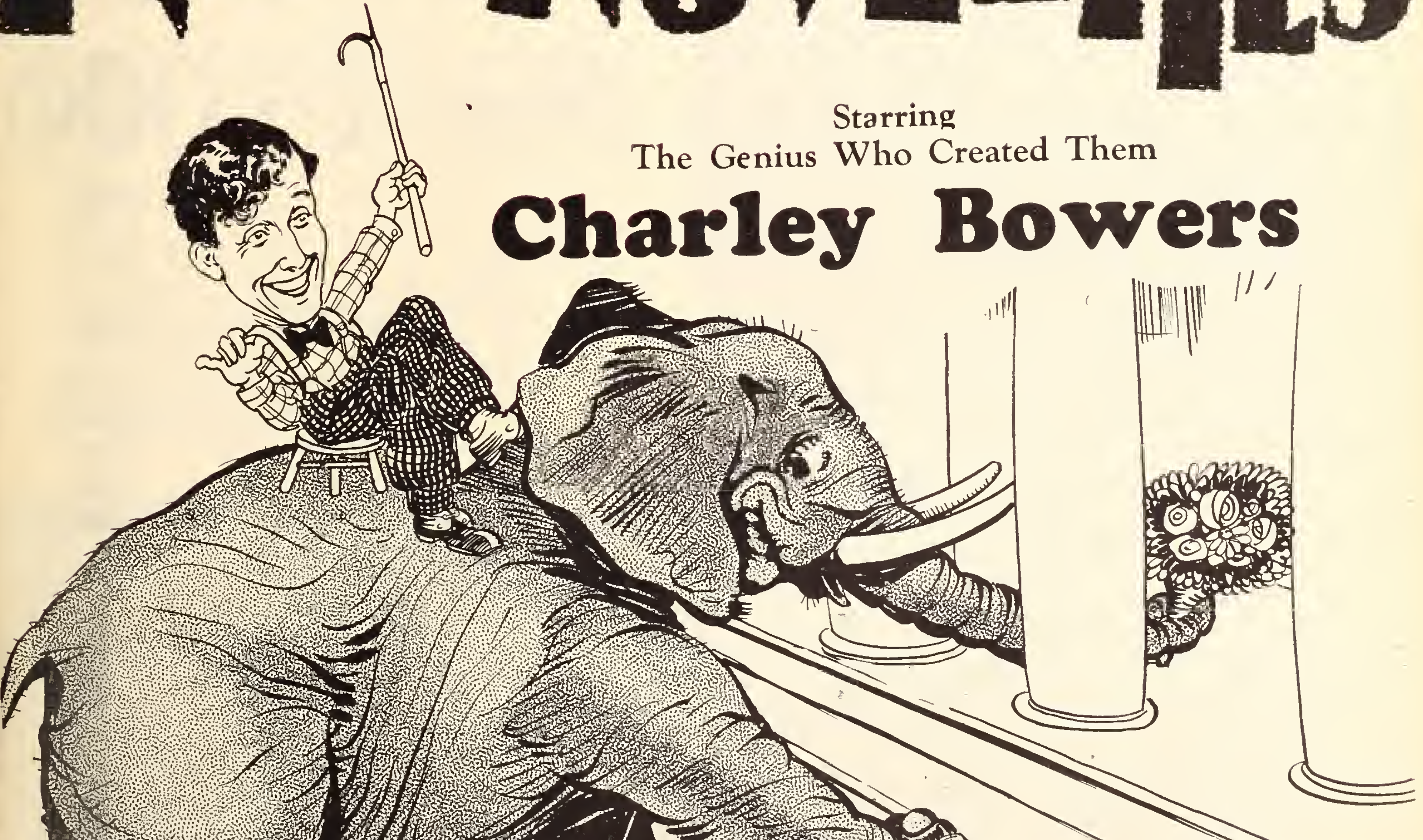
ADE!



ND NOVELTIES

Starring
The Genius Who Created Them

Charley Bowers



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Past the ten thousand
Constantly climbing

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This entirely unprecedented number of theatres served by one company includes most of the best first-run houses and practically every circuit in the country.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Norfolk, Va.—Proctor's, *Troy, N. Y.*—Leland, Strand, *Albany, N. Y.*—State, *Schenectady, N. Y.*—Avon, *Utica, N. Y.*—Galax, Strand, *Birmingham, Ala.*—Fairfax, Hipp, Paramount, Olympia, *Miami, Fla.*—Odeon, Lucas, *Savannah, Ga.*—Rialto, *Fall River, Mass.*—Merrimac Square, Strand, *Lowell, Mass.*—Strand, Olympia, *Lynn, Mass.*—Strand, Empire, *Syracuse, N. Y.*—Imperial, *Charlotte, N. C.*—Regent, *Springfield, Ohio*—Palace, *Hamilton, Ohio*—Strand, Orpheum, *Akron, Ohio*—Schade, *Sandusky, Ohio*—Alhambra, Valentine, *Canton, Ohio*—Dome, Liberty, *Youngstown, Ohio*—Hipp, Palace, *Fort Worth, Tex.*—Sterling, Rialto, *Colorado Springs, Colo.*—Rialto, *Pueblo, Colo.*—Capitol, *Des Moines, Iowa*—Strand, *Cedar Rapids, Iowa*—Ft. Armstrong, Majestic, *Rock Island, Ill.*—Jefferson, Palace, *Fort Wayne, Ind.*—Majestic, Victory, Strand, *Evansville, Ind.*—Miller, *Wichita, Kan.*—Riviera, Queen, Strand, *Knoxville, Tenn.*—Arcade, *Ann Arbor, Mich.*—Majestic, *Jackson, Mich.*—Regent, *Kalamazoo, Mich.*—Majestic, Family, Desmond, *Port Huron, Mich.*—Franklin, *Saginaw, Mich.*—Kentucky, *Lexington, Ky.*—Lyric, *Covington, Ky.*—Princess, *Henderson, Ky.*—Majestic, *Sheboygan, Wis.*—Madison, *Madison, Wis.*—Majestic, *Beloit, Wis.*—Rivoli, *La Crosse, Wis.*—Delft, *Marquette, Mich.*—Arcade, *Minot, N. D.*—Palace, *Superior, Wis.*—Garrick, *Virginia, Minn.*—Lyric, Zelda, *Duluth, Minn.*—State, *Hibbings, Minn.*—Park, *Brainerd, Minn.*—State, *Fargo, N. D.*—Strand, *Green Bay, Wis.*—Burke, *Kenosha, Wis.*—Rialto, *Marinette, Wis.*—Jefferson, *Janesville, Wis.*—Retlaw, *Fond du Lac, Wis.*—Orpheum, *Oshkosh, Wis.*—Park, *Waukesha, Wis.*—Strand, *Hartford, Conn.*—Strand, *Waterbury, Conn.*—Poli, Palace, *Bridgeport, Conn.*—Regent, *Norwalk, Conn.*—Regent, Fabian, *Paterson, N. J.*—Capitol, Montauk, *Passaic, N. J.*—Ritz, *Elizabeth, N. J.*—Eureka, *Hackensack, N. J.*—Strand, *Yonkers, N. Y.*—Jersey, *Morristown, N. J.*—Palace, *Fort Smith, Ark.*—Rialto, Sugg, *Chickasha, Okla.*—Rialto, Palace, *McAlester, Okla.*—Rialto, Ritz, Majestic, *Tulsa, Okla.*—Saenger, *Pensacola, Fla.*—Majestic, *Shreveport, La.*—Majestic, *Jackson, Miss.*—Broadway, *Council Bluffs, Iowa.*—Scranton, *Scranton, Pa.*—Majestic, *Wilmington, Del.*—Stanley, *Atlantic City, N. J.*—Sedalia, *Sedalia, Mo.*—Majestic, *East St. Louis, Ill.*—Hippodrome, *Alton, Ill.*—Grand, *Du Quoin, Ill.*—Star, *Hannibal, Mo.*—Idaho, *Twin Falls, Idaho*—Paramount, *Ogden, Utah*—Pinney, *Boise, Idaho*—Grand, *Reno, Nev.*—T. & D., *Stockton, Cal.*—T. & D., *Selma, Cal.*—T. & D., *Salinas, Cal.*—California, *Richmond, Cal.*—Capital, *Great Falls, Mont.*—Rialto, *Bremerton, Wash.*—Rialto, American, *Butte, Mont.*—Strand, *Cumberland, Md.*—Apollo, *Martinsburg, W. Va.*—Olympia, *New Bedford, Mass.*—Hildinger, State, Stacy, *Trenton, N. J.*

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Play A Winning Hand!

Smash the Bank with this Colossal Pageant of Jungle Miracles!

Stupendous Thrills! Bull Roars of Laughter! Human Drama in the Steaming Wilds of Africa!

"Most extraordinary and interesting film I've ever seen" —says *Roscoe M'Gowen, able critic N. Y. Daily News.*

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JOSEPH P. KENNEDY
presents

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GORILLA HUNT

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Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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Their wonderful romance in the book thrilled MILLIONS —on the screen it will enthrall more MILLIONS

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Goldwyn
presents
THE
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RONALD COLMAN

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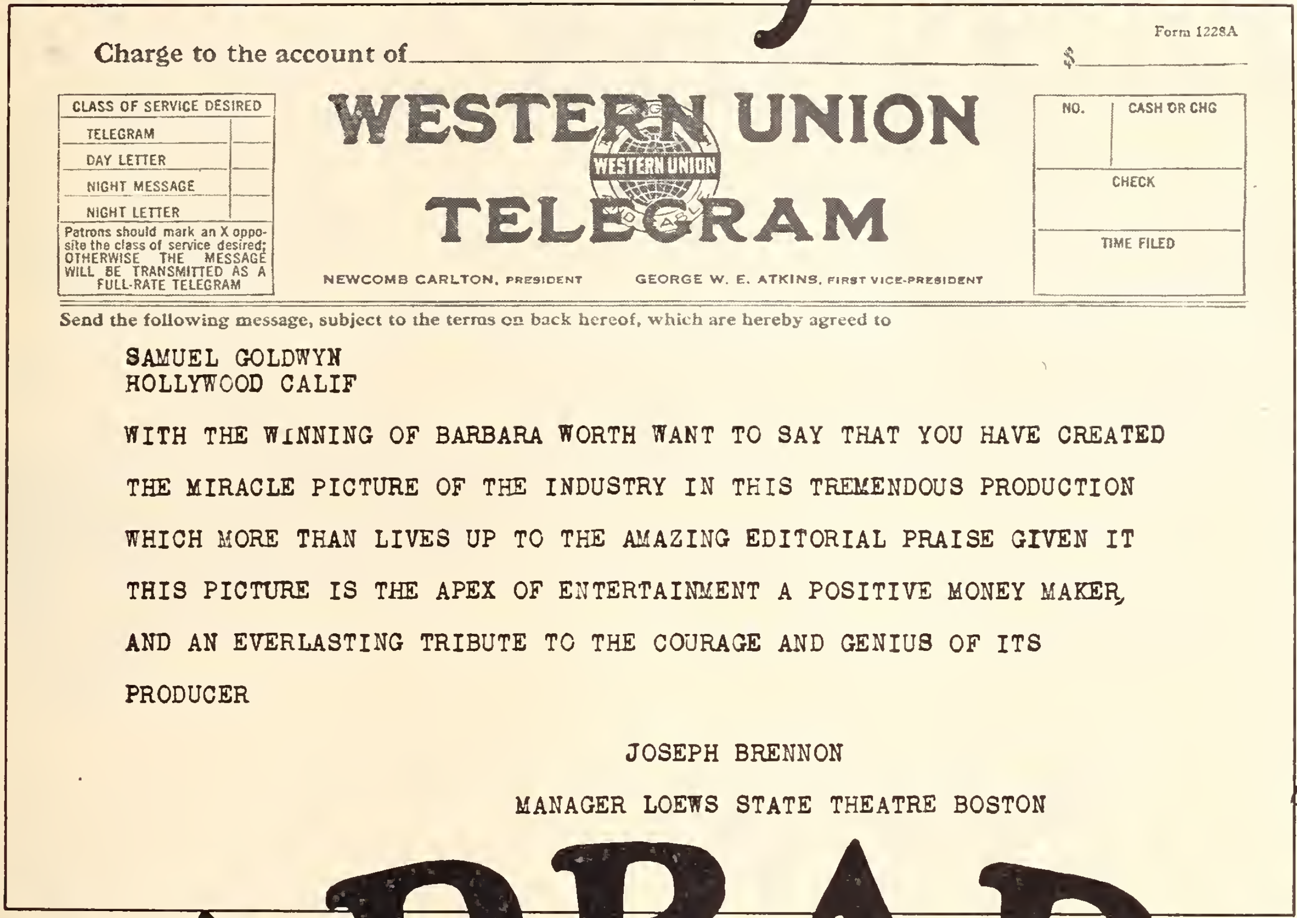

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SAMUEL GOLDWYN
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JOSEPH BRENNON
MANAGER LOEWS STATE THEATRE BOSTON

so say all showmen, Mr. Brennon

BARBARA WORTH"

From the novel by
HAROLD BELL WRIGHT

The sure-fire big money-maker of the year!

In LOS ANGELES—it clicked for FIVE RECORD WEEKS at the Forum.

In BOSTON—it showed its box office appeal by building the receipts higher every day.

Now watch records fall in these cities:

NEW YORK—where it opens Nov. 27th.

ST. LOUIS—where it opens Nov. 28th.

CHICAGO—where it opens Nov. 27th.

DETROIT—where it opens Nov. 28th.

The drama titanic!

No greater moments of love!

No higher peaks of thrilling conflict!

wants to see this great spectacle!

Released by UNITED ARTISTS CORPORATION

Indiana

There are 507 theatres in Indiana. (27 are Class A, 55 Class B, 101 Class C, 324 Class D. 217 theatres are in circuits.)

"Motion Picture News" reaches 433 of the Theatres of Indiana through 325 subscriptions

Now—

We point with pride to the coverage, but equally to our exact knowledge of and analysis of all the theatres of the State.

We have the same exhaustive figures on every State.

And we have the exhaustive coverage on every State.

We know our circulation—its value to and its use by the advertiser—because we know our theatres.

Motion Picture News

you be wise too—!

get ready— set —go to your nearest FOX exchange and arrange your *play dates* for the greatest MONEY picture of the season - -

SUMMER BACHELORS

For a quick clean-up, follow the lead of these wise showmen who have already booked and set play dates for their first-run houses in important centers:

Look over this list of *live ones* - - - nuff sed!

I. Libson
Cincinnati and Dayton, Ohio;
Grand Rapids, Mich.

Fred Dolle
Louisville, Ky.

Ed Sparks
Jacksonville, Fla.

Skouras Bros.
St. Louis, Mo.

Publix Theatres
Atlanta, Ga.

Finkelstein & Rubin
Minneapolis, St. Paul and
Duluth, Minn.

B. F. Keith Enterprises
Cleveland, O.; Boston, Mass.;
Albany and Troy, N. Y.

Fred Miller of Figueroa Theatre
Los Angeles, Cal.

Stanley-Crandall Company
Washington, D. C.

North American Theatres
(Harry Arthur, Jr., Gen. Mgr.)
Seattle and Tacoma, Wash.;
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WILLIAM FOX presentation
While Wives Are Away Husbands Will Play
by WARNER FABIAN AUTHOR OF FLAMING YOUTH
with
MADGE BELLAMY
ALLAN FORREST - MATT MOORE
HALE HAMILTON - CHARLES WINNINGER
WALTER CATLETT - OLIVE TELL
Scenario by JAMES HAMILTON
ALLAN DWAN *Production*

and what a tie-up

McClure's Magazine; now running in 6 monthly installments! The BOOK! *Now* in its FIFTH large edition! NEWSPAPER SERIAL! NOW running in all HEARST newspapers—200 more important papers will follow immediately.

It's like a gift from Santa Claus for Christmas
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GEORGE CARDINAL MUNDELEIN

A Picture For All Humanity!

As shown at JOLSON'S THEATRE, *New York* — ILLINOIS THEATRE, *Chicago* —
BOSTON OPERA HOUSE *and other important theatres*

This great spectacle—an eight reel drama of reality—brings a reaction such as no mere dramatic production inspires. From the standpoint of the theatre it is one of the greatest films in a score of years. Packed Jolson's Theatre, New York City, for two weeks with the most enthusiastic audience ever assembled and brought forth continuous rounds of applause. Metropolitan critics unanimously acclaimed it as a triumphant achievement.

To the Trade

Please note that Fox Film Corporation does not participate in the profits accruing from the exhibition or the sale of this picture.

Exhibitors

Interested in booking this film are directed to inquire of the branch exchanges of

Fox Film Corporation

the physical distributors and booking agents.

Member of Motion Picture Producers and Distributors of America, Inc.— Will H. Hays, President

Hitch everything to this star -
She'll come through!

JOHN McCORMICK presents

COLLEE

MOOR

ed by His

RDINAL

in
Thomas Burke's
Classic of Limehouse

TWINKLETOES – Laughing – flashing – The one bright Light of Limehouse

TWINKLETOES – Dancing toes, singing heart, Lifting the lost souls of Limehouse heaven high.

TWINKLETOES – peach and gold – Lovely as a Lyric – A masterpiece for COLLEEN MOORE in the colors of life, comedy and dramatic poignancy by the man who wrote "BROKEN BLOSSOMS"

TWINKLE

Directed by
CHARLES BRABIN

N
E
TOES
First National Pictures
A First National Picture -

First National Pictures

COLLEEN MOORE

in TWINKLE TOES

Motion Picture News

Volume XXXIV NEW YORK CITY, DECEMBER 4, 1926 No. 23

You Can Count on England

AS has been hoped right along—in the best interests of international film relations—and as we have always permitted ourselves to believe, the Imperial Conference has made its decision regarding films along strictly economic lines.

Earnestly advocating the production of pictures for and by Great Britain and the Dominions, it is recognized that the problem cannot be solved by mere statutory action, which would militate against the reception by the public of pictures upon a basis of competitive quality.

* * *

The recommendation for a "quota" is only one of several suggestions made by the Conference—and it is only a recommendation—passed along to the Governments of the various Commonwealths. This is a significant victory for common sense and sound economics, because it recognizes that each Commonwealth must decide for itself. And it shows, once more, England's genius for democratic self-government. The British Empire is composed of seven free and independent nations—all on an equal footing—and joined together through allegiance to the King as the centralizing force.

The Conference's film decision is, therefore, part of this great reorganization plan; and should be interpreted in that light.

* * *

The vital point of the whole matter is contained in the following paragraph which is part of the report adopted by the Conference:

"Existing duties on films and preferences accorded in some cases have been of little effect in promoting production within the Empire. *There should be a substantial output of films which not only conform to Empire requirements but also are of real competitive and exhibition value.* It also is essential to develop effective distributing arrangements throughout the Empire, different parts of the Empire cooperating wherever possible."

* * *

In other words, we come right back to the point that the public will decide. Governments may legislate; but the public will go to see pictures, and support their production, only if the pictures have "exhibition value."

So we say, the victory for sound economics in the international film industry is won. There may be legislation; or there may not be. We shall see. But the significant thing is that there is to be no "quota," Empire-wide and all-inclusive; and that means, in the final analysis, that the whole thing becomes a matter of the encouragement of private enterprise to make pictures which the public—any public anywhere—will welcome.

The action of the Imperial Conference clears the air. Its recognition of real competition and exhibition value as the basis of all that is sound in the film world matches Britain's successful policies in all avenues of trade.

* * *

The public is the final arbiter of the destiny of the film. This has been our contention from the beginning; it has also been steadily maintained by *Kinematograph Weekly*. And the attitude of our British contemporary is now fully justified by the action of the Imperial Conference.

W A Johnston

MOTION PICTURE NEWS

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Where Justice Is Due

OUR friend, Fred McConnell, Editor of *Exhibitors Daily Review*, has shown us some very extensive correspondence from important exhibitors throughout the country on an interesting and unusual subject.

We do not, ordinarily, in *The News* deal in personalities; nor do we pay any attention to attacks either upon ourselves or anybody else. But, in this case, we depart from the rule because the matter in hand comes under the head of simple justice to a man who has done and is doing a difficult job extremely well; and because we do not like to see such a constructive worker unfairly criticized.

The man to whom we refer is Charles C. Pettijohn, general counsel of the Hays organization. It seems that he has recently been attacked by P. S. Harrison, another friend of ours, who used to be, by the way, a valued member of *The News* staff.

* * *

NOW, without further preliminaries, we quote from the letters for which we are indebted to Mr. McConnell:

Frank J. Rembusch, President, Motion Picture Theatre Owners of Indiana: "In your letter of November 5th you asked me to say whether Charles Pettijohn's work in the industry has been destructive or constructive, and whether I agree with Peter Harrison's criticism of Mr. Pettijohn. In reply, I must emphatically say that I have always found Mr. Pettijohn, ever since he was a small Hoosier lad and in the many years I have been associated with him and since he went to work for the producers, to give faithfully and loyally everything and in all service to those who are privileged to command his service."

P. J. Wood, Business Manager of the M. P. T. O. of Ohio sends a copy of a resolution passed by the Board of Trustees of that organization: "Be It Resolved that various members of the Board of Trustees of this organization have found in their dealings with Mr. Pettijohn that he always keeps his word when he gives it, but that it is extremely difficult to get Mr. Pettijohn to give his word."

Joseph W. Walsh, head of the Connecticut M. P. T. O.: "I firmly believe that if it had not been for the personal interference of Mr. Pettijohn, the distributors would never have returned to Connecticut and we would have been left high and dry to fight the battle alone" (Mr. Walsh is referring to the fight on the Film Tax in that State). "Personally I would not ask for a finer man to do business with and I will take his word for anything, as he has never failed to deliver as far as I am concerned."

* * *

A. F. SAMS, JR., of the Piedmont Amusement Co., Winston-Salem, N. C.: "Mr. Pettijohn's activities have been very constructive and of great benefit to the exhibitors in our territory. He has been more than fair, and to my knowledge has never violated the confidence placed in him. I would hate to think what condition this industry would be in now, if we had not had the aid and assistance of Mr. Pettijohn and the Arbitration Boards."

Jack Miller, Business Manager, Exhibitors Association of Chicago: "I have always found Mr. Pettijohn's activities to be constructive in every way and I also found that when Mr. Pettijohn gave his word, he has carried out his promise as far as his ability would permit. You ask whether he has violated confidences. I want to say that I have been in several confidential deals, in which Mr. Pettijohn was a party and I have never found him violating any confidences."

John A. Schwalm, Hamilton, Ohio: "My experience with Mr. Pettijohn is that he always keeps his word because he will rarely give a definite decision unless he knows he can go through with it; that has been my experience regarding his reputation throughout this district. I believe that he is working honestly for a solution of the different problems for which the Arbitration Board was created, and I think that if given proper assistance by the exhibitor, will succeed in his efforts."

* * *

H. M. CRANDALL, Washington, D. C.: "So far as the exhibitors' end of the Arbitration Board in this territory is concerned, we have had no interference from Mr. Pettijohn, nor have we seen any apparent instance where the exchangemen have been in any way handicapped in giving fair decisions in the thousands of cases that have come up in this territory in the past several years."

H. M. Richey, General Manager of the Michigan M. P. T. O.: "Pettijohn has never promised me anything that he did not do his utmost to go through with and I have always found him very frank in his positions in various problems of the industry. He has always shown me the utmost consideration although many times we have disagreed in opinions."

There are other letters in the same vein from equally prominent exhibitors.

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

Winfield R. Sheehan

"WHAT PRICE GLORY," is a glorious achievement.

Last week we took off our cinematic hat to that picture, with a deep bow of acknowledgment to its assured niche in the motion picture hall of fame.

Now we make a deeper bow.

I believe that this picture will do more to make war impossible and so do more for humanity than any preachment ever made. Beneath its wide and enjoyable human flavor there is told, once and for all, the truth about the great conflict, its magnitude, its awfulness, its pitifulness. It will be seen by millions of men and women, boys and girls; it will be seen for years to come; and I cannot conceive how fanaticism will ever again prevail against the hearts and minds of the mothers and sons of the world.

Those who are responsible for this picture deserve not only the plaudits of this industry but the gratitude of the people of the world.

* * *

AND while we are on the subject, great praise should go to Erno Rapee for the splendid music score which he arranged for the Harris premiere. A picture as mighty as "What Price Glory" demands the utmost in musical interpretation—and Rapee "came through" in a manner to be proud of. Something like 168 numbers figure in the score, both original and compiled, matching every nuance and shade of the picture's sweep and by-play.

It was an important evening for Mr. Rapee. His last Broadway appearance was in connection with scoring "The Iron Horse." Since that time he has been in Berlin at the Ufa-Palast, where he created a musical furore.

Our congratulations to Mr. Rapee.

* * *

AN interesting angle, it seems to us, in connection with "What Price Glory," is the fact that here Fox should have a war picture just as valuable in any European country as here. It glorifies no uniform and sounds no praises of armies or war. It is human drama rather than pseudo-patriotic spectacle, and as such should please all nations alike.

* * *

BROADWAY'S largest picture gross, if we remember correctly, is being established this week at the new Paramount Theatre. As this is written (on Friday) the house need only do $9,000 on the day to reach a seven-day total of $80,000. The Capitol will do around $50,000 on "The Flaming Forest," which is not a very strong type of attraction for this house. "The Blonde Saint" is reported extremely good at the Mark Strand. "We're In the Navy Now" should do at least $35,000 at the Rialto, where much of the overflow from the Paramount is going. The Rivoli is doing just fair business with "The Great Gatsby," despite excellent notices. "Don Juan" and "The Better 'Ole" as heavy as ever. "Scarlet Letter" coming off soon to make way for "Tell It to the Marines." "Sorrows of Satan" to cede the Cohan to "Michael Strogoff" shortly. "What Price Glory" off to a smashing start. "Ben-Hur" and "Big Parade" as usual. "Beau Geste" capacity.

* * *

"Kine"-"Motion Picture News"

IN order to increase the usefulness of our news service from abroad, Motion Picture News has arranged with

KINEMATOGRAPH WEEKLY

which is the leading trade paper of the British industry, by which Motion Picture News secures the preferential right to its exceptional news service so far as American publication is concerned.

As part of this arrangement with Bruce Allan, Editor of *Kine.*, that paper will have similar rights to material printed in The News. The effect of this agreement is to establish a common interest in the collection and circulation of news of interest to both countries between the two papers which, in their respective markets, are recognized as possessing the highest status and best organization.

Motion Picture News will receive exclusive British news through the *Kine.* and its American representatives.

We are glad to announce this progressive step in journalistic enterprise. It means an alliance with the outstanding paper of British filmdom, and is in line with the forward movement of the industry in its international aspects.

WILLIAM A. JOHNSTON.

POINTING out that few persons, even within the industry, not directly connected with the sales side of motion pictures ever give a thought to the real complexity and difficulty of distribution, Felix F. Feist, general manager of sales and distribution for Metro-Goldwyn-Mayer, sketches the highlights of the situation in an article this week. He says, in part:

"The selling season unually starts about May. By this time policies have been determined and the product for the ensuing year is known. A national sales convention is held at some important center. It is attended by the home office executives, district and branch executives and the special sales representatives. These conventions last several days, during which time the producing organization's studio representative acquaints the assemblage with the high spots of the stories, the players, the directors and any novelty attractions or points are brought out. The home office executives inform the field executives of the policies and sales obligations laid out for the year.

"National sales quotas are established for the pictures. These in turn are subdivided into regional or territorial rental obligations. These are in turn sub-divided into individual rental figures (or prices) to be assigned for each and every picture for each and every prospective theatre—large and small—in the entire United States and Canada."

We shall give further extracts next week from Mr. Feist's interesting and authoritative presentation of the basic facts of film distribution.

PICTURES AND PEOPLE

Alec B. Francis, one of the sterling character men of the screen, who is creating the title role in "The Music Master," which Allan Dwan is filming for Fox

David Loew, a vice-president of Loew's, Inc., photographed on the ship with his wife upon his return from an extensive European trip of two months' duration

BUY XMAS SEALS

EVERY year, from Thanksgiving to Christmas, the New York Tuberculosis and Health Association conducts its sale of Christmas Seals, and it is now making its annual appeal for funds to carry on the vital work of the organization. The appeal is made on no sentimental grounds, but rather on the proposition that health is a good business proposition and that the health of the individual depends upon the general health of his community in a great measure.

By the sale of these penny seals the association raises most of its funds to carry on work all year, the range of activities including not only the preventive and curative fight against tuberculosis but to carry on a program of health education in New York City, to teach those who have heart trouble to lead normal lives, to obtain country care for undernourished or cardiac children, to conduct clinics of various kinds, nutrition classes for children, health lectures, health movies and the distribution of pamphlets on health and bodily care.

The motion picture industry never fails to do more than its share in all worthy causes, and in this instance probably nothing more is necessary than the reminder —BUY CHRISTMAS SEALS NOW.

Mary Brian, obtained by Film Booking Offices for "Her Father Said No," an F.B.O. feature comedy based on a humorous story by H. C. Witwer

Gertrude Orr, Fox scenarist, who has just adapted Wells' "Marriage" to the screen. Others this season include "Bertha, the Sewing Machine Girl," and "Mother Machree"

FILM WEEKLY

IT gives us pleasure to welcome the advent of *The Film Weekly*, Australia's new film trade journal conducted by Martin C. Brennan and published at Sydney. It is attractively gotten up, and contains a wealth of news and information about the Australian trade. Production news, regional items, projection,

Richard Barthelmess, First National star, and his Great Dane, "Fury," whom he exhibited at a pet show at the Waldorf-Astoria, New York City

Just after the photographer snapped this the horse and rider took a mean spill. The action is from a racing scene in "Down the Stretch" (Universal), directed by King Baggot

Col. Schiller, newly elected vice-president of Metro-Goldwyn-Mayer, greets Carmel Myers and Pauline Starke upon their return to Culver City studios exploitation and publicity and the like are all thoroughly dealt with. We wish for the new publication the full measure of success which it well deserves.

HER ENGLISH ANCESTRY PREVAILS

SOMEWHAT impatient because it is not the "custom of the country" where she does publicity for Bray productions, Miss Christine Hamilton insists that the tea-serving of the land of her forebears, England, can and shall be honored here as well. Accordingly she invited reviewers from the trade publications and others to partake of tea and sandwiches after the regular projection room showing on Friday, November 26. She poured and was assisted in receiving and serving the guests by Charles Sewell. There was no intent to influence the criticisms of her guests on the part of Miss Hamilton by thus playing hostess. It was a spontaneous Anglican gesture because she herself wished tea at that hour and felt others might have the same viewpoint. So successful was the affair that it will probably be continued. Invitations to the showings are now being sought as eagerly as admission on the first night to the Paramount Theatre or the gala opening of "What Price Glory," etc.

GLORIA PLANS LONG VACATION

GLORIA SWANSON will take a long vacation from motion picture work immediately after she finishes her second United Artists photoplay during the early part of next year.

The star and producer plans to have "Sunya," on which she is now working, ready for release in January, and the production of the second film play will begin shortly afterward. Several stories for this picture now are under consideration and a decision will soon be reached, so that production arrangements may be started.

JOHN HINES, INVENTOR

WORD comes from Hollywood, where Johnny Hines is getting ready to start work on his next First National picture, tentatively titled, "All Aboard," that the comedian is attempting to perfect an invention which should come as an agreeable surprise to film critics and movie fans. According to reports, Johnny's invention mechanically arranges a theatre screen so that every movie will commence just as you enter the theatre, and will not be at its climax just as you come in.

THE LONE STAR

ONE asterisk found its way to the mimeographed report of the National Board of Review this week, the sole mark of merit going to Paramount's "God Gave Me Twenty Cents."

Warren Doane, general manager, and H. M. Walker, production manager, of the Hal Roach studios, who were recently signed to new contracts calling for their services for the next five years

A HONEYMOON DEFERRED

DOROTHY MACKAILL, First National featured player recently wed in New York to Lothar Mendes, former Ufa director, must forego her honeymoon because of the exigencies of screen work. She is now playing the leading feminine role in Robert Kane's special, "The Song of the Dragon," which Joe Boyle is directing at the Cosmopolitan studio, New York.

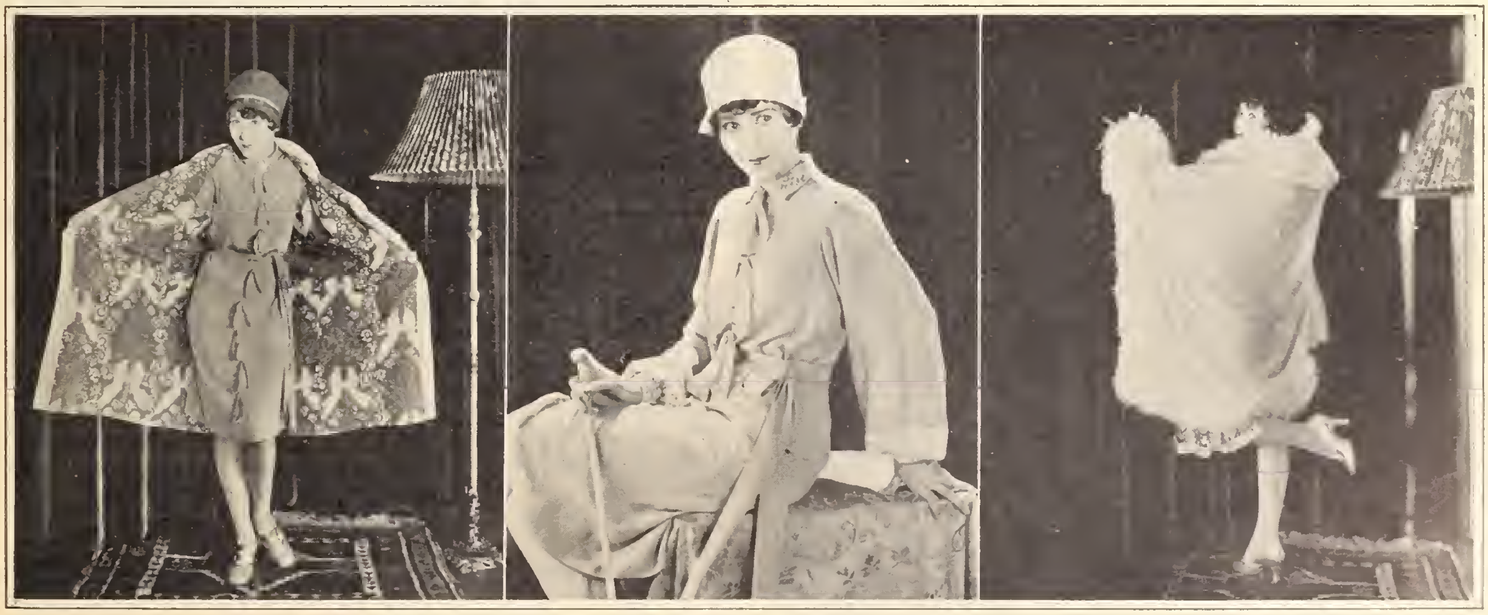
It was on the Kane set that the Mackaill-Mendes romance began, the German director originally being in charge of one of the two units that were making the big special. According to friends of the pair, it was a case of love at first sight, with a marriage at the City Hall winding up a six-weeks' courtship.

MRS. DE MILLE IN K. C.

MRS. CECIL B. DE MILLE, wife of the producer, and her 18-year old daughter, Miss Cecilia De Mille, were interested spectators this week at the American Royal Livestock Show at Kansas City. Mrs. De Mille, who owns a string of saddle horses, did not have any entries, however, in the Kansas City show.

M-G-M VETERAN POST

LAST week at the Metro-Goldwyn-Mayer studios saw the christening of a brand new unit in the Veterans of Foreign Wars, the M.-G.-M. Post. George Cooper is commander, Robert Golden, senior vice-commander, and Cecil Holland, junior vice-commander.



Alberta Vaughn, Film Booking Office's star, whose clothes have always been distinctive, even in broad comedy, is coming to be known as one of the best dressed of the younger stars on the screen. Some of her striking wardrobe for "Uneasy Payments," her fourth full-length feature for F.B.O., is shown above

You've heard of story conferences? Here we have Reginald Denny, star of Universal's "The Cheerful Fraud," and Kerry Clarke, one of the gag men with the unit, giving their impression of such a session

THE TWO ZUKORS

A HUMOROUS occurrence incidental to the opening of the Paramount Theatre happened when a doorman admitted a gentleman upon the assurance that he was Mr. Zukor. Later, a second gentleman made his appearance and upon stating that he was Mr. Zukor, was refused admittance, the attendant informing him that Mr. Zukor was already inside. Naturally, it took considerable explanation before the doorman was assured that there were two "Mr. Zukors"—father and son.

MILDRED AS LORELEI

WORD from the Coast informs us that Mildred Harris, blonde screen player, will have the lead in the legitimate stage production of "Gentlemen Prefer Blondes" at the Prince of Wales Theatre in London next summer. The combination sounds like a happy one, and our British cousins should be more than satisfied with Miss Loos' quips to regale the ear and Miss Harris' pulchritude to delight the eye.

TUI OF THE ANZACS

EUROPE has given its full quota of actors, actresses, directors and other artists to the screen. Even the Orient is well represented in the ranks of Hollywood workers. But the Antipodes have been sadly lacking in their emissaries to the home of motion picture production.

Bruce Barton, author of "The Man Nobody Knows," and prominent editor and advertising man, with Cecil B. De Mille, who called him in as advisor on "The King of Kings"

It remained for Tui Lorraine, hailing from that distant, charmed land of New Zealand, to start the influx of Anzac folk. Tui, who is now at work in "Sunshine of Paradise Alley," at the Chadwick studios, is not the first screen player from "down under," but she is one of the few, and the only one from New Zealand.

Though a very young person, Tui has had much of theatrical experience. As a circus tight-rope walker, she has visited practically every country on the face of the earth. She visited Hollywood recently on a vaudeville tour, and decided to remain to seek her fortune in motion pictures.

PATHE CLUB ENTERTAINS

IN point of attendance and entertainment the November meeting of the Pathe Club, held at the Hotel McAlpin, New York City, was one of the most successful ever held by this social organization.

Cullen Landis, Muriel Kingston, Louise DuPre, Walter Lewis and other members of the "On Guard"—Pathe serial unit, as well as Ukelele Dick, were the guests of honor, and all participated in the fine entertainment program provided. Members of the trade press were on hand to meet the serial stars.

"BETTER 'OLE" WESTERN PREMIERE

"THE BETTER 'OLE" had its coast premiere at Grauman's Egyptian theatre in Hollywood Wednesday night of last week and stirred an audience made up almost entirely of notables.

In the brilliant audience, besides the leading stars and directors, were such notables as Marcus Loew, William Randolph Hearst, William Gibbs McAdoo, Harry Chandler, Mayor Cryer of Los Angeles and Mayor James Rolph of San Francisco.

Simon Rowson, managing director of Ideal Films, Ltd., London (centre) and his son (right foreground), visit the Educational comedy studios on their trip to Hollywood and are entertained by studio executives and comedy players

COPY DESK TO MEGAPHONE

NEWSPAPER work is ideal training for motion picture makers, in the opinion of Erich Pommer, producer for Famous Players-Lasky Corporation, former head of Ufa, Germany's leading film organization, who has made some of the most revolutionary pictures in screen history. Pommer maintains that the newspaper editor would make the ideal director.

"The able editor and the good reporter always want to know, who, what, where, when and why, and they insist on accuracy—faithful presentation of the facts. They are always striving for original methods of treatment; to 'play up' the story in the most attractive and unique manner possible. And also they are always there when the accident happens, when the big news breaks. They never expect the accident to come to them.

"This attitude sums up the present trend in pictures. You hear a lot about technique, camera angles, originality. It is only that we are looking for the news in our stories. Finding the news and telling it as a good editor wants it told—vividly, accurately and tersely. It is this treatment that we are attempting to give 'Barbed Wire,' in which Pola Negri is starred."

ALICE TERRY SAILS

ALICE TERRY, who has been in New York for several weeks following her last role opposite Ramon Novarro in a new Spanish romance, at present untitled, sailed for France on the S. S. *Majestic* last Friday evening, November 19. At the Nice studios she will join her husband, Rex Ingram, and in the near future begin work in Ingram's latest Metro-Goldwyn vehicle, "The Garden of Allah."

Budd Rogers, vice-president of Lumas Film Corporation, is initiated into the mysteries of studio land by Frank O'Connor, director of "Heroes of the Night," a Gotham production

CHURCH CO-OPERATION

AN indication of the high esteem in which motion pictures and motion picture people are coming to be held by the clergy and by lay members of the church was seen in a recent bazaar held at the studio of the Christie Film Company by St. Thomas's Episcopal Church, one of the oldest in Los Angeles. In order to raise sufficient funds to pay off the last remaining mortgage on church property the church decided to hold a bazaar and asked to use the lawn of the Christie home, where Al and Charles Christie reside with their mother, Mrs. Mary Christie, and sister, Miss Ann Christie. Realizing the tremendous desire of the public to see the inside of a movie studio, the church people asked if they might hold the affair inside the studio of the Christies, and were granted this permission.

For two weeks in advance of the fete the entire production staff of the studio, from general manager to janitor, had, in addition to their regular picture duties, the task of staging the bazaar in a professional manner, and advertising it.

Practically all of the stars in Hollywood donated dolls dressed to represent themselves, and these were auctioned off by Jimmie Adams, a Christie star, at a large aggregate figure. Among the stars who gave dolls were Florence Vidor, Frances Lee, Charles Chaplin, Louise Dresser, Bobby Vernon, Enid Bennett, Vilma Banky, Ronald Colman, Mary Pickford, Douglas Fairbanks, Dorothy Devore, Blanche Sweet, Emily Fitzroy, Colleen Moore, Vera Steadman, Anne Cornwall, Wanda Hawley, Mabel Normand, Pauline Fredericks, Marie Prevost, Anita Stewart, Thelma Daniels and Evelyn Egan. Assisting Miss Ivy Shilling, who was chairman of the committee which secured these dolls, were Anita Stewart, Priscilla Dean and Hedda Hopper.

From early afternoon until late at night Bobby Vernon, Billy Dooley, Jimmie Adams, Neal Burns, Jack Duffy, Anne Cornwall, and a dozen of the Christie "beauty squad" sold, auctioned, raffled, and spieled from the various booths. In the evening there was dancing in a large castle setting, recently used in a Bobby Vernon picture.

A group of United Artists figures snapped during Arthur Kelly's recent flying trip abroad; Curtis Melnitz, formerly in New York and now publicity manager for U. A. in Berlin; A. C. Berman, general manager in Berlin; Kelly, vice-president and treasurer, New York; Hermann Rosenfeld, general sales manager, Berlin, and W. S. Harrison, treasurer, Berlin

Reverend Arthur Wurtele was profuse in his thanks to the Christie brothers after the affair was over. He reported that the amount needed was exceeded by a thousand dollars, due entirely, he said, to the advantage of holding the bazaar in the studio.

BILL HART'S GIFT TO BILLINGS

GIFT of a $20,000 statue of a "A Range Rider of the Yellowstone" by Bill Hart to Billings, to be erected on the rim rocks which skirt the city on the north much like the Great Wall of China, has been announced by Ray Hart, president of the commercial club of Billings, Mont.

The statue was designed by C. C. Cristadoro from poses by Hart and his horse. The plaster statue has already been shipped east, to be cast in bronze at Providence.

The subject is a horse with lowered head and dragging reins, nibbling at bunch grass, while the man, absently rolling a smoke, is looking out over the prairie, conveying a look of vastness that is remarkable.

The gift is in part a testimonial of Bill Hart's pleasure at the courtesies extended to him by Billings' citizens while there for the Custer-semi-centenary observance at the Crow Agency battlefield last June. In Hart's letter of presentation he said he "picked Billings as the best place because of its suitability."

Jerome Casper is sworn in as chief of police at First National's Burbank studios by Chief of Police John L. Long, of Burbank, Calif., while Billie Dove, First National screen beauty, prepares to pin his star on him, and members of the squad look on

Stanley Co. Takes Over Davis Chain of 24 Theatres; Swells Holdings to 233

IF present arrangements obtain, the Stanley Company will take over the twenty-four houses controlled by the Harry Davis Enterprises on December 1st, giving the first named company a total of 233 theatres. The Davis chain extends from New York to the District of Columbia and embraces Pennsylvania, New Jersey, Delaware and Maryland.

In acquiring the Davis theatres, announcement of which was made recently, the Stanley Company is reported to have paid $3,000,000. The deal gives the Stanley firm control of the newly-formed Stanley-Davis-Rowland & Clark Co., which is to have its headquarters here. Harry Davis is to be in charge of the company's management.

Closing the deal will result in abandonment of plans for a new Davis theatre in Pittsburgh, although it is expected that the house announced some time ago by Stanley would be built as proposed.

One of the principal houses involved in the transfer is Davis' Grand, 2,500-seat Fifth Avenue theatre. This is the circuit's presentation house. The Davis, which has a seating capacity of 2,000 and features a combination policy; Schenley, 2,000 seats; Ritz, Olympic and Lyric, all of which seat around 1,000, also are included.

Industry's Expenses Normal

Crowe Article Declares Operating Cost is Below Other Industries

OPERATING expenses of the motion picture industry are below that of other commercial enterprises declares Earl E. Crowe in an article in the “Los Angeles Times.” Based on the study of five picture companies, Mr. Crowe finds that operating expenses consumed 83 per cent. of the gross earnings, whereas a study made by the National Industrial Conference Board of corporate operations in 1923, tracing the status of all corporations in the United States, showed 86.8 per cent. of the gross income reported for 1923 was consumed by operating expenses.

“While the picture industry has plenty of room for improvement the fact that the operating ratio is below the average is something to think about,” says Mr. Crowe.

“As the picture business becomes more diversified it is likely that the operating ratio will decrease in reflection of stabilization of the business. But even at 83 per cent., assuming that figure is typical of the industry, the picture companies have nothing to hide. Industrial enterprises naturally operate on a higher and more fluctuating basis than public-utility or rail companies. Many groups of industrials run between 80 and 90 per cent., while utilities and rails range from 60 to 75 per cent.

“Unlike other industrials, the risk in inventories is small. The danger of severe losses in times of business depression through deflation of inventory investment is virtually without ground, as there is no reason for carrying large inventories, which permits the rapid turnover of capital.

“Picture companies are not yet large dividend payers, but there is some hope for stockholders who are riding for the long pull. Of the five companies examined. the amount available for dividends in 1925 was 9 per cent. of gross earnings, while only 2.9 per cent. was actually paid out. Several of these companies are not yet paying on the common stock.”

Women's Clubs Review Films

First Monthly List of Pictures Classified for General Federation

CURRENT pictures are classified in the first monthly list compiled by the General Federation of Women's Clubs for its 2,000,000 members. The following are recommended as suitable for the family group:

“Ben-Hur”—excellent. “For Heaven's Sake” — excellent. “Grass” — excellent. “Moana”—excellent. “The Devil Horse” —excellent. “Oh, What a Nurse”—good. “Rocking Moon”—good. “Skinner's Dress Suit”—good. “A Social Celebrity”—good. “The New Klondike”—good. “Ella Cinders”—good.

The following, described as below the average, are not recommended for the family. Value for adult audiences is indicated:

“Beverly of Graustark”—passable, improbable. “The Blind Goddess”—passable. “The Dancer from Paris”—poor story, poorly done. “The Devil's Circus”—stupid. “Kiki”—unwholesome. “La Boheme”—passable. “Men of Steel”—gruesome. “The Greater Glory”—worth seeing by adults, not family group. “Silken Shackles”—nil. “The Volga Boatman”—objectionable scenes. “Wild Oats Lane” —waste of time.

The following were recommended in 1925 by the Parent-Teacher Association, the Educational Screen and the Better Films Committee of the National Board of Review. Each film was endorsed by two, and most of them by all. All are described as excellent;

“A Kiss for Cinderella,” “Abraham Lincoln,” “Air Mail,” “Beau Brummel,” “Beggar On Horseback,” “Big Parade,” “Black Cyclone,” “Boy of Mine,” Calgary Stampede,” “Charley's Aunt,” “Classmates,” “Don Q, Son of Zorro,” “Dorothy Vernon of Haddon Hall,” “Forty Winks,” “The Freshman,” “Hunchback of Notre Dame,” “Iron Horse,” “Janice Meredith,” “Last Laugh,” “Lightnin’,” “Little Annie Rooney,” “Lost World,” “Madame Sans Gene,” “Merton of the Movies,” “Monsieur Beaucaire,” “Peter Pan,” “Pony Express,” “Sally of the Sawdust,” “Shore Leave,” “So Big,” “Sundown,” “The Gold Rush,” “Thief of Bagdad,” “Unholy Three” and “Vanishing American.”

M. P. Athletic Association Stage “Get Together” Ball

The Motion Picture Athletic Association will give a movie ball on the evening of November 27th at the Mecca Temple in New York City for a get together of movie folk and their friends. An elaborate entertainment is promised by William S. McIlleaine, Famous Players-Lasky; Paul Cohen, Metro-Goldwyn-Mayer; William P. Mullen, First National; and Fred Bullock, Fox Films. Athletic trophies won by various film teams in different lines of sport will be awarded at the ball. Motion Picture companies represented are: Fox Films, Famous Players-Lasky, United Artists, Universal, Pathe, Warner Bros., Producers Distribution Corporation, Hirlagraph and Consolidated.

John Fairbanks Dead After Lingering Illness

JOHN FAIRBANKS, oldest brother of Douglas Fairbanks and vice-president and general manager of the Douglas Fairbanks Pictures Corporation, died at the age of fifty-two at his home in Hollywood on early Saturday morning, November 20th, after an illness of four years. He is survived by his widow, Mrs. Margaret Fairbanks, and two daughters, Mary Margaret and Flobelle Fairbanks, the latter having just made her screen debut in Gloria Swanson's “Sunya.”

John Fairbanks

John Fairbanks was born in New Orleans, La., and was educated in Denver, Colo., where Douglas Fairbanks was born. He held only two business positions during his lifetime, the first as an office boy with the Morey Mercantile Company in Denver, Colo. He remained with that company until he became its secretary and treasurer. When Douglas entered the motion picture industry John assumed the position which he held at the time of his death.

2,625,750 Weekly Attendance in Third City Group

Number of Theatres in Communities of 25,000 to 50,000 Is 695, *Motion Picture News* Survey Shows

By J. S. DICKERSON

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TAKING up the third group of cities—those of 25,000 to 50,000 population—MOTION PICTURE NEWS, in its first-hand attendance survey, finds the weekly patronage at picture houses to be 2,625,750, and the number of theatres 695.

The figures for the first two groups have already been printed. The recapitulation stands as follows:

	Average Weekly Attendance	Number of Theatres
Cities of 100,000 and over	22,055,466	3,238
Cities of 50,000 to 100,000	3,753,350	758
Cities of 25,000 to 50,000	2,625,750	695
Totals	28,434,566	4,691

In the concluding phase of the analysis, which will be published in an early issue, the attendance at all theatres in communities below 25,000 population will be shown. At this time, also, the total average weekly attendance for the whole country, and the total number of theatres will be revealed.

Summarized, cities of 25,000 to 50,000 are as follows:

	Average weekly attendance	No. of theatres
Montgomery, Ala.	15,300	4
Phoenix, Ariz.	22,600	7
Ft. Smith, Ark.	13,800	4
Alameda, Cal.	15,400	4
Fresno, Cal.	43,701	7
Pasadena, Cal.	41,400	9
San Jose, Cal.	27,900	6
Stockton, Cal.	25,800	7
Colorado Springs, Colo.	23,200	5
Pueblo, Colo.	33,300	7
Norwalk & S. Norwalk, Conn.	24,800	6
Stamford, Conn.	16,900	4
Meriden, Conn.	12,600	3
New London, Conn.	16,800	4
Pensacola, Fla.	14,200	4
Columbus, Ga.	20,200	6
Aurora, Ill.	23,300	6
Bloomington, Ill.	20,200	6
Cicero, Ill.	17,900	6
Danville, Ill.	23,700	7
Decatur, Ill.	21,000	6
Elgin, Ill.	13,800	3
Evanston, Ill.	17,000	3
Joliet, Ill.	18,600	4
Moline & E. Moline, Ill.	24,000	7
Quincy, Ill.	25,000	8
Rock Island, Ill.	18,100	6
Anderson, Ind.	13,800	4
E. Chicago, Ind.	11,800	3
Hammond, Ind.	8,500	3
Kokomo, Ind.	17,200	6
Muncie, Ind.	21,600	9
Richmond, Ind.	17,200	6
Cedar Rapids, Iowa	33,500	9
Council Bluffs, Iowa	23,700	5
Dubuque, Iowa	26,200	7
Waterloo, Iowa	26,600	6
Lexington, Ky.	23,800	5
Newport, Ky.	16,800	4
Shreveport, La.	29,400	7
Cumberland, Md.	17,200	7
Hagerstown, Md.	15,200	4
Bangor, Me.	17,600	5
Lewiston, Me.	29,000	4
Chicopee-Chicopee Falls, Mass.,	19,800	5
Fitchburg, Mass.	24,200	5
Pittsfield, Mass.	30,600	6
Salem, Mass.	23,100	5
Taunton, Mass.	17,000	4
Battle Creek, Mich.	18,100	5
Bay City, Mich.	32,200	7
Jackson, Mich.	35,500	7
Kalamazoo, Mich.	22,600	6
Muskegon, Mich.	18,100	5
Pontiac, Mich.	23,200	5
Port Huron, Mich.	19,600	5
Joplin, Mo.	22,200	6
Springfield, Mo.	24,300	5
Butte, Mont.	27,700	7
Nashua, N. H.	12,800	3
Irvington, N. J.	18,100	5
Kearney, N. J.	12,500	3
Montclair, N. J.	20,900	4
Perth Amboy, N. J.	25,400	5
Plainfield, N. J.	16,800	4
New Brunswick, N. J.	22,200	6
Amsterdam, N. Y.	17,800	4
Auburn, N. Y.	20,900	4
Elmira, N. Y.	23,700	5
Jamestown, N. Y.	25,400	5
Kingston, N. Y.	14,400	3
Mt. Vernon, N. Y.	25,400	5
Newburgh, N. Y.	25,600	6
New Rochelle, N. Y.	23,800	5
Poughkeepsie, N. Y.	22,600	6
Rome, N. Y.	11,400	3
Watertown, N. Y.	24,000	7
Asheville, N. C.	18,000	6
Charlotte, N. C.	30,600	8
Wilmington, N. C.	17,200	4
Winston-Salem, N. C.	21,800	7
Hamilton, O.	20,400	5
Lima, O.	23,800	7
Lorain, O.	20,100	8
Mansfield, O.	18,800	6
Marion, O.	14,200	5
Newark, O.	15,400	4
Portsmouth, O.	21,600	10
Steubenville, O.	18,600.	5
Warren, O.	15,200	4
Zanesville, O.	21,800	6
Muskogee, Okla.	16,200	5
Easton, Pa.	26,600	7
Hazelton, Pa.	17,200	6
McKeesport, Pa.	29,400	7
New Castle, Pa.	23,800	7
Norristown, Pa.	18,600	6
Williamsport, Pa.	20,400	5
York, Pa.	30,600	7
Cranston, R. I.	11,400	3
Newport, R. I.	13,800	4
Woonsocket, R. I.	28,200	5
Columbia, S. C.	18,150	5
Sioux Falls, S. D.	19,800	7
Austin, Texas	24,000	9
Beaumont, Texas	21,000	6
Galveston, Texas	26,600	8
Waco, Texas	21,000	8
Wichita Falls, Texas	26,100	7
Ogden, Utah	18,800	6
Lynchburg, Va.	16,400	5
Petersburg, Va.	15,400	6
Bellingham, Wash.	14,200	5
Everett, Wash.	18,100	5
Charleston, W. Va.	25,200	7
Clarksville, W. Va.	17,800	5
Wheeling, W. Va.	30,600	8
Green Bay, Wis.	17,600	5
Kenosha, Wis.	21,600	8
La Crosse, Wis.	17,800	5
Oshkosh, Wis.	18,200	5
Sheboygan, Wis.	16,800	7
Madison, Wis.	21,200	6
Superior, Wis.	24,200	6
	2,625,750	695

MONTGOMERY, ALA.

Total Average Weekly Attendance—
15,300

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200 .

PHOENIX, ARIZ.

Total Average Weekly Attendance—
22,600

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—3. Average weekly attendance—7,200.

Class D Theatres—1. Average weekly attendance—1,000.

FORT SMITH, ARK.

Total Average Weekly Attendance—
13,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—1. Average weekly attendance—1,000.

ALAMEDA, CAL.

Total Average Weekly Attendance—
15,400

4,691 Theatres in Towns of

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class D Theatres—1. Average weekly attendance—1,000.

FRESNO, CAL.

Total Average Weekly Attendance— 43,700

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—3. Average weekly attendance—19,800.

Class C Theatres—1. Average weekly attendance—3,400.

Class D Theatres—1. Average weekly attendance—1,500.

PASADENA, CAL.

Total Average Weekly Attendance— 41,400

Class A Theatres—4. Average weekly attendance—27,200.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—2. Average weekly attendance—2,400.

SAN JOSE, CAL.

Total Average Weekly Attendance— 27,900

Class A Theatres—3. Average weekly attendance—19,400.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

STOCKTON, CAL.

Total Average Weekly Attendance— 25,800

Class A Theatres—1. Average weekly attendance—8,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—2. Average weekly attendance—2,400.

COLORADO SPRINGS, COLO.

Total Average Weekly Attendance— 23,200

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

PUEBLO, COLO.

Total Average Weekly Attendance— 33,300

Class A Theatres—3. Average weekly attendance—20,400.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—3. Average weekly attendance—8,400.

MERIDEN, CONN.

Total Average Weekly Attendance— 12,600

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—3,800.

Class C Theatres—1. Average weekly attendance—2,000.

NEW LONDON, CONN.

Total Average Weekly Attendance— 16,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

NORWALK and S. NORWALK, CONN.

Total Average Weekly Attendance— 24,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—4. Average weekly attendance—16,000.

Class C Theatres—1. Average weekly attendance—2,400.

STAMFORD, CONN.

Total Average Weekly Attendance— 16,900

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

PENSACOLA, FLA.

Total Average Weekly Attendance— 14,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,000.

COLUMBUS, GA.

Total Average Weekly Attendance— 20,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—1. Average weekly attendance—1,000.

AURORA, ILL.

Total Average Weekly Attendance— 23,300

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—2. Average weekly attendance—2,400.

BLOOMINGTON, ILL.

Total Average Weekly Attendance— 20,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—1. Average weekly attendance—1,000.

CICERO, ILL.

Total Average Weekly Attendance— 17,900

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—2. Average weekly attendance—6,800.

Class D Theatres—3. Average weekly attendance—4,500.

DANVILLE, ILL.

Total Average Weekly Attendance— 23,700

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—4. Average weekly attendance—11,200.

Class D Theatres—1. Average weekly attendance—1,200.

DECATUR, ILL.

Total Average Weekly Attendance— 21,000

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—2. Average weekly attendance—2,400.

ELGIN, ILL.

Total Average Weekly Attendance— 13,800

Class A Theatres—1. Average weekly attendance—7,400.

Class B Theatres—2. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

EVANSTON, ILL

Total Average Weekly Attendance— 17,000

Class A Theatres—2. Average weekly attendance—13,600.

Class C Theatres—1. Average weekly attendance—3,400.

JOLIET, ILL.

Total Average Weekly Attendance— 18,600.

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

MOLINE and EAST MOLINE, ILL.

Total Average Weekly Attendance— 24,000

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—4. Average weekly attendance—9,600.

QUINCY, ILL.

Total Average Weekly Attendance— 25,000

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—3. Average weekly attendance—3,600.

ROCK ISLAND, ILL.

Total Average Weekly Attendance— 18,100

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—4. Average weekly attendance—4,800.

ANDERSON, IND.

Total Average Weekly Attendance— 13,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—1. Average weekly attendance—1,000.

EAST CHICAGO, IND.

Total Average Weekly Attendance— 11,800

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

25,000 and Over Population

HAMMOND, IND.

Total Average Weekly Attendance—
8,500

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

KOKOMO, IND.

Total Average Weekly Attendance—
17,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—2. Average weekly attendance—2,000.

MUNCIE, IND.

Total Average Weekly Attendance—
21,600

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—3. Average weekly attendance—7,200.

Class D Theatres—4. Average weekly attendance—4,000.

RICHMOND, IND.

Total Average Weekly Attendance—
17,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—2. Average weekly attendance—2,000.

CEDAR RAPIDS, IOWA

Total Average Weekly Attendance—
33,500

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—3. Average weekly attendance—13,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—3. Average weekly attendance—3,600.

COUNCIL BLUFFS, IOWA

Total Average Weekly Attendance—
23,700

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

DUBUQUE, IOWA

Total Average Weekly Attendance—
26,200

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class D Theatres—3. Average weekly attendance—3,600.

WATERLOO, IOWA

Total Average Weekly Attendance—
26,600

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

LEXINGTON, KY.

Total Average Weekly Attendance—
23,800

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class D Theatres—1. Average weekly attendance—1,200.

NEWPORT, KY.

Total Average Weekly Attendance—
16,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

SHREVEPORT, LA.

Total Average Weekly Attendance—
29,400

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

BANGOR, ME.

Total Average Weekly Attendance—
17,600

Class A Theatres—2. Average weekly attendance—10,800.

Class B Theatres—1. Average weekly attendance—3,800.

Class C Theatres—1. Average weekly attendance—2,000

Class D Theatres—1. Average weekly attendance—1,000.

LEWISTON, MAINE

Total Average Weekly Attendance—
29,000

Class A Theatres—2. Average weekly attendance—19,000.

Class B Theatres—1. Average weekly attendance—6,600.

Class C Theatres—1. Average weekly attendance—3,400.

CUMBERLAND, MD.

Total Average Weekly Attendance—
17,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—2. Average weekly attendance—2,000.

HAGERSTOWN, MD

Total Average Weekly Attendance—
15,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

CHICOPEE and CHICOPEE FALLS, MASS.

Total Average Weekly Attendance—
19,800

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

FITCHBURG, MASS.

Total Average Weekly Attendance—
24,200

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—3. Average weekly attendance—8,400.

PITTSFIELD, MASS.

Total Average Weekly Attendance—
30,600

Class A Theatres—2. Average weekly attendance—17,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

SALEM, MASS.

Total Average Weekly Attendance—
23,100

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—3. Average weekly attendance—13,500.

Class C Theatres—1. Average weekly attendance—2,800.

TAUNTON, MASS.

Total Average Weekly Attendance—
17,000

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class D Theatres—1. Average weekly attendance—1,200.

BATTLE CREEK, MICH.

Total Average Weekly Attendance—
18,100

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

BAY CITY, MICH.

Total Average Weekly Attendance—
32,200

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—9,000.

Class C Theatres—3. Average weekly attendance—8,400.

Class D Theatres—1. Average weekly attendance—1,200.

JACKSON, MICH.

Total Average Weekly Attendance—
35,500

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—3. Average weekly attendance—13,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—2. Average weekly attendance—2,400.

KALAMAZOO, MICH.

Total Average Weekly Attendance—
22,600

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

News' Survey Covers the Att

MUSKEGON, MICH.

Total Average Weekly Attendance—
18,100

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

PONTIAC, MICH.

Total Average Weekly Attendance—
23,200

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

PORT HURON, MICH.

Total Average Weekly Attendance—
19,600

Class A Theatres—2. Average weekly attendance—9,800.

Class B Theatres—2. Average weekly attendance—7,800.

Class C Theatres—1. Average weekly attendance—2,000.

JOPLIN, MO.

Total Average Weekly Attendance—
22,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—3. Average weekly attendance—12,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,000.

SPRINGFIELD, MO.

Total Average Weekly Attendance—
24,300

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—3. Average weekly attendance—13,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

BUTTE, MONT.

Total Average Weekly Attendance—
27,700

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attednance—4,500.

Class C Theatres—3. Average weekly attendance—8,400.

Class D Theatres—1. Average weekly attendance—1,200.

NASHUA, N. H.

Total Average Weekly Attendance—
12,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

IRVINGTON, N. J.

Total Average Weekly Attendance—
18,100

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

KEARNEY, N. J.

Total Average Weekly Attendance—
12,500

Class B Theatres—1. Average weekly attendance—6,800.

Class C Theatres—1. Average weekly attendance—4,500.

Class D Theatres—1. Average weekly attendance—1,200.

MONTCLAIR & UPPER MONTCLAIR N. J.

Total Average Weekly Attendance—
20,900

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

NEW BRUNSWICK, N. J.

Total Average Weekly Attendance—
22,200

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—2. Average weekly attendance—2,000.

PERTH AMBOY, N. J.

Total Average Weekly Attendance—
25,400

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

PLAINFIELD, N. J.

Total Average Weekly Attendance—
16,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

AMSTERDAM, N. Y.

Total Average Weekly Attendance—
17,800

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—1. Average weekly attendance—4,000.

Class D Theatres—1. Average weekly attendance—1,000.

AUBURN, N. Y.

Total Average Weekly Attendance—
20,900

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

ELMIRA, N. Y.

Total Average Weekly Attendance—
23,700

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

JAMESTOWN, N. Y.

Total Average Weekly Attendance—
25,400

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

KINGSTON, N. Y.

Total Average Weekly Attendance—
14,400

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

MT. VERNON, N. Y.

Total Average Weekly Attendance—
25,400

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

NEWBURGH, N. Y.

Total Average Weekly Attendance—
25,600

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—2. Average weekly attendance—4,800.

NEW ROCHELLE, N. Y.

Total Average Weekly Attendance—
23,800

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—1,200.

POUGHKEEPSIE, N. Y.

Total Average Weekly Attendance—
22,600

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

ROME, N. Y.

Total Average Weekly Attendance—
11,400

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class D Theatres—1. Average weekly attendance—1,000.

WATERTOWN, N. Y.

Total Average Weekly Attendance—
24,000

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—3. Average weekly attendance—7,200.

Class D Theatres—1. Average weekly attendance—1,000.

ASHEVILLE, N. C.

Total Average Weekly Attendance—
18,000

Class A Theatres—1. Average weekly attendance—5,400.

Class B Theatres—2. Average weekly attendance—7,600.

Class C Theatres—2. Average weekly attendance—4,000.

Class D Theatres—1. Average weekly attendance—1,000.

endance in 124 Communities

CHARLOTTE, N. C.

Total Average Weekly Attendance— 30,600

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—2. Average weekly attendance—2,400.

WILMINGTON, N. C.

Total Average Weekly Attendance— 17,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,800.

WINSTON SALEM, N. C.

Total Average Weekly Attendance— 21,800

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class D Theatres—4. Average weekly attendance—6,000.

HAMILTON, O.

Total Average Weekly Attendance— 20,400

Class A Theatres—2. Average weekly attendance—13,600.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

LIMA, O.

Total Average Weekly Attendance— 23,800

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—2. Average weekly attendance—2,400.

LORAIN, O.

Total Average Weekly Attendance— 20,100

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—5. Average weekly attendance—6,000.

MANSFIELD, O.

Total Average Weekly Attendance— 18,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—2. Average weekly attendance—2,000.

MARION, O.

Total Average Weekly Attendance— 14,200

Class A Theatres—1. Average weekly attendance—5,400.

Class B Theatres—2. Average weekly attendance, 6,800.

Class C Theatres—1. Average weekly attendance—2,000.

Class D Theatres—1. Average weekly attendance—1,000.

NEWARK, O.

Total Average Weekly Attendance— 15,400

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class D Theatres—1. Average weekly attendance—1,000.

PORTSMOUTH, O.

Total Average Weekly Attendance— 21,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—6. Average weekly attendance—6,000.

STEUBENVILLE, O.

Total Average Weekly Attendance— 18,600

Class A Theatres—2. Average weekly attendance—10,800.

Class B Theatres—1. Average weekly attendance—3,800.

Class C Theatres—2. Average weekly attendance—4,000.

WARREN, O.

Total Average Weekly Attendance— 15,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

ZANESVILLE, O.

Total Average Weekly Attendance— 21,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—3. Average weekly attendance—12,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—1. Average weekly attendance—1,000.

MUSKOGEE, OKLA.

Total Average Weekly Attendance— 16,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—1. Average weekly attendance—1,000.

EASTON, PA.

Total Average Weekly Attendance— 26,600

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—1. Average weekly attendance—1,000.

HAZELTON, PA.

Total Average Weekly Attendance— 17,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—2. Average weekly attendance—2,000.

McKEESPORT, PA.

Total Average Weekly Attendance— 29,400

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

NEW CASTLE, PA.

Total Average Weekly Attendance— 23,800

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—2. Average weekly attendance—2,400.

NORRISTOWN, PA.

Total Average Weekly Attendance— 18,600

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—3. Average weekly attendance—7,200.

Class D Theatres—1. Average weekly attendance—1,000.

WILLIAMSPORT, PA.

Total Average Weekly Attendance— 20,400

Class A Theatres—2. Average weekly attendance—13,600.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

YORK, PA.

Total Average Weekly Attendance— 30,600

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—3. Average weekly attendance—13,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—1. Average weekly attendance—1,200.

CRANSTON, R. I.

Total Average Weekly Attendance— 11,400

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class D Theatres—1. Average weekly attendance—1,000.

NEWPORT, R. I.

Total Average Weekly Attendance— 13,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—1. Average weekly attendance—1,000.

WOONSOCKET, R. I.

Total Average Weekly Attendance— 28,200

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

3,238 in Cities Over 100,000

COLUMBIA, S. C.

Total Average Weekly Attendance—
18,150

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,250.

SIOUX FALLS, S. D.

Total Average Weekly Attendance—
19,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—3. Average weekly attendance—3,000.

AUSTIN, TEXAS

Total Average Weekly Attendance—
24,000

Class A Theatres—2. Average weekly attendance—12,800.

Class C Theatres—3. Average weekly attendance—7,200.

Class D Theatres—4. Average weekly attendance—4,000.

BEAUMONT, TEXAS

Total Average Weekly Attendance—
21,000

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—1. Average weekly attendance—2,800.

Class D Theatres—2. Average weekly attendance—2,400.

GALVESTON, TEXAS

Total Average Weekly Attendance—
26,600

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—3. Average weekly attendance—8,400.

Class D Theatres—2. Average weekly attendance—2,400.

WACO, TEXAS

Total Average Weekly Attendance—
21,700

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—4. Average weekly attendance—4.800.

WICHITA FALLS, TEXAS

Total Average Weekly Attendance—
26,100

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—2. Average weekly attendance—2,400.

OGDEN, UTAH

Total Average Weekly Attendance—
18,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—2. Average weekly attendance—2,000.

LYNCHBURG, VA.

Total Average Weekly Attendance—
16,400

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class D Theatres—2. Average weekly attendance—2,000.

NEWPORT NEWS, VA.

Total Average Weekly Attendance—
21,200

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—2. Average weekly attendance—4,800.

Class D Theatres—2. Average weekly attendance—2,000.

PETERSBURG, VA.

Total Average Weekly Attendance—
15,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—3. Average weekly attendance—3,000.

BELLINGHAM, WASH.

Total Average Weekly Attendance—
14,200

Class A Theatres—1. Average weekly attendance—5,400.

Class B Theatres—1. Average weekly attendance—3,800.

Class C Theatres—2. Average weekly attendance—4,000.

Class D Theatres—1. Average weekly attendance—1,000.

EVERETT, WASH.

Total Average Weekly Attendance—
18,100

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—1. Average weekly attendance—4,500.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—1. Average weekly attendance—1,200.

CHARLESTON, W. VA.

Total Average Weekly Attendance—
25,200

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—2. Average weekly attendance—2,000.

CLARKSBURG, W. VA.

Total Average Weekly Attendance—
17,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—1. Average weekly attendance—1,000.

WHEELING, W. VA.

Total Average Weekly Attendance—
30,600

Class A Theatres—2. Average weekly attendance—13,600.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—2. Average weekly attendance—5,600.

Class D Theatres—2. Average weekly attendance—2,400.

GREEN BAY, WIS.

Total Average Weekly Attendance—
17,600

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—3. Average weekly attendance—7,200.

KENOSHA, WIS.

Total Average Weekly Attendance—
21,600

Class A Theatres—1. Average weekly attendance—6,800.

Class C Theatres—1. Average weekly attendance—11,200.

Class D Theatres—3. Average weekly attendance—3,600.

LA CROSSE, WIS.

Total Average Weekly Attendance—
17,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—1. Average weekly attendance—1,000.

MADISON, WIS.

Total Average Weekly Attendance—
21,200

Class A Theatres—2. Average weekly attendance—12,800.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—2. Average weekly attendance—2,000.

OSHKOSH, WIS.

Total Average Weekly Attendance—
18.200

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—8,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—1. Average weekly attendance—1,000.

SHEBOYGAN, WIS.

Total Average Weekly Attendance—
16,800

Class A Theatres—1. Average weekly attendance—6,400.

Class B Theatres—1. Average weekly attendance—4,000.

Class C Theatres—1. Average weekly attendance—2,400.

Class D Theatres—4. Average weekly attendance—4,000.

SUPERIOR, WIS.

Total Average Weekly Attendance—
24,200

Class A Theatres—1. Average weekly attendance—6,800.

Class B Theatres—2. Average weekly attendance—9,000.

Class C Theatres—3. Average weekly attendance—8,400.

Putting Atmosphere In Pictures

By John Grierson

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(EDITOR'S NOTE.—*This is the fifth of a series of articles by Mr. Grierson. Written originally for the Famous Players-Lasky Corporation, the articles are also printed by* MOTION PICTURE NEWS *because they are of a constructive nature. Mr. Grierson's views are, naturally, his own. They do not necessarily represent the opinions of the Editor of* THE NEWS).

TEMPO gives punch to an episode, it piles up the dramatic effect of the action. In crescendo it gives gathering intensity; in monotone or drum-tap it gives inevitability, brutality, the spirit of the elemental, the feeling of destiny; in diminuendo it gives relaxation and relief. Stills, the lowest limit of tempo, are for the beginning or the ending of a wave of action (e.g., the ending of the tragic sequence in "The Last Laugh"). Spectacle may be included with stills. Mask effects (acting stills) are for pungent emphasized fade-outs, or for moments of suspended action where the director takes the emphasis away from the action and plays up the human effects of it (e.g., Chaplin's mask as he enters the dance hall in "The Gold Rush," his mask as he looks in the window of the dance hall at midnight). Tempo in fact is the secret of manipulating movement toward the dramatic ends of the story.

On the other hand, visual composition (the making of strong and noble compositions, or lovely compositions, or fantastic and fairy-like compositions, or distorted and mad compositions, or hard and angular compositions, or flowing and varied compositions) is the secret of atmosphere. Tempo gives dynamic to the action; composition gives solidity and spaciousness and atmosphere to the action. Both together give character to the action.

The Good Ones: The Danger of Prettiness

SO far as visual composition goes, the German directors (in their limited field of tragic effects) are far ahead of the American directors, but the best visual composer today, taken all in all, is Eisenstein, the Russian director of "Potemkin." The only directors in Hollywood who have a consistent visual sense and a feeling for composition are Von Sternberg, Von Stroheim, Cruze, Tourneur and (in a polite way) Brabin. These men have a sense of pictures. Von Sternberg and Brabin, however, show only a sense of photographic beauty and do not show a marked sense of dramatic beauty. Their pictures are beautiful but soft, and they indicate no great capacity to vary their sense of visuals from soft to hard, from gentle to brutal, from simple to complex, with the demands of the action.

A sense of photographic beauty may often do more harm than good. A picture that is merely beautiful is nothing (hence the futility of continuous spectacle). The composition must be integral to the action and must add something definite to the story. Von Sternberg is a case in the negative. His unreleased picture for Chaplin ("The Woman of the Sea") is in some respects the most beautiful film ever produced in Hollywood, but it is undramatic. Its beauty goes for naught; it does not pile up to anything, it does not lead anywhere: it is just good to look at. So is a picture gallery good to look at, but a picture gallery is not cinema.

The Pink Pirate

A FAMILIAR case of visual composition false to the action (and therefore useless) is "The Black Pirate." The light and airy atmosphere which suited the spirit of "The Thief of Bagdad," and helped it, is actually harmful to this later Fairbanks film. "The Black Pirate" is a pretty enough picture, with a more or less exquisite sense of design. The ships, the sails, the masts, and the rigging are all neatly arranged, and would look rather well, say, on drawing-room panels. But the picture is about pirates, and black pirates at that. It is about murder, and rape and walking the plank, about desperadoes with grim secrets in their skulls, dark desires in their bellies, and sinister knives in their teeth. It is not about drawing-rooms, but about the open sea where women are angels and men are shaggy brutes and the winds of heaven blow art and artiness all over the place. The pretty-pretty drawing-room atmosphere makes it a nice-nice picture, but (to be brief) it takes the guts out of it.

And, note you, the same studied prettiness extends from end to end of "The Black Pirate." It isn't simply a case of having pretty designs and a fairy-story atmosphere for the lovely-lady scenes. When Fairbanks swings through the rigging in hair-raising parabolas and demonstrates that he is one hell of a fellow, that too is done a trifle prettily. And when the boarding party swim under-water to capture the schooner and stick knives in the pirates' innards, they might be a bunch of fairies swimming in the moonlight.

The Case Against the Germans

SO the first point about visual composition is this: unless it is complementary to the spirit of the action and at all times subservient to it, it is a dangerous affair to play with and is very liable to spoil things. When the picture is too consciously and deliberately arty, it takes the breath of life out of the story. And the breath of life is the cinema's specialty.

Much of the American objection to German films is based on this fact. American films (for all their faults) have tended to be natural; their very ignorance of æsthetic matters has helped them. The Germans, on the other hand, have tended to studiomania; they have forgotten the camera's capacity for recording the natural, and they have become theatrical in the bad sense of that word. "The Last Laugh" was a trifle theatrical. In a recent picture, "The Treasure," the dramatic atmosphere of the sets was so deliberate and the visual composition so conscious, that the action was overshadowed and lost. People wandered about in desperate passage ways; they did something or other against powerful exteriors, or pungent stairways; they lay around on billowy bedsteads under tremendous ceilings; yet I can not remember very clearly (and indeed I did not follow as well as I should have) what it was all about. One couldn't see the wood for the trees.

To take instances. No one felt anything deliberate about the sweeping movements of "The Covered Wagon." No one felt that the advance to the front in "The Big Parade" (the swinging line of wagons and aeroplanes) was anything but fine and fitting. No one could object to the Sahara scenes in "Beau Geste," and say they were forced into the picture. Yet all these moving designs which lent themselves so well to the dramatic feeling of the story were carefully composed. They were deliberate, and yet they were natural. They belonged to the story and took it somewhere; they didn't hog the picture to the exclusion of the main purposes of the story.

The Range of Visual Dramatics

BUT this problem of visual composition is not merely a matter of nice designs or even of grand designs. It is really a very complicated matter, and I propose for a moment to be quite complicated about it. Visual effects can be scaled and organized like any other dramatic raw material (sound, for example) and sooner or later this will have to be understood by directors even though the pictures they make are popular pictures. In the world of jazz the great step forward did not come till Paul Whiteman and others took jazz seriously enough to make an analytic study of it.

There are several possible variations in visual effect, each with its capacity to pile up or diminish the dramatic feeling of the story. There is the variation in light, from light to dark; the variation in solidity from delicate masses to strong masses; the variation in proximity from long shots to close-ups; the variation in direction, to the spectator and away from the spectator; the variation in pattern from light and graceful patterns to the brutality of straight lined or angular pattern, or from flat and shallow pattern to majestic and sweeping pattern; and finally, the variation in the tempo of movement which I have discussed in a previous article. These different scales must of course be orchestrated together: they are separable only in theory.

Examples From "Variety"

“VARIETY” illustrates the powerful use of all these variations and the flash of "Variety" is largely due to its use of them. There are tremendous contrasts in the picture. The atmosphere of the roundabouts is light and airy as befits the happiness of the two lovers; the movement is free, the dark solidity of close-ups is not emphasized. The scene in caravan with its atmosphere of physical freedom and physical happiness is shot through with light: with the flashing of light on the towel, with the flashing of light on the lady's naked body, etc. Similar effects are gained in the first acrobatic display at the Winter Garden when, as yet, there is no note of tragedy in the air: the dancing of dwarfs becomes a shimmering of silk and a spinning of circles, the trapeze swings back and forward airily in gentle rhythm.

On the other hand, when the atmosphere is set in primitive mould for the killing, the emphasis is laid on solids, close-ups, and hard angular pattern; the movement is chained and stiff and deliberate. When Jannings stood ready to murder, he was a gigantic shape in the foreground that stood mesmerically still and kept its face away. Against his dark certainty the victim fluttered punily in the light. After, when the man was dead, Jannings was a figure that moved forward slowly and regularly in a straight corridor. The screaming contortions, the body bewilderment of the woman, could not halt or vary the continuing movement. It kept its monotone in the monotonous straight-line regularity of the corridor, it kept it down the blinding similarity of the steps. There was a shot at the beginning which demonstrated the same powerful relation between setting and story. Jannings shambled with head bent and back bowed to the warden's office. He passed down a corridor of brutal uprights that made hard black angles with the beams of the roof. The uprights and the beams, with their stiff, unyielding spirit of mechanism, spoke as loudly as the bent head and the bowed back and the shambling feet. Against them, the movement seemed slower and the spirit of the man more crushed.

The Power of the Close-up

I KNOW of no picture where the power of the close-up has been so well illustrated. In most cases proximity was used to give physical thrill, and this is entirely as it should be. It was used too for moments of extreme emotional tension in the individual. At such points the general scene does not matter; the effect on the individual, and therefore the mask of the individual, is everything. The big close-up of the picture, however, was the one in which Jannings moved slowly down on the hairy-chested longshoreman. The neck was arched bull-fashion; the camera went with the neck; then the face came forward slowly and threateningly into the very eye of the camera. The piling up of tension in the audience was so tremendous that when the mouth snapped the words "the show is over," it had all the effect of a shot from a gun. A similar use of close-up is found at the end of "Potemkin," where the cruiser crashes head-on through the picture, and in those familiar scenes where railroad trains rush down on the audience. This utter annihilation of space has so powerful an effect on the nerves that I have heard women scream at it. Going over the camera (as in the "Ben-Hur" chariot race) has the effect rather, of flight.

Primitive Effects and Magnificent Effects

PRIMITIVE unintelligent masses and slow and certain directions are fairly terrible things to work with in cinema. There is a stupid impressiveness about railway trains, motor buses and street cars. Something of the same character of mechanical impressiveness comes into the movement of such things as bull-necks and backs, or big guns and engines, or battalions and crowds in action.

Both mass and movement, in fact, may be said to vary from the level of primitive effects and crude purposes to the level of free and spiritual achievement, and the dramatic appeal may be gauged accordingly. Direction without variation is primitive. Given many primitive bodies moving in regular tempo in an identical direction, it is cumulatively primitive. Set primitive bodies in an unvarying direction to a primitive purpose: move, say, motor-buses and railway trains and battalions similarly to war: and it will seem as though the earth's foundations themselves must go. The effect will be cumulatively impressive of blind and threatening power.

Of magnificence? Vary. Let the motor-buses and the railway trains and the battalions move in a swinging curve (as in "The Big Parade"); let the aeroplanes wheel overhead like birds instead of driving ahead like machines; let the tempo be varied so that the tramp, tramp, tramp, of one movement is contrasted with the freedom of another; let the entire movement vary for all its set purpose, and there will be magnificence. Oppositions held together in visual orchestration make for splendor. Mountains and forests and sea have an air of foreboding and oppressiveness when there is darkness about them. But, great impending masses that they are, when they are shot through with light, and clear skies are over them, and their variation of shape and contour and movement is apparent, the effect is of expansion and freedom. Set gloomy cliffs alive with sea birds, and there is a similar shift in dramatic feeling.

Masses and Movements Used in Contrast

WHERE primitive effects are held together with free effects: where dark is held together with light, solidity with airiness, slow and regular tempo with free tempo: where certain direction and purpose are held together with varied movement and changing purposes, and this contrast is emphasized, the dramatic effect can be very great. In the massacre scene of "Potemkin," the regular movement of the advancing troops is opposed to the frenzied movements of the escaping women and children, and the brutality of the first and the frenzy of the second are thrown into relief. The same opposition is apparent in the corridor scene of "Variety," where the steady movement of Jannings is accompanied by the feverish gestures of the girl.

Heavy still masses when set in contrast give added life to what is already alive. In "Potemkin" the contrast between primitive enslaved masses and things of freedom and life was used throughout the picture. A gun or a stanchion or a rail or a davit broke through heavily in the foreground and set in relief the liveliness of the action beyond. The vicious black and white of iron ships was thrown in with the softer effects of sailing ships as a dramatic variant. Von Sternberg shows a similar sense of visual contrast in the market scenes of "The Exquisite Sinner"; there are always the heavy masses of carts, booths and cattle-pens in the foreground to light up the happenings beyond them. The murder scene in "Variety," with Jannings' back looming up in the foreground is a perfect instance of the value of contrast.

Visual Flow Not Everything

IN the last instance, one must imagine the moving shapes which make up a cinema story as in process of ebb and flow. They come up from the sheer nothingness of light and space and take form and solidity; they arrange themselves in one pattern or another, and shift from pattern to pattern; they speed up, they slow down; they surge into the impressive proximity of close-ups; they annihilate space; they sink back again with diminishing vitality into the distance. All these processes, if cinema is being handled properly, ought to be utilized in the deliberate and coherent manipulation of the spectators' emotions. They represent an unexploited gold mine of cinema effects.

But (I must repeat) the main thing about visual composition is not fine design, nor is it that this ebb and flow I speak of, be in itself beautiful. These things are necessary as a pleasant voice in the telling of a story is necessary, but there are more important things still. First and last, the composition (whatever it is) must help the story; the story is paramount.

Paramount Opening Brilliant Event

Unparalleled First Night Audience Marvels at Splendor of New Picture Palace at "Crossroads of the World"

JUST one year after the commencement of operations, the Paramount Theatre opened last Friday evening before the most representative first night audience ever assembled for such an event in New York. The glittering splendor of the palatial theatre, the prominence of the guests and the lavishness of the program combined to make it an affair memorable in theatrical and film history.

Representing an investment of more than sixteen and one-half millions of dollars, this building, occupying an entire block between 43rd and 44th Streets on Broadway, is the acme of modern theatre construction. Towering to a height of 40 stories above Broadway, the Paramount Building dominates the Times Square district. French Renaissance in architecture, modified by the zoning law to pyramidal contour, the towering structure has become overnight one of the show places of Manhattan.

The crowds of onlookers who present such a problem at all New York openings were handled in unusually capable fashion by the police, and there was little confusion or difficulty at either the Broadway or the 43rd Street entrances. The house opened at 7 P. M. for inspection, and the program started at 9 o'clock, but all during the evening and up to a late hour many of the guests continued to promenade about the house, which well repaid an extended examination.

Open With Anthem

The program opened with "The Star Spangled Banner," sung by Marguerite Ringo, followed by an address of welcome by Lee J. Eastman, president of the Broadway Association. Will H. Hays then extended a welcome on behalf of the motion picture industry. He referred in his talk to Thomas A. Edison, who occupied a box, and the prolonged applause forced the inventor to rise twice. Hon. James J. Walker delivered a brief talk, welcoming the theatre to Broadway in his capacity as mayor of New York.

An orchestral overture, "1812," opened the regular program. Then came Helen Yorke, soprano; the Paramount News, compiled from the news weeklies; Maurice and Eleanor Ambrose in a dance number (premier performance only); "The Harbor Beacon," a scenic; Jesse L. Crawford in an organ specialty, "Organs I Have Played"; a John Murray Anderson presentation, "A Pageant of Progress"; and the feature, "God Gave Me Twenty Cents."

Mo. Governor Determined to Introduce Tax Bill

IN the face of much opposition from voters, and theatre, tobacco and other industries, Governor Sam Baker of Missouri made it known this week that he is determined to introduce his pet measure for a ten per cent tax in amusement admissions, tobacco, etc. He will propose the bill, it is believed, shortly after the legislature convention in January. Theatres in Kansas City, as a rule, are enjoying a normal, healthy state of prosperity since the abolishment of the war tax on theatre admissions. The adoption cf the Baker proposal would mean ruination for many smaller theatres, exhibitors claim.

R. R. Biechele, president of the Kansas-Missouri M. P. T. O., has also sounded a warning to the effect that all exhibitors should be prompt in the payment of their dues so that funds sufficient to combat unfair legislation may be obtained in ample time.

Crowds Storm House

Business on Saturday and Sunday continued to demand police reserves, and the first week's gross will probably only be limited by the difficulty of getting audiences out of the theatre to make room for others. It is considered likely that the regular weekly gross on the house will be around $70,000, which is about on a par with top business at the Capitol Theatre.

Architectural and projection features of the house are described in detail elsewhere in this issue.

A partial list of the celebrities present at the opening follows:

Samuel S. Hanauer, Col. E. T. Hartman, Will Hays, Mr. and Mrs. L. J. Horowitz, Otto H. Kahn, R. T. Kane, Sam Katz, Chicago, Ill.; Dr. Harry Katz, Chicago, Ill.; Jesse L. Lasky, Arthur Loew, E. J. Ludvigh, Jules Mastbaum, Philadelphia; Morris Katz, Chicago, Ill.; R. Bender, Kelcey Allen, H. P. Burton, Mr. and Mrs. Irving Berlin, Hugh Anderson, H. Campagnoli, Eddie Cantor, Ralph Block.

J. Clarkson Miller, Bernarr McFadden, Mr. Geo. Ade, Brook, Ind.; Joseph Moore, John McGuirk, Winthrop Ames, Wm. Morris, Jr., George Gordon Battle, Monta Bell, T. Benda, Miss Nell Brinkley, Miss Betty Bronson, Heywood Broun, Geo. Jean Nathan, Paul Oscard, Miss Mona Palma, Phil Payne, Brock Pemberton, John Polachek, Terry Ramsaye, Luther Reed, Miss Nellie Revell, B. F. Rooder, Watterson R. Rothacker, Richard A. Rowland.

Many Notables Present

Miss Marion Ivy Harris, Wm. A. Leach, Joe Le Blang, Miss Margaret Hawkesworth, Austin C. Keough, Mark Heiman, Chas. Le Maire, Miss Frances Rockefeller King, Gabriel Hess, Sinclair Lewis, Burns Mantle, David L. Loew, J. J. Murdock, Thomas Meighan, L. J. Ludwig, Fred'k. A. Muschenheim, Frank Meyer, Robert MacAlarney, A. J. Balaban, Chicago, Ill.; Paul Meyer, Gilbert Miller.

John Balaban, Chicago, Ill.; O. H. Cheney, Major Edw. Bowes, LeRoy W. Baldwin, Emanuel Cohen, Wm. A. Brady, A. E. Barlow, Rex Beach, Jack Connolly, Col. W. S. Butterfield, Detroit, Mich.; Ricardo Cortez, Ernest W. Fredman, London, Eng.; Jule Delmar, Geo. F. Centes, Fred Desberg, Cleveland, Ohio; Harvey Deuell, Richard Dix, James Creelman, Frank Crowninshield, A. H. Giannini, John Eberson, Jacob Fabian, Paterson, N. J.; Spencer B. Driggs.

Julian Saenger, New Orleans, La.; Tony Sarg, Joseph Schenck, Mortimer Schiff, Chas. M. Schwab, Arch Selwyn, E. E. Schauer, Robert Sherwood, J. J. Shubert, Geo. L. Slawson, Hon. Alfred E. Smith,

Executives of Famous Players-Lasky and Publix who played an important part in the great enterprise culminating in the opening of the new Paramount Theatre on Broadway, New York City; left to right, Adolph Zukor, Jesse L. Lasky, S. R. Kent, Sam Katz, Harold B. Franklin

Albany, N.Y.; Laurence Stallings, Edw. Steichen, Lawrence Stern, Chicago, Ill.; Frank Sullivan, Miss Gloria Swanson, John H. Tennant, Geo. W. Trendle, Detroit, Mich.; Gene Tunney, Miss Florence Vidor, Hon. Robert Wagner, Rodman Wanamaker, Felix Warburg, A. L. Warner, Buffalo, N. Y.; Harry Warner, Sam Warner, Arthur Waters, John V. W. Weaver, John Wenger, Maurice Wertheim, Miss Lois Wilson, Sir Wm. Wiseman, Ed Wynn, Miss Lois Moran, Miss Lya de Putti, Miss Billie Burke, Lee Shubert, Rudolph Wurlitzer, Boyden Sparkes, Edward L. Stanton. Herbert Stern, Chicago, Ill.; Percy S. Straus, Edw. Sutherland, Herbert Swope, Major Thompson, Norman Trevor, Frank Tuttle, H. C. Von Elm, Hon. James J. Walker, Walter Wanger, David Warfield, Albert Warner, Jack Warner, Frank D. Waterman, Victor Watson, Miss Rita Weiman, Louis Werba, Louis Wiley, Thomas A. Wise, Alexander Woolcott, Florenz Ziegfeld, Miss Olga Nethersole, Ben Lyon.

Frank Bailey, David Belasco, Robert Benchley, John McK. Bowman, Geo. Broadhurst, Miss Louise Brooks, Conde Nast, N. L. Nathanson, Toronto, Ont.; C. W. Painter, Joseph Patterson, Elmer Pearson, Charles E. Pettijohn, Geo. P. Putnam, Geo. L. Rapp, J. L. Replogle, Dr. Hugo Riesenfeld, Harold Ross, S. L. Rothafel, John Rumsey, Malcolm St. Clair, R. W. Saunders, Nicholas M. Schenck, Dr. Richard Schuster, Gilbert Seldes, Edgar Selwyn, Michael Shea, Jack Lait, Al Kaufman, London, Eng.; G. S. Kaufman.

Admiral C. P. Plunkett, Adolph S. Ochs, Bruce Barton, Edgar Barue, Bernard Baruch, Z. L. Chang, George Eastman, Wm. H. English, Harold B. Franklin, Daniel Frohman, Sid Grauman, William P. Gray, Thomas A. Edison, E. F. Albee, Nathan Burkan, Miss Clara Beranger.

Thornton W. Allen, Frank Cambria, A. H. Blank, Paul Block, John Murray Anderson, Frank Case, Franklin Booth, Jack Arthur, Toronto, Can.; R. H. Cochrane, Peter J. Brady, F. V. Baldwin, M. E. Comerford, Scranton, Pa.; Bruce Bromley, Frank Buehler, Harry Content, E. C. A. Bullock, Joseph P. Day, Joseph Cosgrave, Crosby Gaige, Paul D. Cravath, E. G. Gersten, Jesse Crawford, Morris Gest, Mr. and Mrs. Harry Brandt.

Charles Dana Gibson, Lee J. Eastman, J. Clarence Davies, Benedict Gimbel, Philadelphia; Israel Davis, W. C. Fields, W. H. Driscoll, John Golden, Nathan Gordon, Boston, Mass.; John Flinn, Michel Fokine, Owen Davis, Lawrence Gray, Armistead R. Holcombe, C. T. Greneker, Ralph Kohn, Morris Kohn, Arthur Klein, Jules Hurtig, Mr. and Mrs. E. W. Hammons.

E. Ray Goetz, George Buchanan Fife, N W. Finston, Hon. Charles J. Druhan, Edwin W. Dunn, Samuel Goldwyn, C. A. Franklin, D. W. Griffith, Karl Kitchen, W. K. Hollander, Chicago, Ill.; Forrest Halsey, Miss Fannie Hurst, Arthur Hammerstein, Felix Kahn, John H. Kunsky, Detroit, Mich.; Joseph A. Hanff, Sam Harding, Theo. W. Lamb, S. Jay Kaufman.

Sam H. Harris, Messmore Kendall, Wm. LeBaron, Irving Lesser, Pierre V. Key, Harry Hirshfield, Robert Leiber, Sam Kingston, Ray Long, B. S. Moss, Townsend Martin, Harry Lubliner, Chicago, Ill.; Miss Mae Murray, James S. Metcalfe, Mark Luescher, Jules Murry, Louis Meyer, John McBride, Barney Balaban, Chicago, Ill.; Mr. and Mrs. Jules Brulatour, Vincent McFaul, Buffalo, N.Y.; F. P. Adams, Paul Mooney, Wm. Anthony McGuire, Dr. Felix Adler, Wm. Morris, Miss H. M. Malkiel, Wm. Brandt.

Will Invoke Copyright Laws Against "Bicycler"

FEDERAL copyright laws are to be invoked by the Minneapolis Film Board of Trade against an exhibitor who has been showing pictures which he has not contracted for. It is hoped that a precedent will be set in Federal court which will act as a dampening influence on whatever exhibitors are now engaged in the "bicycling" of films. A number of companies have secured evidence against the accused exhibitor, and if justice is obtained, there will undoubtedly be a curtailment of this dishonest practice in this region. Several cases now before the film board cf trade will undoubtedly find their way to the Federal court in case a conviction is obtained in the present instance.

No Empire-Wide Action on "Quota"

Imperial Conference Puts Question Up To Governments of Various British Commonwealths for Action Along Several Lines

By BRUCE ALLAN
Editor Kinematograph Weekly
(*Special Cable to* MOTION PICTURE NEWS)

LONDON, November 22.—The Imperial Conference has approved the following resolution recommended by the Economic sub-committee:

"The Imperial Conference, recognizing as of the greatest importance that a large and increasing proportion of films exhibited throughout the Empire should be of Empire production, commends the remedies proposed to the consideration of the Governments of the various parts of the Empire with a view to such early and effective action to deal with the serious situation now existing as they may severally find possible."

The "remedies" proposed include: Customs duties on foreign-made films; legislation against blind and block booking; preference for films produced within the Empire; imposition of requirements as to renting or exhibiting a minimum quota of Empire films.

The possibility of the quota being placed on distributors only is highly significant. This step, if it is carried out, might remove the opposition of the Cinematograph Exhibitors Association, which is against an exhibition quota, and has announced that it will fight such a bill if it is introduced in Parliament.

It is significant that the resolution of the Imperial Conference, which is composed of the Prime Ministers of England and the various other Commonwealths making up the British Empire, does not recommend Empire action, but leaves the matter to the several Governments. It is believed that this action came about because of the opposition of Canada, which is against heavy import taxes or quotas on the ground that this would lower film standards in Canada. The Canadian Premier also demanded a definition of what constitutes an Empire-made film. The Canadian Government, for example, would consider a picture made in Canada by Americans as coming under this definition.

In the committee's report, also, appeared a paragraph apparently acknowledging that Empire-made films will have to have entertainment value in order to be successful. This paragraph reads:

"Existing duties on films and preferences accorded in some cases have been of little effect in promoting film production within the Empire. There should be a substantial output of films which not only conform to Empire requirements but also are of real competitive and exhibition value. It also is essential to develop effective distributive arrangements throughout the Empire, different parts of the Empire co-operating wherever possible."

Although the resolution of the Imperial Conference does not say so, the action taken is directed chiefly against American films, which constitute ninety per cent of the world's picture entertainment.

Canada Not Desirous of Film Quota Plan

CANADA does not desire a film quota scheme in common with all the other Dominions of the Empire. This was brought out at the Imperial Conference on November 12 and was reflected in statements by Canadian officials at Ottawa, Ontario.

What Canada does want is cooperation with the other Dominions in the matter of film distribution and also an Empire ruling that pictures made on Empire soil with a certain percentage of British capital and cast shall be accepted as British pictures under any quota plan that may be adopted by the United Kingdom or any Dominion. This would do much toward encouraging a film industry in Canada, it is believed.

Metro-Goldwyn Pict. Corp. Declare Dividend

The Board of Directors has declared a quarterly dividend of 1¾ per cent on the Preferred Stock of the company, payable December 15th, 1926, to stockholders of record at the close of business on November 27th, 1926.

M. P. Salesmen, Inc., Hold Sixth Annual Dinner-Dance

The Motion Picture Salesmen, Incorporated, are holding their sixth annual dinner and dance this Saturday evening, November 27th, at the Commodore Hotel. Many novelties and surprises are promised and a gala array of stars will be present. The entertainment committee have given their untiring efforts to make this the most successfully brilliant affair and it is confidently expected that it will come up to all expectations.

Old Law Squelches Sunday Movies in Illinois Town

Assumption, Ill., must do without Sunday motion picture shows because Mayor T. P. Myers has discovered a 50-year old ordinance that prohibits Sunday amusements. The town had been discussing Sunday movies and the City Council looked with favor on Sabbath amusements, but Mayor Myers painted the town blue by digging up the forgotten law.

Bandit Relieves Congress in Chicago of $5,000

The latest theatre to suffer from the activities of Chicago bandits, is the Congress at Rockwell Street and Milwaukee Avenue, which was held up by a single armed bandit and robbed of approximately five thousand dollars, on Sunday night. Charles Carroll, the manager, and Thomas Brenfield, treasurer, were in the office at the time the hold-up occurred and were forced at the point of a gun, to give up the money.

Floods Damage Gem Theatre in Beardstown, Illinois

Floods which have recently done so much damage in Central Illinois are reported to have wrecked the Gem Theatre at Beardstown to the extent of $7,000, the chairs, organ and the floor of the theatre having been badly damaged by water.

Sunday Shows Defeated in Lake Norden, S.D.

Lake Norden, S.D., is to be deprived of its Sunday movies by a margin of two votes. At a special election recently, voters of that town decided against Sunday shows by a vote of 91 to 89.

Vitaphone Selling Starts On 100 Subjects

WITH about one hundred specialty subjects ready and fifty machines promised for installation by January 1, salesmen are now taking contracts on Vitaphone service, it was learned this week. The program will be sold in the same general way as other pictures, the price being regulated by local conditions in each instance.

Rumors continued active during the week concerning the possibility of five leading distributors buying into Vitaphone, with nothing to indicate either completion or abandonment of the deal.

Compromise Averts Threatened Studio Strike; Committees Confer

A "GENERAL understanding" reached this week between representatives of the Theatrical Stage Employees and M. P. Machine Operators and Los Angeles motion picture producers forecast the amicable arrangement of differences between them over the union demands for a closed-shop policy in studios and averted the threatened strike to begin December 1. The announcement that an understanding had been reached was announced in New York by William F. Canavan, president of the union which had issued an ultimatum setting December 1 as the date of a walkout of union workers from the studio sunless the present open-shop policy was discontinued and other conditions set forth in the union demands were met.

Committees representing the union and the producers are conferring in Hollywood and it is expected an agreement in the form of a compromise will be reached before next Wednesday, the date set for the threatened walkout of studio employees, theatre operators and stage workers.

The union sought an eight-hour day, with time and a half for overtime after 5 p.m., and improved working conditions in addition to a closed shop. The strike, which was threatening as a consequence of failure to meet these conditions, would have a far-reaching effect. Union heads claimed that 3,500 studio workers and theatre employees in Los Angeles would walk out, with possible nationwide sympathetic strikes involving stage technicians and projectionists.

The general understanding, it is believed, will be reflected immediately in studio operations. In anticipation of a possible walkout several of the Hollywood plants deferred new productions and speeded work on pictures nearing completion in contemplation of an at least temporary slowing up of work.

France Has 3,000 Movie Houses

American Picture Popular with French; French Projectors Rule Country's Market

THERE are approximately 3,000 theatres in France showing motion pictures all the year round, according to advices to the Department of Commerce from Trade Commissioner G. R. Canty, Paris. A vast majority of these are of the smaller variety seating less than 500 persons. Very few of them can accommodate higher than 800 (there are a few large houses in France, however, situated in Paris and in one or two other large French cities), while the remainder have a seating capacity of from 500 to 800 people.

American motion pictures are the most popular in France and are said to constitute about 75 per cent of all pictures exhibited. The comedy super-film and the action picture are the favorite pictures of the French movie audiences.

Nearly all American pictures shown in France are produced by the so-called larger companies of the United States which have their own agencies in France—for distribution in France, its nearby possessions, and Belgium. Some of the products of the American independents find their way to the French theatres through French distributing agencies, although this quantity in the aggregate is small. One or two of the American representatives are reported to be experimenting in the distribution of pictures by the so-called block-system and include in their programs French pictures which they have acquired chiefly on a commission basis. In this manner, it is said, they manage not only to find a somewhat better market for their own larger films but also they are enabled to make a slight profit by distributing French pictures which otherwise might not be rented.

The French market for motion picture projectors is dominated by the French and German products, with the French makes very much more in demand than those of German manufacture, says Trade Commissioner Canty. The American projectors now in use in France were sold some few years ago, when, because they were surplus war stocks, they could be sold at greatly reduced rates satisfactory

Motion picture censorship in France is in the hands of the Ministry of Education and Arts (Ministere de l'Instruction Publique at des Beaux-Arts) at Rue de Valois, Paris. Any one desiring to exhibit a picture in France must send to this commission a resume of the film he wants to put in circulation. It is then examined and if not approved, the interested party is asked to send a copy of the film in question to the Commission, where it is screened for further examination. A fixed fee of seven centimes (7 centimes) per metre is charged for each film approved by the censors. This money is paid to the "Chambre Syndicale de la Cinematrographie," 13, bis Rue des Mathurine, Paris (the French Motion Picture Board of Trade), and is accounted for to the censorship committee.

The French motion picture press is continually advocating higher admission prices to theatres, but the vast majority of theatre owners are said to be reluctant to take this desired step for fear of losing patronage.

Two Companies Angling for Thomson Contract

REPORTS indicated this week that Famous Players and United Artists are both seeking to obtain the services of Fred Thomson, Western star, after the three pictures remaining on his F.B.O. contract are delivered. Neither company has a Western star at present on its schedule.

Relations between Thomson and F.B.O. are entirely friendly, but the offers made him are so attractive, it is said, that F.B.O. could scarcely afford to meet them.

Approximately 30,000 Seats in Broadway Picture Houses Including Paramount

THE opening of the Paramount Theatre brings the seating capacity in Broadway houses showing pictures up to approximately 30,000 seats. With the closing of the Rivoli next week, preliminary to its becoming a long-run house, there will be four weekly change theatres; the Capitol, Hippodrome, Mark Strand and Paramount.

At present seven of the twelve theatres playing first runs have long-run policies. Seating capacities of the Broadway houses are: Astor, 1,200; Capitol, 5,300; Central, 1,000; Colony, 1,800; Cohan, 1,204; Criterion, 608; Hippodrome, 6,200; Mark Strand, 2,900; Paramount, 3,850; Rialto, 1,960; Rivoli, 1,980; Warners, 1,360.

With the opening of "What Price Glory" at the Harris Tuesday night the total was increased by 1,025. The Roxy, scheduled to start operations in February, will augment the total by 6,226. The Cameo, which is now devoted to revivals, seats 540.

Theatre Record in Wisconsin

Survey Shows Great Building Activity for 1926; $3,865,000 Was Spent

DURING the current year it is estimated that $3,865,000 was spent on theatre development in the Wisconsin territory which is considered a building record, although the coming year is expected to witness even greater activity. Considerable of the 1926 development has been in the nature of remodeling. The three-cornered battle between the Saxe Circuit, Fischers Theatres and Universal is partly responsible for the boom and for future development plans.

One of the highlights was the opening in Fond du Lac of the Fond du Lac Theatre, a Fischer house, and the Retlaw, operated by Saxe, with the Garrick undergoing remodeling that cost about $25,000. Next in importance is Oshkosh, where both Saxe and Fischer are building. The Saxe house is expected to open in February and the Fischer next summer. In Madison, where Fischer has control, the Saxe Company will also have a new house, which is now under construction.

Saxe is fortifying its position in Milwaukee with the building of a pre-release suburban house and three others in the city. Sam Pylet is erecting one in Shorewood and Ernest Langemack is remodeling his Colonial, Milwaukee. Universal is soon to open the Venetian, another Milwaukee house, which will oppose two Saxe theatres.

The Delft Circuit has announced a new house for Marquette, Michigan, and Universal is planning to enter that city, as well as Escanaba, another Delft stronghold. A new house has been opened in Menominee, where Saxe has three and Al Picker is building a new house in Ironwood.

Racine is to have a new theatre sponsored by Universal in association with Friedman Bros. Kenosha is another city where Universal is building in opposition to Saxe. At Wausau, Frank Welter, who operates the Opera House, is planning to build a new theatre to better compete with Saxe's Wausau, which was completely remodeled during the year. Marshfield and Steven's Point also are to get new theatres.

Fischer is building a new house at Portage, which is scheduled to be completed around January 1st, and is planning to build at Viroqua and Richland Center.

U. A. Sales Forces Conferring

Lichtman Calls Meeting at Home Office; Convene Next in Chicago

AL LICHTMAN, general manager of distribution for United Artists, held a sales conference at the home office of the company at which all Eastern District managers were present. The convention was held on Sunday and Monday of this week.

Mr. Lichtman, in his address to the gathering, first traced the history of the company and declared that the selling policy now in operation would be continued without change. Wide latitude will be given sales managers and salesmen in the selling of each production, he declared. Speaking of the policy of flat rental per picture, Mr. Lichtman stated the fairest plan of selling pictures is on the basis of guarantee plus percentage; he also said the Budget system for every exchange would be put in operation immediately, coincident with the sales quota system. Orders for accessories will be taken by the salesman at the time the contract is closed, said Mr. Lichtman.

His recent trip to the Coast was next described by the distribution manager. He told of viewing "rushes" on the latest productions for United Artists release and explained the expansion program which he had discussed with Joseph M. Schenck on the Coast.

"There will be no changes in the personnel that was so loyal to Hiram Abrams," said Mr. Lichtman. "I hope I shall have the same fine cooperation and loyalty that you gave that great and human man, and we shall all do our utmost to keep the name and fame of United Artists on as high a plane as it has been in the last seven years."

Other executives of the company addressed the salesmen; Arthur W. Kelly stressed the new methods in vogue for inspection of films and use of new organization forms intended to make contacts of showmen with United Artists easier and more profitable.

There were talks by W. W. Hines. Victor M. Shapiro, Paul N. Lazarus, General Sales Manager, Southern and Western Division; Cresson E. Smith, General Sales Manager, Mid-Western Division, E. C. Jensen, Joseph M. Schenck's representative, and Abraham Lehr, General Manager, Samuel Goldwyn, Inc.

Mr. Lichtman, Cresson E. Smith, Paul N. Lazarus and Victor M. Shapiro will leave for Chicago, Friday, November 26th, on the 20th Century Limited to attend the Sales Convention of the Mid-Western Division of United Artists, to be held at the Drake Hotel, Sunday, November 28th.

Sunday Shows Make Debut in Elmira, N.Y.

Under the terms of an ordinance passed by the council when the Sunday show question was carried in a referendum vote, Elmira, N.Y., will indulge on November 28th for the first time in Sunday movies which will be legal after 2 P. M. Mayor David N. Heller and nine members of the council voted for the ordinance while three aldermen refused to cast any vote.

September M. P. Exports Reach High Total

EXPORTS of motion pictures in September reached a higher total than has been attained since last April, it is shown by figures just compiled by the Bureau of Foreign and Domestic Commerce, totaling $29,538,876 feet, valued at $901,379. This was nearly a quarter-million dollars above the total of $663,302 recorded for August.

Large increases were recorded in all classes of film exports, negatives shipped in September totaling 584,270 feet, with a value of $122,373, as compared with 469,384 feet, valued at $96,855 in August; positives, 22,959,209 feet, valued at $634,375, as compared with 16,446,576 feet, valued at $465,456, and unexposed film, 4,627,114 feet, worth $112,743, as compared with 3,370,279 feet, worth $84,877. Shipments to Alaska, Hawaii and Porto Rico totaled 1,368,283 feet, valued at $31,888, against 890,666 feet, valued at $16,114.

Our largest market for positives was Australia, taking 2,321,991 feet, valued at $80,358; other million-foot totals included 1,394,495 feet, valued at $41,561, to Canada; 1,379,135 feet, valued at $41,770, to Argentine; 1,336,662 feet, valued at $39,065, to Brazil; 1,746,731 feet, valued at $29,940, to France, and 1,048,702 feet, valued at $23,102, to Spain.

In and Out of Town

LON YOUNG, director of Gotham advertising and publicity, spent most of last week on trains while en route to various Gotham exchanges and distributors of Gotham products in Ohio, Indiana and Kentucky in the interests of "Money to Burn," the latest Gotham release.

STANLEY HAND, special sales representative of Warner Bros. has been detailed by General Manager of Distribution Sam E. Morris, on a sales trip to the principal Warner Bros. exchanges. He will stop at Cincinnati, Detroit, Cleveland and Chicago, through the Southern states and the West. He will probably be gone for three weeks or a month.

SAM SAX, president of Lumas Film Corporation, arrived at Los Angeles last week, where he will remain until about February at which time, it is estimated, the present production program will have been completed.

THOMAS PATRICK MULROONEY, assistant manager of the foreign department of United Artists, left Thursday, November 18th, for a fortnight's visit to Porto Rico where he will discuss with United Artists sales managers the expansion program embracing sixteen releases for the current season. Mr. Mulrooney will be gone from New York about one month.

W. J. MORGAN, sales manager of Producers Distributing Corporation, is back again at the home office after a flying trip to Buffalo to look over Fred Zimmerman's office.

HENRI ELMAN, Columbia franchise holder of Chicago, is visiting New York and conferring with Jack Cohn, treasurer of Columbia Pictures, relative to the showing of "The Better Way" at the Windy City.

MAX WEISS, President of Artclass Pictures Corporation, returned to New York November 20th on the Berengaria following a stay of three months on the other side where he closed several deals for foreign territory on his company's short subject program.

CLAUDE H. MACGOWAN, special representative of Columbia Pictures, has returned from an inspection tour of exchanges that included Toronto, Detroit and Pittsburgh. While in Detroit he signed a contract for additional space in the Film Exchange Building, which building will be ready for occupancy before the first of the year.

New York State Grants Incorporation Charters

Companies incorporating in the moving picture business or some one of its branches, during the week in New York State, included the following: Ditmars Theatre Corporation, capitalization not specified, Lawrence E. Bobker, Mabel R. O'Shaughnessy and Arthur B. Cohen, New York City; The Marham Cinema Corporation, $50,000, John M. Wood, Ralph G. Failing, Charles P. Fuller, New York City; N. P. B. Film Producers, Inc., $10,000, Edward M. Behrman, Gertrude Stander, Brooklyn; Shirley Pirlof, Brooklyn; Film Safe Corporation, $20,000, Jacob J. Forman, Alvin A. Berg, Brooklyn; Jerome J. Greilsheimer, Bronx; Travelogue Film Corporation, $25,000, Edward S. Witkowski, Arthur Gottlieb, Joseph A. Gorman, New York City.

Elmira-Saranac Lake, N. Y., Houses Change Hands

Two important theatrical transactions took place during the past week, one of which resulted in the William Berinstein Estate acquiring the Kenney Theatre in Elmira, a large house in that city. The house cost in the neighborhood of a million dollars and will give the Berinsteins control in Elmira. The Berinsteins now have theatres in Elmira, Corning, Dunkirk, Albany and Troy. The houses in Albany and Troy are handled by Julius Berinstein, who resides in Albany.

The second deal involves the acquisition by the Schine Brothers, of the Pontiac Theatre in Saranac Lake, one of the largest houses in the entire Adirondack region. The house has been managed by Dave Seymour for several years, and was owned by a group of wealthy business men, including one of the collar manufacturers of Troy. The Kallet brothers, of Rome and Oneida, had also been negotiating for the theatre.

Harwood Re-elected Pres. Cleveland Exhib. Assoc.

John J. Harwood was re-elected president of the Cleveland Motion Picture Exhibitors Association at an organization meeting held in the Statler Hotel in Cleveland last Tuesday. In addition, Charles G. Burton was elected vice-president; William J. Banks, secretary and Benjamin Z. Levine, treasurer. The special office of honorary vice-president was created for Max Marcus, pioneer in local motion picture exhibition, and unanimously acclaimed the best loved man in the industry. The board of directors as elected last Tuesday consists of Albert E. Ptak, two year term; John D. Kalafat, two year term; Frank Gross, one year term, and Jules Schwartz, one year term. Henry Lustig, John Kalafat and Henry Greenberger are also on the board of directors, serving a three year term which expires in 1928.

"Eucharistic Congress" in Boston, Chicago

DUE to prior arrangements made by the management of the house the "Eucharistic Congress Film," which sets forth the picture history of the Twenty-eighth Catholic Congress held in Chicago in June, has been forced to curtail its run at the Jolson Theatre, New York City, and is now showing simultaneously in Boston and Chicago.

In Boston the picture opened at the Boston Opera House and the presentation was made under the auspices of Cardinal O'Connell, Archbishop of the City. Practically every Catholic in Boston tried to be present at the initial performance which resulted in a crowded house.

The Illinois Theatre is housing the Chicago show, which is sponsored by Cardinal Mundelein, Archbishop of Chicago, for whom the Fox Film Company produced the picture without charge. Speeches by executive members of the Congress preceded the screening at the opening.

Jensen-Von Herberg Again in Exhibition Field

THE firm of Jensen-Von Herberg, former owners and directors of the circuit of forty theatres in the Pacific Northwest States now in the hands of Pacific Northwest Theatres, Inc., is again in the exhibition field in the same territory, though on a smaller scale.

A Seattle report last week indicates that the Von Herberg interests have purchased the Empress and the Majestic, two second-run houses in Ballard, a suburb of Seattle, from Mr. and Mrs. Don Geddes. The latter is expected to remain in charge of the houses until the first of the year, pending the completion of a third theatre in the Ballard Eagles' Lodge Building, also included in the sale. The three houses will then go under the Jensen-Von Herberg management in what is reported to be the beginning of a chain of suburban houses in Washington and Oregon.

M. P. T. O. of Indiana in Organization Work

Motion Picture Theatre Owners of Indiana, since the engagement last June of C. B. Trotter as manager of the body, has displayed unusual interest in organization work. Miss Helen Brown, until three weeks ago secretary and manager of the Indianapolis Film Board of Trade, will in the future officiate as secretary to Mr. Trotter. Miss Brown organized the Indiana board and served for four years on the Indiana Arbitration Board as manager. She will be able to use her extensive knowledge of arbitration rules and practices in aiding Indiana theatre owners in arbitration disputes.

Branches are being established in all of the large Indiana cities and Indianapolis has organized a group with Jean Marks, of the Central Amusement Company, as president, Roy Blair as treasurer, and Mr. Trotter as secretary to the state and local branches. Mr. Trotter was conspicuously successful in settling the recent strike in Indianapolis when 70 operators left their work one night at 11 o'clock and all of the theatres were supplied with new ones by noon of next day. The directors of the Indiana organization attended the recent convention at Battle Creek. Over fifteen arbitration cases were settled last week without having to go to the Board.

M. P. T. O. A. Aids Government in Holiday Mail Service

Officials of the Motion Picture Theatre Owners of America and First Assistant General John H. Bartlett have effected an arrangement whereby the former will aid in every way possible the ready handling and delivery of the holiday mail, by eliminating the lack of public co-operation that alone hampered the general delivery of the mail during those arduous days of festivity. All theatre owners will place slides on their screens urging the public to "Help your Post Office Now and During the Holiday Season. Mail early—Write addresses plainly—Put on return addresses. Put on necessary postage. Wrap all packages securely. Answer door bell promptly on 'Special' or 'Registry' deliveries. Help all you can."

"U" Inaugurates New Method

Get Reaction to "Strogoff" in Cities of Varied Size and Importance Before Launching Film

A NEW try-out method—that of simultaneously showing in first run houses and communities of assorted population and size in different parts of the country—was tried out by officials of Universal Pictures corporation with regard to "Michael Strogoff," the French Societe des Cineroman's production which Carl Laemmle is distributing in America and elsewhere. The result of the new plan by means of which a composite view-point of the country at large or a cross section of the American public's attitude towards is definitely obtained, indicates, Universal executives claim that "Michael Strogoff" will go over strongly in all theatres. The new try-out method, which ignores the key cities and exchange centres, proved so satisfactory to Universal that it is said that the company will judge all future releases by employing this plan.

The production had its premiere at the Rialto Theatre in Washington, D.C., and proved eminently successful. In the Aladdin Theatre in Denver, Colo., the picture drew enormous crowds and many were turned away. Despite a severe blizzard exceptional business was had at the Rialto Theatre, in Racine, Wis., while the showing at the McDonald Theatre in Eugene, Ore., broke all house records and drew above average the succeeding days. In St. Augustine, Fla., "Michael Strogoff" was displayed at the Jefferson Theatre and, according to Roy S. Campbell, manager of the Jefferson, the run was a success. The picture was presented at the Columbia Theatre in Phoenix, Ariz., and the reaction of the film there was also favorable. More evidence as to the picture's value was brought to light when the picture was presented at the Empress Theatre in Kearney, Neb.

The French production also enjoyed an eighth showing, though under slightly different conditions at Blank's Strand in Des Moines where it was put on "cold" following the regular night show. With the exception of five or six, who had to catch last trains, the entire audience stayed through this showing.

The approaching New York premiere of "Michael Strogoff" at the George M. Cohan Theatre, on December 5th, while a part of the try-out method is in reality a result of that plan.

Progress on "King of Kings"

Name Roles for 530 Players Thus Far; Many Other Productions Being Made

WHILE many productions are in filming at the De Mille and Metropolitan studios at the present time the main interest centres on Cecil B. De Mille's personally directed picture, "The King of Kings," in which 530 name roles appear thus far, with well over 4,000 extras.

Mr. De Mille has just completed filming the sequence in which the Garden of Gethsemane figures, where Judas betrays the Christ, the struggle between the Apostles and the soldiers and the seizure of Jesus were enacted. Unable to find a location Mr. De Mille had the garden built on a set in the studio. The setting is reproduced from old steel engravings made of Gethsemane centuries ago.

Players appearing in this sequence include many who have been starred or featured in other P.D.C. releases, but who are playing minor roles in this production. They include Joseph Schildkraut as Judas, Ernest Torrence as the Apostle Peter, H. B. Warner, Theodore Kosloff, Joseph Striker and Robert Edeson.

Meanwhile, production on other pictures at these studios has not slackened. William K. Howard is about to start direction of "White Gold" with Jetta Goudal starred—C. Gardner Sullivan and Rupert Julian have practically completed cutting of "The Yankee Clipper"—Paul Sloane is completing plans for direction of "Turkish Delight," the Irvin Cobb story in which Julia Faye will have the feminine lead.

The "Rubber Tires" unit is on location in the Sierras—James W. Horne is cutting Rod La Rocque's new picture, "The Cruise of the Jasper B"—Donald Crisp is making "Nobody's Widow," with Leatrice Joy starred and Charles Ray in the leading male role—The "Jim the Conqueror" company has just returned from a location trip; William Boyd and Elinor Fair head the cast and George B. Seitz is directing—Scott Sidney is preparing to start work on "No Control," in which Harrison Ford and Phyllis Haver will be featured.

M. E. Hoffman Manager West Coast

B. P. SCHULBERG, Paramount's West Coast studio executive, yesterday secured the signature of Milton E. Hoffman to a new long term contract as executive manager of the West Coast studio of Famous Players-Lasky.

Mr. Hoffman is looked upon as one of the most efficient men in his field and first became associated with Paramount 11 years ago when he served as general manager of the Hollywood studio for four years.

In the reorganization of Paramount's west coast executive personnel a year ago, Mr. Hoffman returned to the company to assume his present post of executive studio manager, his record since that time winning him his new long term contract.

In addition to his duties as studio manager, Mr. Hoffman will serve as superintendent of two or three of the big Paramount road-shows during the coming year. The first production will be"The Greatest Show on Earth."

"Nervous Wreck" National Release Date Dec. 26

DECEMBER 26th has been set as the national release date for "The Nervous Wreck," the Christie comedy special which Producers Distributing Corporation is distributing and selling under a well-defined and unique plan. 325 key cities were selected when the sales plan for the picture was made. Each branch received a list of cities that it was expected to sell and all early sales were confined exclusively to these key points. Returns to the office to date indicate that arrangements in nearly 80 per cent of these cities have been consummated. A secondary list, already sent to the branches, consists of 1,000 houses through the country. It is expected that before the opening date the 325 cities will have been booked practically 100 per cent and also that the success of the selling plan in the second block of cities will be quite as good as that in the first block. The previews of "The Nervous Wreck" in the thirty-one P. D. C. exchange cities, on November 13, were of the utmost importance in lessening sales resistance.

"Ramblin' Galoot," With Roosevelt, Pathe Release

"The Ramblin' Galoot," a feature Western starring Buddy Roosevelt and produced by Lester F. Scott, is included in the Associated Exhibitors Westerns on the Pathe release schedule. Betty Burbridge adapted the story for screen presentation from the story by Barr Cross. The cowboy star was directed by Fred Bain and surrounded with a cast that included Violet La Plante, sister of Laura, as leading woman; Nelson McDowell, Frederick Lee, Al Taylor, Charles Whitaker, Clyde McClary, Harry Delmour and Hank Bell.

"Women Love Diamonds" Is Put Into Production

Last week saw production begin on "Women Love Diamonds," the story of city life by Edmund Goulding, who is directing the film, which formerly bore the title of "Diamond Handcuffs." Pauline Starke has been given the feminine lead and the cast surrounding her includes Owen Moore, Cissy Fitzgerald, Constance Howard and Douglas Fairbanks, Jr.

Alma Rubens to Play Lead in H. G. Wells' Story

The leading character in the screen version by Fox Films of "Marriage," the novel by H. G. Wells, has been decided upon as an excellent role for Alma Rubens. The picture will be directed by R. William Neill and will go into production as soon as the adaptation has been completed. It will be released under the title of "Wedlock."

"Heaven and Earth" Sills' Next for First National

When Milton Sills completes his present First National picture, tentatively called "The Runaway Enchantress," he will do a story by Carey Wilson entitled "Heaven and Earth."

Two M-G-M Specials Go to B'way Houses Shortly

METRO-GOLDWYN-MAYER plan to put two special productions, "Tell It to the Marines" and "The Fire Brigade" on Broadway houses in the near future. As a matter of fact the only thing that detains the showings is the choice of theatres where the films will be shown. "Tell It to the Marines" stars Lon Chaney, who appears without special make-up in a role of a hard-boiled drill sergeant. William Haines and Eleanor Boardman have secondary starring roles, George Hill directed. Major General John A. Lejeune, commandant of the U. S. Marine Corps, personally inspected the filming of the final scenes of the production and General Smedley Butler, head of the San Diego base, also supervised the scenes taken there. The sequences include the first motion pictures ever taken of the Pacific Fleet at practice.

William Nigh directed "The Fire Brigade" under the supervision of Hunt Stromberg. Charles Ray and May McAvoy head the cast. At the recently held New Orleans convention of three thousand fire chiefs and executives the picture was enthusiastically received. Fire Marshal Jay Stevens of California and Fire Chief Scott of Los Angeles were among those who assisted in the filming of "The Fire Brigade."

Makes Additions to Cast of "Exclusive Rights"

Besides announcing the selection of Shirley Palmer and James Bradbury, Jr., for the cast of "Exclusive Rights," J. G. Bachmann, producer of the Preferred pictures, has signed Grace Cunard for the role originally given Betty Francisco. "Exclusive Rights," which will be the next release on the Preferred program for the current season, is based on Jerome Wilson's story, "Invisible Government." Playing important parts in the film are Gayne Whitman, Lillian Rich, Sheldon Lewis, Gaston Glass, Gloria Gordon, Raymond McKee and Charles Mailes.

Two Tiffany Managers Are Transferred

W. G. Smith has been transferred from the New Haven exchange of Tiffany to take charge of the company's Pittsburgh office where he is replacing Jack Withers. The managership of the New Haven exchange of Tiffany has been given Isadore Cobe, one of the salesmen attached to the Boston exchange. Mr. Cobe is the brother of Bob Cobe, the manager of the Tiffany Boston exchange and sales supervisor of the New England territory.

"Little Orphan Annie" to Be Picturized by F. B. O.

"Little Orphan Annie," perhaps the most famous of the poems of James Whitcomb Riley, is to be one of the F. B. O. Gold Bonds for next season. The poem possesses "story quality" for a narrative and F. B. O. plans the vehicle, a comedy drama, for an actress of distinction and ability who will enact the role of Annie, the household drudge.

"What Price Glory" Premiere

Creates Interest at Showings on Coast and in New York at Harris Theatre

ANOTHER of the important first nights of the movie season of 1926-27 is now history and "What Price Glory's" premiere will be found to have made a notable contribution to that history.

Premieres of the importance of this war tale always draw rather amazing and spectacular audiences, and "What Price Glory" was no exception in its first New York showing at the Harris Theatre, Tuesday night, November 23. The picture had been shown at the Carthay Circle Theatre, Los Angeles.

Success was in the air almost after the first few hundred feet of film had been unwound. Raoul Walsh, the director, and Winfield Sheehan, the supervising director, had obviously done the impossible. They had taken a picture based on the same theme as "The Big Parade" — viz., the American participation in the world war, and had fashioned something that was dissimiliar in almost every respect, yet with an appeal to the mind and the eye that was as great, and in some instances greater than the Stallings original picture under King Vidor's direction.

Of its reception by that first night audience there is no question nor of its future. Rappe's score, ever a most effective concomitant of the action on the screen, added to the furore the picture itself created. The spectators found themselves gripping their seats and absolutely orientated into the action and scenes of the movie. With splendid judgment in eliminating hokum, selection of episodes to be photographed, good characterization by not only the principal players, Edmund Lowe, Dolores Del Rio and Victor McLaglen, but by the minor actors, "What Price Glory" logically belongs in the category—all too few—of decidedly, unequivocally worth-while pictures.

Among the theatre-goers who filled the Harris Theatre on the opening night were the following:

Mayor James J. Walker, Mr. and Mrs. Rube Goldberg, Mr. and Mrs. Joseph Plunkett, Martin Green, Arthur ("Bugs") Baer and wife, Sam Harris, Laurence Stallings, Gloria Swanson, Florenz Ziegfeld, Lois Moran, Commissioner of Public Works Joseph Johnson, Herbert Bayard Swope, Mrs. R. A. Walsh, Emil Fuchs, Nysa McMein, Leon Gordon, Alec Francis, Arthur Brisbane, Wm. A. Johnston, Allan Dwan, A. H. Woods, Max Steuer, Dorothy Mackaill, Police Commissioner George V. McLaughlin, Philip Goodman, Heywood Broun, Hugo Riesenfeld, S. L. Rothafel, Adolph Zukor, Jesse L. Lasky, William Fox, Winfield R. Sheehan, Karl Kitchen, George Price, Sam Kingston, Philip Payne, Victor Watson, George Rector, Damon Runyon, Mr. and Mrs. M. E. Lang, Alice Poole and Major General Hugh A. Drum.

Scout Film on F.B.O. Schedule

"A Regular Scout" and "Rose of the Tenements" Head List for December

HEADING the list of pictures scheduled for release during December by Film Booking Offices are "A Regular Scout," the Boy Scout story in which Fred Thomson is starred and which has the endorsement of the Boy Scouts of America organization; also "Rose of the Tenements," the sixth of the Gold Bond series, featuring Shirley Mason and Johnnie Harron.

In addition to the regular picture cast appearing in the scout picture are two hundred genuine Boy Scouts riding, trailing, and showing their stunts. Official word has gone out to Scoutmasters all over the country to get behind the picture, says F.B.O., and, in addition to this tie-up, are others made with manufacturers of equipment used by the Scouts. This production will be released December 26th, but before that date there will be a special showing in New York for the national leaders of the Scouts.

"Rose of the Tenements" is an adaptation of the John Moroso story, "The Stumbling Herd," which details life in the East Side section of New York City at the time of the War's outbreak. Phil Rosen directed and the production will be released on December fifth.

Alberta Vaughn's second full-length comedy, "Collegiate," will be released December 19th and that same date will see the selling of "Red Hot Hoofs," with Tom Tyler and his pals. "The Border Whirlwind," Bob Custer's newest, is due December 12th, and a week previous to that the second starring feature of "Ranger," the F.B.O. dog, will be shown. This is titled "Flaming Fury."

DUPE NEGATIVES

Of the finest quality, on special duping stock perfected by Eastman Kodak Co., solely for this purpose. Made by the firm which thoroughly understands its handling through experience gained in three years of continuous use in making millions of feet of the finest dupe negatives ever produced. Why risk printing from original negatives when Dupe Negatives of equal or better quality can be made so cheaply? Dupe Negatives, equalizing wide differences of original printing density, 15c. per foot for first negative, 8c. for additional.

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F. B. O. Plans Sea Epic of Gloucester Fishermen

FILM BOOKING OFFICES plan a super-special in "The Windjammers of Gloucester," a narrative of the hardships and heroism of Gloucestermen and their ships by John L. E. Pell, author of "Down to the Sea in Ships." Joseph P. Kennedy, president of F. B. O., conceived the idea of immortalizing in film form the sturdy New England fisherman and he personally assigned Mr. Pell to write the story. A part of the film has already been shot—an episode that deals with the annual "Fishermen's Race" between the fastest schooners which was sailed about a month ago and which was caught from every possible angle by a squad of F. B. O. cameramen.

Boyle Directing "Song of the Dragon" for First National

Joe Boyle, production manager for Robert Kane, this week assumed direction of "The Song of the Dragon," the tentative title of the special which Kane is producing for First National. The picture, now in production at the Cosmopolitan studio in New York, has Dorothy Mackaill and Lawrence Gray in the leads and a supporting cast headed by Lowell Sherman, Buster Collier, Ian Keith, Gail Kane, Vincent Serrano, Ernest Gillen, Eddie Gribbon, Jack Ackroyd and Ione Holmes. Present plans call for the completion of the story by the middle of this month and its probable release in February or early March. It is announced that the Navy Department is cooperating with Kane on the picture. Boyle, who has been in charge of a large portion of the picture since shooting began last month, relieved Lothar Mendes as director last week. Ernest Haller and Billie Schurr are handling the camera work with Robert N. Haas, treasurer of the Kane organization acting as art director.

Tiffany Productions Starts "The Tiger"

The cast is now being assembled for "The Tiger," the temporary title of a Tiffany production soon to go into work and the permanent title of which will be announced shortly. Following "Josselyn's Wife" the pictures on the Tiffany schedule in order of their release will be "Sin Cargo," with Shirley Mason and Robert Frazer in the foremost roles; "Redheads Preferred," featuring Marjorie Daw, Raymond Hitchcock and Theodore Von Eltz; "One Hour of Love," starring Jacqueline Logan and Robert Frazer; "The First Night," a farce comedy with Bert Lytell, Dorothy Devore, Walter Heirs and Harry Myers.

Titles of Two First National Pictures Changed

Two forthcoming First National productions, "Here Y'Are Brother" and "Not Herbert," are to be henceforth known as "Three in Love" and "The Perfect Sap," according to an announcement made by Richard A. Rowland, general manager of First National. The box office point of view played a strong part in the change and the new titles are both originals. "The Perfect Sap," Ray Rockett's last production in the East, and the last picture to be made for First National at their Bronx studio, was directed by Howard Higgin. The featured players are Ben Lyon and Pauline Starke. It is said that the legitimate company now roadshowing "Not Herbert" will probably re-name the play "The Perfect Sap" to conform with the picture title. If this is done it will be the first instance of a dramatic hit experiencing a change of title because of a similar change of the screen version. Millard Webb has been shooting "Three in Love" for the past two weeks at Burbank. In the cast are Lewis Stone, Billie Dove, Lloyd Hughes, Arthur Stone and Arthur Hoyt.

New York Colony Manager Joins F. B. O.

Harry Gittleson, manager director of the Colony Theatre in New York, has been engaged by F. B. O. to devote his talents to practical exploitation and advertising in all press matter that goes to exhibitors. Each picture on the F. B. O. program is re-enforced with special street ballyhoos, lobby display matter and national tie-ups with commercial organizations and merchants. This matter or information is outlined in a clear and concise fashion so that all the exhibitor has to do is to follow the simple instructions given, for all ideas are previously considered and weighed from a practical point of view and all extraneous matter is eliminated.

Mr. Gittleson is now engaged on a cooperative national advertising campaign in connection with Fred Thomson's "A Regular Scout."

Douglas Gilmore New Male Lead for Famous Pictures

Paramount this week signed to a long term contract a new leading man in the person of Douglas Gilmore. It is probable that his first assignment will be opposite Bebe Daniels in "A Kiss in the Taxi," her forthcoming starring vehicle which starts next week under Clarence Badger's direction. In a few months Paramount has launched promising young players on careers as leading men. They are Charles Rogers, developed at the Paramount school, Richard Arlen, brought up from the inside ranks of the organization, and James Hall, drafted from musical comedy circles.

Fox Sales Head Off on Inspection Tour

JAMES R. GRAINGER, general manager of Fox Films, is off on what he call "an inspection tour" of the South to acquire first hand information of the service of the Fox exchanges.

The first stop on Mr. Grainger's pilgrimage will be with Herndon Edmond, manager of the exchange in Washington, D.C. From there he will go to Atlanta, Ga., to confer with Branch Manager George A. Allison, Jr., and thence on to New Orleans where B. L. Dudenhefer directs the distribution of Fox product. Mr. Grainger will also take in Dallas, Texas, Oklahoma City, Memphis and Charlotte. Upon his return at the home office he will arrange the details for the next convention.

Work Begun on McCoy's M-G-M Historical Western

Production was started last Tuesday at the West Coast studio of Metro-Goldwyn-Mayer on the second Tim McCoy starring Western. The new film is based on an original by Peter B. Kyne and has for its locale the period of the French and Indian Wars twenty -years before the Revolution. The story, as yet untitled, will be directed by W. S. Van Dyke, who also adapted it to the screen. Joan Crawford will appear opposite McCoy and Roy D'Arcy will carry on as the villain. Others in the stellar cast are Tom O'Brien, Louise Lorraine, Frank Currier, Edward Connelly, Lionel Belmore, William Walling, Jack Pratt, Ben Lewis and Chiefs Big Tree and Tom Whitehorse. Several score of Arapahoe Indians from the Wind River Reservation have arrived in Los Angeles under Chief Whitehorse to take part in the Western. The casting office and Director Van Dyke are puzzled over selecting a player to portray the role of Major George Washington.

Johnny Hines Preparing for "All Aboard" on Coast

Johnny Hines is to start camera work in about a week's time on "All Aboard," his next comedy for First National. The comedian is busily engaged in thinking up funny situations for the new comedy and is being aided in this work by a staff of gag men made up of Peter Milne, Del Henderson, Horace Woodmansee, George Amy and Charles Hines. The latter will direct the production which will be the twelfth comedy he has directed for his brother, Johnny. Matt Taylor, author of the current Hines' vehicle, "Stepping Along," is also responsible for "All Aboard." The nature of the story is being kept secret as it is claimed to be a decided novelty.

'Peaches' is coming

Warner Bros. Studios Active

Two "Winners," One Roadshow Film Complete; Two in Work, Four Ready

ADVICES received from Warner Bros. West Coast studios indicate intense activity on the part of the production forces, with two Winners and one roadshow attraction completed this week, two Winners now being filmed and four others ready for the cameras.

The finished Winners are "The Third Degree," Graham Baker's adaptation of the Charles Klein play in which Dolores Costello is starred under direction by Michael Curtiz, European director; the other Winner completed is "Finger Prints," an Arthur Somers Roche story in which Louise Fazenda heads the cast with John T. Murray appearing opposite. Lloyd Bacon directed from the scenario prepared by Graham Baker and Edward Clark.

"The Missing Link," a Syd Chaplin starring vehicle, is the latest roadshow attraction to come from the Warner studios. It is an original story fashioned especially for Chaplin by Darryl Francis Zanuck and Charles F. Reisner, who also directed. Ruth Hiatt is leading lady for this picture.

The two productions in work at the present time are "Wolf's Clothing" and "Don't Tell the Wife." Monte Blue and his director, Roy Del Ruth, have been shooting night scenes for "Wolf's Clothing" during the past week. This Winner is described as of the melodramatic thriller type of production. Arthur Somers Roche wrote the story and it was put into screen form by Darryl Francis Zanuck. Patsy Ruth Miller, John Miljan and Douglass Gerrardnare are in the cast.

"Don't Tell the Wife," another Winner, has been in production a week under Paul L. Stein's direction. Irene Rich is starred and Huntly Gordon has the leading male role. E. T. Lowe, Jr. wrote the screen play from Sardou's "Cyprienne" and Rex Taylor prepared the scenario.

Four more Winners are scheduled for immediate production. They are "Hills of Kentucky," a Rin-Tin-Tin starring vehicle which will be directed by Howard Bretherton; "White Flannels," which will be directed by Lloyd Bacon from a Graham Baker scenario; the cast for this has not been chosen as yet; "The Gay Old Bird" will have Louise Fazenda and John T. Murray in the leading roles and Herman Raymaker will direct; the last, "Bitter Apples," is an adaptation of a novel by Harold McGrath, in which Monte Blue will be starred. Harry Hoyt will direct.

First Nat'l Has Six in Work

Includes Colleen Moore, Sills, Langdon, Maynard and Anna Q. Nilsson Units

FOR the first time in the history of First National the company has six production units working on the lot at Burbank simultaneously. These units include Colleen Moore, Milton Sills, Harry Langdon, Ken Maynard, Anna Q. Nilsson and the unit comprising Lewis Stone, Billie Dove and Lloyd Hughes. General Manager Richard A. Rowland predicts that production peak will be reached in January.

Miss Moore's unit, which is working on "Orchids and Ermine," a John McCormick production, is the furthest advanced in filming and the picture is expected in the cutting room in about two weeks. Jack Mulhall has the male lead and Alfred A. Santell is directing.

Milton Sills has just commenced shooting on "The Runaway Enchantress" in which Mary Astor has the chief feminine leading role. The supporting cast is made up of Alva White, Larry Kent, and Hobart Bosworth.

Harry Langdon's latest comedy, "Long Pants," is well along in production and the company is working literally day and night. Langdon has five leading ladies in this picture including Alma Bennett, Betty Baker, Ann Christie, Priscilla Bonner and Babe London. Frank Capra is directing.

Ken Maynard is in the early production stage on "Somewhere South of Sonora" (tentative title). Kathleen Collins plays opposite the star and Tarzan, Maynard's horse, heads the supporting cast.

George Archainband is directing the Anna Q. Nilsson production, "Easy Pickings," a mystery melodrama. Kenneth Harlan heads the supporting cast which includes Charles Sellon, Philo McCullough, Jerry Miley, Brandon Hurst, Caroline Snowden and Zach Williams. Billy Bevan, from the two-reel comedy field, plays a boob detective.

"Three in Love" is the title of the picture co-featuring Lewis Stone, Billie Dove and Lloyd Hughes. Millard Webb is directing this Al Rockett production. Other pictures in work for First National outside the Burbank studio are Norma Talmadge's "Camille," Constance Talmadge's "Carlotta," Corinne Griffith's "Purple and Fine Linen" and "The Song of the Dragon," which Robert T. Kane is making in the East.

East, West Fox Studios Busy

Practically All Feature Production Units Active With Current Product

BOTH the East and West Coast Fox Film Studios are actively engaged in filming pictures on the current program and, in addition, the unit filming exteriors for "One Increasing Purpose" in England has finished its work there.

Allan Dwan is taking scenes for "The Music Master" at the New York studios. Raoul Walsh is well along in production on "The Monkey Talks" in which Olive Borden is starred with Jacques Lerner playing the role of the monkey. Buck Jones has just finished "The War Horse" under direction of Lambert Hillyer and is ready for work on "The Whispering Sage" with Scott Dunlap directing.

F. W. Murnau, German director who is making his first American production, is filming city sequences for "Sunrise" on a big set constructed at Fox Hills. Tom Mix has practically finished shooting "The Last Trail," a Zane Grey story, under direction of Lew Seiler. Continuity for "The Cowboy Feud," which Mix will make next, is now being prepared by John Stone from the story by Adela Rogers St. Johns. Frank Borzage has returned from Paris whither he went to study original locales for "7th Heaven." He is on his way to Hollywood where he will make the picturization of the Golden stage play.

Albert Ray is directing "Love Makes 'Em Wild," an adaptation of Florence Ryerson's story "Willy the Worm." Johnny Harron and Sally Phipps head the cast. R. William Neill is ready to start shooting on "Marriage," a picture version of the H. G. Wells novel in which Alma Rubens has the leading role. Production on "Is Zat So," the adaptation of the James Gleason comedy-drama, will be started in the near future, as will "Ankles Preferred" which J. G. Blystone will direct. Ben Stoloff is busy directing "A. W. O. L.," a World War comedy with Ted McNamara and Sammy Cohen featured.

Other productions scheduled for filming in the near future include "Cradle Snatchers," "The Public Idol," "The Secret Studio," "Rich But Honest" and "The Grand Flapper."

Roadshow "Ben-Hur" In Arizona and New Mexico

The Southwest Touring Company of "Ben-Hur," now playing one night stands in Southern California, is scheduled to roadshow the attraction through Arizona, where it will play in Yuma, Phoenix and Tucson, and New Mexico, where it will play in every town that contains a road show theatre. The company presents the spectacle exactly as it is shown at the Embassy in New York City. It carries a symphony orchestra and a baggage car containing the complete effects for the presentation.

Chadwick Pictures to Start "Driven from Home"

I. E. Chadwick, president of Chadwick Pictures corporation, who has been in Los Angeles for the past several months, will put off his return to the home office in New York until the completion of "Driven From Home," his company's fifth First Division production of the current season, which goes into production Monday of this week with James Young directing. "Driven From Home" will be released shortly after the first of the year.

First Nat'l Purchases More Screen Material

First National has closed contracts covering the purchase of the motion picture rights to a story by Juliet Wilbur Tompkins entitled "Once There Was a Princess," which appeared in serial form in The Saturday Evening Post. Another story purchased by First National is "Hairpins," a comedy of domestic problems that is scheduled for production in the near future.

Open Market Prevails Says Columbia Executive

TO refute the opinion sometimes expressed that equality of opportunity is stifled by monopolized distribution and that independent product is banned from key city theatres—Jack Cohn, vice-president of Columbia Pictures has issued a statement which reveals his stand of direct variance with this view.

"Good pictures know no year," says Mr. Cohn, "They come and go, and the exhibitor who is able to discern them cashes in on his judgment. It is no mystic quality that comes by inspiration. It is based on sound study of values."

Mr. Cohn went on to say that customer demand was a big factor and that "if a picture has 'the goods' and comes from a house that has been 'delivering the goods,' the question of whether it is an independent does not enter into consideration. 'Will it get the money?' is the only question asked."

Mr. Cohn further added that his statement is illustrated by the reception that Columbia product is receiving this season.

Bow, Ralston and Cooper in "Children of Divorce"

The principal roles in Frank Lloyd's new picture for Paramount, "Children of Divorce," have been assigned Clara Bow, Esther Ralston and Gary Cooper. Upon the completion of the Lloyd picture the players will reassume their top-feature rights as each of them is a star in his or her own right. Owen Johnson wrote the story of "Children of Divorce" and it will soon appear serially in one of the leading monthly magazines.

A. Cole Manager F.-P.-L. Kansas City Branch

Arthur Cole, who has been acting manager since the promotion of B. Blotcky to manager of District 11, is now permanent manager of the Paramount Kansas City branch, according to John D. Clark, in charge of Division 3.

"Bennie" Colleen Moore's Next Feature

COLLEEN MOORE'S next First National picture will be "Bennie," a story by A. H. Giebler, former newspaper man who has been writing scenarios and titles for several years. The star is at the present time about half way through "Orchids and Ermine" in which she is directed by Alfred Santell with Jack Mulhall portraying the male lead.

Choosing Location for Next Rex Feature

Rex, equine star of Pathe features, will soon take his fourth annual trip to begin work on another picture to follow his current success, "The Devil Horse." Location scouts have been sent to several sections of Arizona, Nevada, Utah, California and Colorado to find appropriate backgrounds for the picture, which will be directed, as have the previous three, by Fred Jackman. So far, the location at Moapa, Nev., Hal Roach's Big Horn ranch, seems to be the most favorable spot, but the choice of the Roach ranch will not materialize until all reports on the other localities are in and checked.

Mabel Normand is still working on her Hal Roach comedy as yet untitled, in which she works for the first time under the direction of Leo McCarey. Oliver Hardy is in the east. Charley Chase has completed his newspaper comedy for Hal Roach and is now enjoying a vacation of a week or two.

"Fireman Save My Child" Planned for W. Beery

Wallace Beery was assigned another comedy when B. P. Schulberg, Paramount associate producer, detailed John F. Goodrich to write an original story, "Fireman Save My Child," as a laugh producing vehicle for Beery. Mr. Goodrich wrote the screen adaptation of "The Rough Riders," the forthcoming Paramount special.

Beery is now enacting the role of Casey in "Casey at the Bat" under the direction of Monte Brice. Following this he will do the title role in "Louis the Fourteenth," to be produced for Paramount by James Cruze. He will then appear in "The Greatest Show on Earth" and the original Goodrich story.

Matt Taylor Joins F. P.-L. Scenario Staff

Matt Taylor, who is responsible for the story of "Stepping Along," Johnny Hines' latest picture for First National, and also the comedian's forthcoming feature length comedy, "All Aboard," has joined the staff of Famous Players-Lasky on the West Coast. He is collaborating with Tom Geraghty on the adaptation of the Ziegfeld musical comedy, "Louis the Fourteenth," for Wallace Beery.

Geo. Cooper and Bert Roach in M-G-M's "Red Pants"

George Cooper and Bert Roach will be the central characters in "Red Pants," a comedy of the doings of the French Foreign Legion and a sequel to "Tin Hats." The new story is an original by Edward Sedgwick, author and director of "Tin Hats," and Lew Lipton. Sedgwick will direct it as soon as he has finished "Slide, Kelly, Slide," upon which he is now working. Lipton is doing the adaptation of the story.

"Old Ironsides" Premiere at N. Y. Rivoli Dec. 6

ON Monday evening, December 6, the Rivoli Theatre in New York City will hold forth with the Paramount special, "Old Ironsides," on which James Cruze worked for more than a year. Curtis D. Wilbur, Secretary of the Navy, has announced his intention to be present at the premiere in company with two assistant secretaries and probably several other members of President Coolidge's cabinet. Famous Players-Lasky will donate the entire proceeds of the opening performance to the "Save Old Ironsides" fund at the request of the fund's national committee. In the foyer of the theatre during the intermission Secretary Wilbur will unveil an oil painting by Gordon Grant, distinguished marine artist, showing the U. S. Constitution before it suffered the ravages of time. Mr. Grant was commissioned by the "Save Old Ironsides" fund to do the painting. Tickets for the premiere are being distributed by Mrs. Preble Tucker, grand-daughter of Commander Tucker, who commandeered the Constitution during the encounters with the Tripoli pirates.

Tickets are available at $10.00 for the orchestra and $5.00 for the balcony with no tax charge through the courtesy of Internal Revenue Commissioner. Beginning Tuesday evening all subsequent performances will be $2.20 top with matinee prices at $1.10 top.

Lois Weber to Direct U. A.'s "Topsy and Eva"

Lois Weber, who enjoys the distinction of being the only woman director of photoplays, has been engaged by Joseph M. Schenck to direct the Duncan Sisters, Vivien and Rosette, in their screen version of "Topsy and Eva" for United Artists. Clarence Hennecke will assist Miss Weber as "gag" man. While the Pickford-Fairbanks studio is being enlarged, the Duncan Sisters will continue their vaudeville work on the Coast for several weeks, it is understood.

"Michael Strogoff" at Cohan, New York

"MICHAEL STROGOFF," produced by Cineroman in Europe and released in this country through Universal, will have its New York premiere at the George M. Cohan Theatre on Sunday, December fifth. It is an adaptation of the story by Jules Verne and stars Ivan Mouskine.

'Peaches' is coming

~ THE CHECK-UP ~

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Campus Flirt, The	—	—	13	8	81	6,702 Ft.
Cat's Pajamas	—	1	8	3	75	5,863 Ft.
Forlorn River	—	6	5	—	54	5,992 Ft.
Kid Boots	—	1	8	1	70	5,650 Ft.
Lady of the Harem	1	4	9	—	58	5,717 Ft.
Quarterback	—	—	7	6	84	7,114 Ft.
You'd Be Surprised	2	2	6	—	54	5,994 Ft.
FILM BOOKING OFFICES						
Adorable Deceiver, The	—	1	4	—	64	4,879 Ft.
Her Honor, the Governor	1	2	2	2	63	6,709 Ft.
Kosher Kitty Kelly	1	1	4	1	63	6,103 Ft.
One Minute to Play	—	—	8	6	89	7,713 Ft.
FIRST NATIONAL						
It Must Be Love	—	4	7	1	63	6,848 Ft.
Mismates	—	2	6	—	63	6,905 Ft.
Strong Man, The	—	1	4	1	70	6,882 Ft.
Syncopating Sue	—	2	3	—	58	6,770 Ft.
FOX						
Marriage License	—	1	5	—	65	7,168 Ft.
Midnight Kiss, The	—	2	3	—	58	5,025 Ft.
Womanpower	—	—	10	1	73	6,240 Ft.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
METRO-GOLDWYN-MAYER						
Boy Friend, The	3	1	9	—	56	5,584 Ft.
Gay Deceiver, The	2	3	4	—	49	6,624 Ft.
La Boheme	1	1	12	3	71	8,781 Ft.
Temptress, The	—	—	5	3	81	8,221 Ft.
Waning Sex, The	—	1	14	1	70	6,025 Ft.
PROD. DIST. CORP.						
Clinging Vine, The	—	2	4	—	60	6,400 Ft.
Gigolo	—	4	3	1	59	7,295 Ft.
Young April	—	—	5	—	70	6,858 Ft.
UNIVERSAL						
Marriage Clause, The	—	—	4	2	80	7,680 Ft.
Midnight Sun, The	—	4	6	2	65	8,767 Ft.
Old Soak, The	—	—	10	—	70	7,445 Ft.
Runaway Express, The	—	1	3	1	70	5,865 Ft.
Take It From Me	2	3	6	4	65	6,649 Ft.
Yellow Back, The	2	1	4	—	51	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	8	2	73	6,954 Ft.
My Official Wife	—	1	3	1	70	7,846 Ft.
Private Izzy Murphy	—	—	4	2	80	7,889 Ft.

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,...

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

Class of patronage... Theatre...

Population of Town... City..................................... State.....................

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

FEATURE ORGANIST at liberty. Only first run theatres considered. Prefer the West. Large organ essential, selected large library for feature and solo accompaniment. Ten years' experience playing the better theatres. Not an ex-piano player organist. Present position relieving concert orchestra. Will consider smaller cities if music is featured. Expect good salary. Can open engagement short notice. Offers confidential. Address Organist, Box 1,000, Motion Picture News, New York City.

MANAGER—Four years' experience, employed at present, can be at liberty January 1st. Prefers picture theatre in town of four thousand or larger. Highest references as to character and ability. Address Box 75, Motion Picture News, New York City.

AT LIBERTY—Theatre manager with seven years' experience. Live wire. Good hustler. Guarantee to get the business. Will go anywhere. Write or wire Guy B. Snow, Fulton, Ky.

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WANTED—To hear from free lance cameraman; give address, phone number and list of equipment. Address Box 60, Motion Picture News, New York City.

ORGANIST—Concert and feature. Held fine positions. References from each. House going non-union due to change. Experienced. Worth investigating. Address Box 35, Motion Picture News, New York City.

Equipment For Sale

FOR SALE—1,600 beautiful upholstered opera chairs. Fit for the finest theatre. Spring-cushioned backs and extra heavy spring-cushioned seats. Prices low for quick sale. C. G. Demel, 845 S. State St., Chicago.

3 x 10 CLOTH BANNERS $1.50. Larger sizes 5c square foot. Colorful, waterproof. Legible. Snappy service. Central Studios. Gayety Bldg., Kansas City.

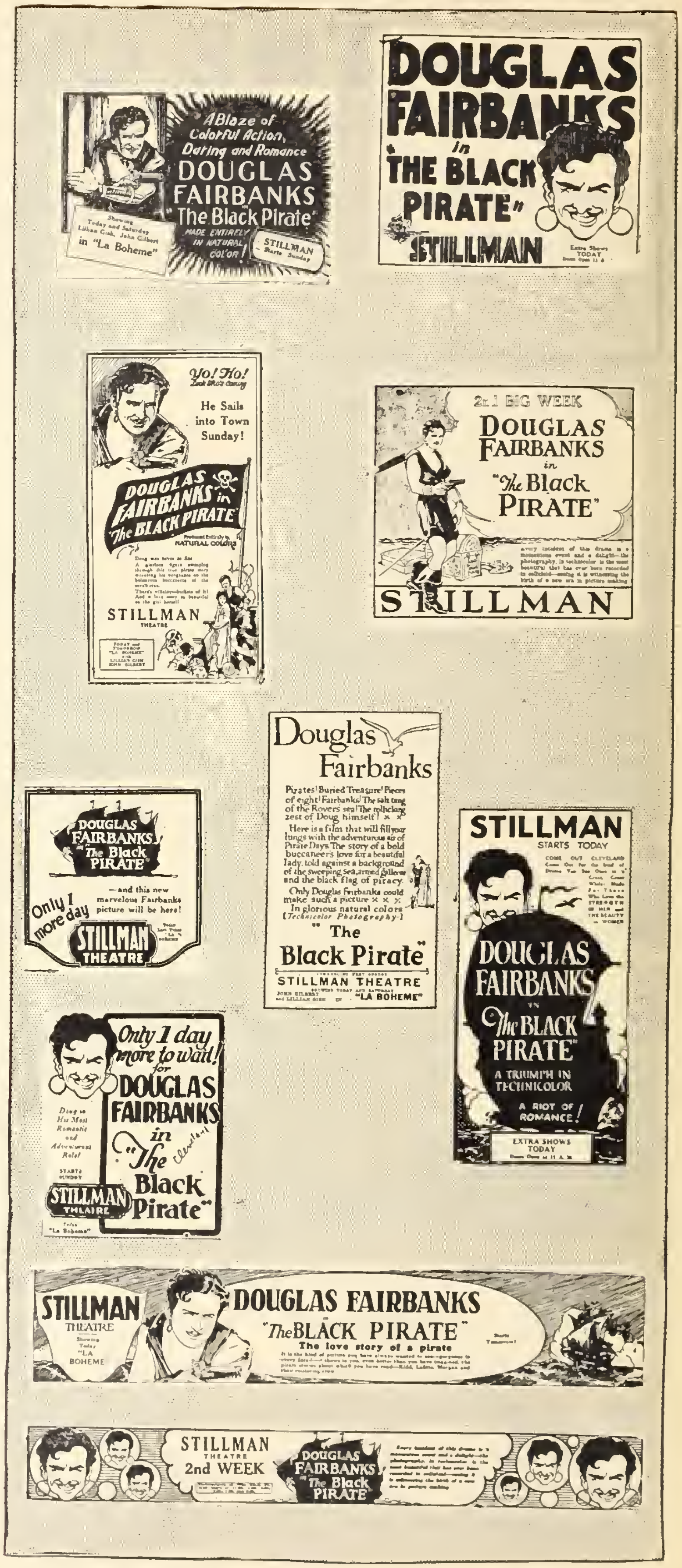
EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

FOR SALE — Lacking warehouse space compels rebuilt Wurlitzers, Seeburgs, Reproducos and Fotoplayer organs. No reasonable offer refused. Write immediately for full particulars. A. R., Motion Picture News, 845 S. Wabash Ave., Chicago, Ill.

FOR SALE: 300 opera chairs, two Powers machines, screen, wall fans, ticket machines, ticket chopper, etc. Will sell cheap. Address Box 830, Motion Picture News, New York City.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensares, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.



Reproductions of the displays which exploited the presentation of "The Black Pirate" (United Artists) at the Stillman Theatre in Cleveland. The two-weeks' engagement was backed with a powerful newspaper drive, which opened several days in advance of the premiere and was sustained throughout the run. The reproductions above show many adroit adaptations of the press book suggestions.

Short-Subjects and Serials

Sterns to Screen "Keeping Up With the Joneses"

"KEEPING UP WITH THE JONESES," the comic strip by Pop Momand, which has been published daily for 13 years and which appears in the New York "Telegram" and numerous other papers throughout the country, is to be converted into a series of high-grade two-reelers for the Stern Bros. program for 1927-28. The Sterns obtained the screen rights to the strip just before Abe Stern departed for Los Angeles, where he recently joined Julius Stern to plan the coming season's product. Dailies featuring the Momand strip include the Chicago "Daily News," the Boston "Globe," the Pittsburgh "Chronicle-Dispatch," the Cincinnati "Times-Star," the Washington "Star," the Dallas "Times-Herald," the Halifax "Chronicle" and the Los Angeles "Times." These dailies offer the Sterns wide-spread exploitation tie-ups all over the country.

Pathe Serial Unit Making "On Guard"

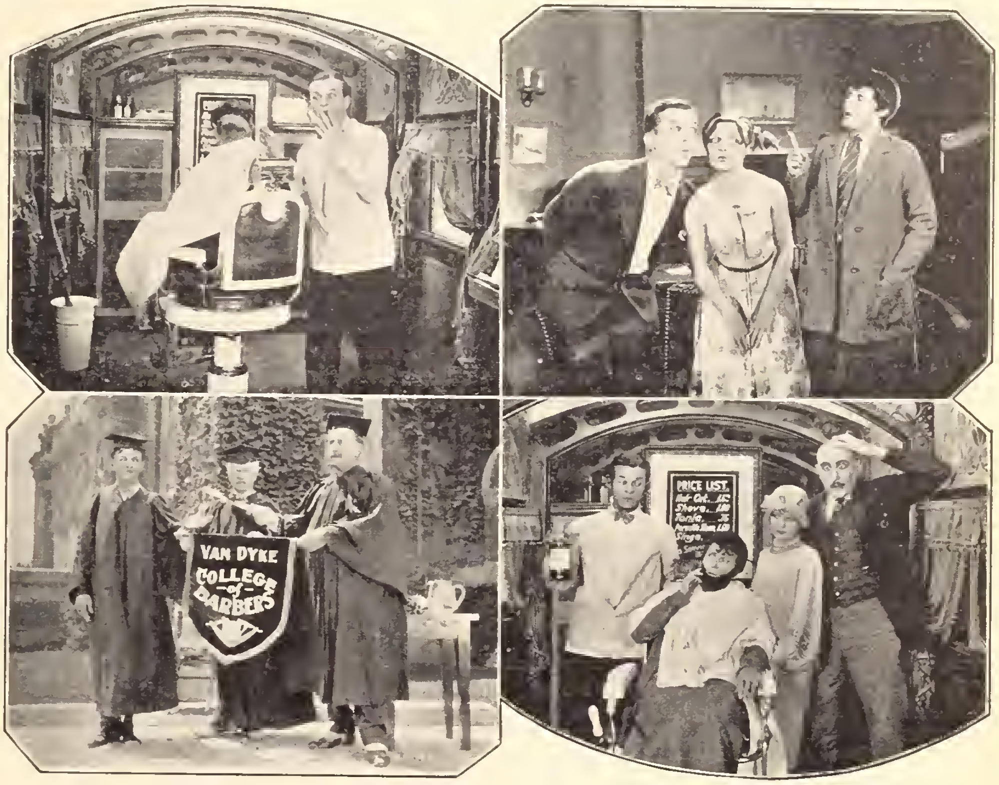
Upon its return from location at Fort Hoyle, Md., the Pathe serial unit making "On Guard" moved over to a Long Island studio where it is now busily engaged in filming exteriors. The new serial was written by Major Robert Glassburn and is being produced by Schuyler Grey Productions, Inc. Paul Fairfax Fuller did the continuity and the direction is in the charge of Arch Heath. In "On Guard" Cullen Landis is starred and supported by Muriel Kingston, as leading lady; Louise Du Pre, Walter P. Lewis, Charles Martin, Tom Blake, Edward Burns, Bob Semel, Gus De Weil, George Kelley and Jack Burdette.

Educational Will Distribute McCall Color Fashion News

On the last day of November, Educational will release the first of the 1927 issues of McCall Color Fashion News or two one-reel subjects presenting Hope Hampton arrayed in the latest creations of the internationally famous Parisian designers and all done in natural colors by the Kodachrome Process. The first of the two new McCall pictures is "Parisian Inspirations," and the second, for December release, "Paris Originations in Color." This is a continuation of the series inaugurated through Educational and this is the third year that these fashion subjects have been offered exhibitors.

Ann Cornwall Completes Her Second Comedy

Production work has been completed at the Christie studio on "Hold Still," the second of the Christie comedies starring Ann Cornwall. Jack Duffy also appears in this two-reeler.



Scenes from "Light Wines and Bearded Ladies," a Fox Films comedy release

Educat'l's "Laugh Month" Films

Approximately 22 Comedies and Other Short Features for This and Next Month

EDUCATIONAL announces its line-up of product for both December and January, which is "Laugh Month," will include about 22 comedy subjects and a number of other features including the twice-weekly issues of Kinograms.

Included in the list for January release is a Hamilton Comedy, "One Sunday Morning," starring Lloyd Hamilton; a Juvenile Comedy, "Funny Face," featuring "Big Boy"; a Lupino Lane Comedy, "Howdy Duke," starring Lupino Lane; "High Sea Blues," a Mermaid Comedy, featuring Al St. John; a Christie Comedy and probably a Jimmie Adams Comedy, besides several one-reel Cameo Comedies, and five animated cartoon comedies.

The third Tuxedo of the new series, "Close Shaves," for early December release, features Johnny Arthur. The cast includes Wallace Lupino, Helen Foster, Anita Garvin, Robert Graves, Estelle Bradley and George Davis.

The first Mermaid of the month will be "Much Mystery," featuring George Davis. Lloyd Hamilton appears in the role of an amateur sleuth in "Goose Flesh." Others in principal roles are Estelle Bradley, Fred Spencer, Al Thompson and Richard Carter. The comedy was directed by Norman Taurog.

"Have Courage," the latest Billy Dooley Comedy, includes Natalie Joyce, Eddie Baker, Yola D'Avril and Vernon Dent. William Watson is responsible for the direction. "Cool Off!", the second Christie Comedy, features Anne Cornwall. Supporting her are Jack Duffy, Bill Irving and Jimmie Harrison. It was directed by William Watson.

Two Cameos are scheduled for release during the month. Wallace Lupino takes the lead in "Sweet Baby," a comedy of mistaken identity, while Phil Dunham and Eileen Lopez have the principal roles in "Mister Chump." Two new Pat Sullivan animated cartoon comedies, "Felix the Cat Collars the Button" and "Felix the Cat in Zoo Logic," show the black cat in two new adventures.

Two new Life Cartoon Comedies, "Balloon Tired" and "Why Women Pay," feature High-Hat Harold, Mike and Myrtle. Outside of the comedy list there are many other features scheduled for December release. The second McCall Colour Fashion News Reel subject will be "Paris Originations in Colour." As in the initial subject of the new issues, Hope Hampton will appear as the central figure, modelling all of the gowns and coats.

The new Bruce Scenic Novelty subject is "Sunbeams"—"The Rainbow"—Moonlight." "Nic-Nax," the Curiosities release for the month, presents subjects ranging from a wild west blacksmith shop-beauty parlor in Montana to a suspension mono-rail in Germany.

Pathe's December 5 Releases

Second Mabel Normand Comedy Listed; Schedules Include Usual Features

THE Pathe short feature program for the week of December fifth is headed by the second Mabel Normand-Hal Roach comedy, "The Nickel Hopper"; also on the schedule is the third chapter of the Patheserial, "The House Without a Key," Pathe Review No. 49, "Hitting the Rails," an Aesop Fable, "Topics of the Day," No. 49, and issues Nos. 100 and 101 of Pathe News.

Theodore Von Eltz, Michael S. Visaroff, Jimmie Anderson and Margaret Seddon make up the supporting cast of the Mabel Normand comedy which was directed by F. Richard Jones. It tells the story of a girl who is forced to give dancing instruction at night in addition to working daytime in order to help the family exchequer. She winds up in a romance and a Rolls-Royce.

"The Missing Numeral" is the title of the third chapter of the Patheserial in which Allene Ray and Walter Miller are co-starred. Spencer Bennett directs from a scenario prepared by Frank Leon Smith of the Earl Derr Biggers' "Saturday Evening Post" story.

"Hitting the Rails" is the current release of the animated cartoon comedies of the Aesop Film Series. Pathe Review No. 49 contains: "Shanghai Glimpses": A graphic study of "the New York of the Orient"; "National Parks of America," A Pathecolor series of beautiful Yosemite National Park, our third national park in size; "The Reindeer Ranchers": The "cowboys of the Polar Circle," rounding up the reindeer for a journey to the grazing lands.

"Topics of the Day" No. 49 offers sprightly witticisms from the international press and Pathe News, issues Nos. 100 and 101, relate topical events of world happenings and interest.

Resume of Current News Weeklies

KINOGRAMS, No. 5241: Stockholm, Sweden, Antwerp and Brussels, Belgium—Princess Astrid is wed to Prince Leopold of Belgium; Washington, D. C.—Australia's gift to America, huge picture of U. S. Fleet at Sydney, received by President; Chicago—Windy City kids have a spectacular barber shop; Banning, Calif.—Dirt track drivers dash through dust in record-breaking races; Boston, Mass.—Cross country runners compete in big annual race; Danville, Ill.—Uncle Joe Cannon, with simple rites, is borne to his resting place.

KINOGRAMS, No. 5242: Gloucester, Mass.—Coast Guard amphibian planes aid patrol boats in deep-sea chase of booze boats; New Haven, Conn.—80,000 people crowd Yale Bowl and see the Blue win from Harvard in thrilling game; Paris, Brussels and London—Europe honors war dead in Armistice Day rites; Brussels, Belgium—Religious wedding of Princess Astrid and Prince Leopold follows civil ceremony at Stockholm; Toronto, Canada—Santa Claus and his pals put on unique parade as reminder that "Christmas is coming."

Comedy highlights in the Educational release, "Movieland"

PATHE NEWS NO. 95: Philadelphia, Pa.—Navy fliers hop off on first leg of flight to Canal Zone; Soochow, China—American and British sailors on sightseeing tour in China; Seattle, Wash.—Washington University oarsmen start training for next season; Provincetown, Mass.—Hurricane works havoc in Provincetown harbor; London, England—University of London students hold hilarious "rag"; Antwerp, Belgium—Belgians wildly welcome their future Queen; At Sea—*Columbia*, new champion of Gloucester fishing craft, takes cameraman on thrilling cruise to show her seaworthiness; Denver, Col.—Celebrate Armistice Day; New Haven, Conn.—Harvard harriers score most points in "Big Three" cross country run; Omaha, Neb.—Celebrate Armistice Day. Brainerd, Minn.—Open cement highway linking Brainerd with Twin Cities.

PATHE NEWS, NO. 96: New York City—Penn State harriers victors in 6-mile cross country run; Washington, D. C.—Famous Fall-Doheny oil conspiracy case opens; Paris, France—Solemn military pomp marks French Armistice Day observance; Washington, D. C.—new chief of Staff of U. S. Army takes up duties; Kansas City, Mo.—To investigate election campaign expenditures in home country; New York City—Noted Vienna surgeon returns to U. S.; New Haven, Conn.—Yale beats Harvard by score of 12 to ??; Los Angeles, Calif.—World's first motorcycle parachute-jumper plunges off 2000 foot cliff; Brussels, Belgium—Crown Prince Leopold weds Princess Astrid amid regal splendor; Cheyenne, Wyo.—"Airport Day" mobilizes war veterans to resurface flying field; Greenville, Miss.—Demonstrate cotton-picking machine; Baltimore, Md.—Goucher girls mix humor with hockey in annual frolic; Kansas City, Mo.—Blue ribbon cattle exhibited at the Royal Live Stock Show.

INTERNATIONAL NEWS NO. 94: Antwerp, Belgium—Belgium in frenzy of joy over royal romance; Spindletop, Tex.—Gusher afire threatens great oil field; Los Angeles, Cal.—Chariot racing revived with 1926 trimmings; Danville, Ill.—Thousands pay tribute to "Uncle Joe" Cannon; Poultryville, U.S.—Good news for holidays—turkeys are plentiful; Along New England Coast—First winter hurricane takes heavy toll; Van Nuys, Cal.—Action aplenty as curtain falls on Rodeo season; Edgewood Arsenal, Md.—Army tests nerves of peace-time soldiers in thrilling "gas attacks."

INTERNATIONAL NEWS, NO. 95: New York City—Heel-and-toe experts train for winter races; Columbia, Mo.—Great memorial exercises at $300,000 tower and stadium stir vast throng; Columbia, Ga.—Georgia couple happily married for seventy-five years; New York City—New beauty treatments for jungle giants; Brussels, Belgium—Gorgeous church wedding climax to royal romance; Corvallis, Ore.—Thirty-six loving mothers for this pair of twins; Toronto, Can.—Story-book folks join in season's first greetings to old Mr. Claus; Charleston, S.C.—Famous citadel celebrates joyous homecoming week; New London, Conn.—Coast Guard ready for war on Xmas rum runners; Gloucester, Mass.—New amphibian plane joins Coast Guard patrol to help seagoing bootleggers; Oyster Bay, N.Y.—Queen Marie cuts short her tour of America; Harper's Ferry, Va.—The Queen, just before her tour ended, visited noted battlefields of Civil War.

Harold Lloyd Re-Issue On Pathe's January List

"Captain Kidd's Kids," one of Harold Lloyd's two-reel Pathe comedies, will be revived by Pathe for screen showings in January. Bebe Daniels and "Snub" Pollard are the two assisting players in this release.

Opinions on Current Productions

"At the Beach"
(Bray-MacDougall Alley—Two Reels)
(Reviewed by Paul Thompson)

DESPITE the inclemency of the weather (this picture will be shown during the November and December blasts) or possibly for that very reason, the Bray Studio youngsters are transported to the beach to do their stuff. Lady Bountiful would be just inconsistent enough to do that sort of thing; well-meaning philanthropic ladies and gentlemen always do. Once the start has been made for the seashore justification is provided by the insane things the kids do. Not that the start was entirely without its share of trouble because the youngster whose mother had locked him out on the fire escape until her return looked as though he would be out of it. But a resourceful juvenile negro neighbor solved it by utilizing a clothes line from which the kid makes a perfect circus drop into the automobile in which the trip to the sea was to be made.

There things start—and continue. The finish comes when the youngster of the fire escape goes up in the air carried by a bunch of toy balloons. They have all the sense of direction of a plane or a dirigible and depost him on the same spot where his mother had placed him before she started her shopping expedition. The title should be borrowed from Shakespeare and called "all's well that ends well." Joe Rock directed and the same group of trouble and laughter-making youngsters, the MacDougall Alley Kids, are featured.

"Switching Sleepers"
(Universal-Bluebird—One Reel)

TO what lengths will confirmed poker players not go to indulge in their vice? That is the theme of this comedy. Arthur Lake agrees to take the place of his boss in the latter's bed and thus cover up the poker-player's absence. That would have been perfectly alright if Elsie Tarron's female cousins had not dropped in to spend the night and the necessity arises for the spare room being given over to them. That caused the discovery of the husband's duplicity and Arthur's arrest as a burglar while trying to get out of the second-story window. It put the poker party out of commission and did not help hubby's status at home. However, it was all patched up somehow and the long suffering Arthur is bailed out, probably vowing never again to attempt to help his boss out of any such predicament. Still the scenarist will unquestionably put him in an equally embarrassing position again, "The Blue Bird for Happiness" idea being for the spectators, not for the actors in these comedies.

Summerville directed the comedy, which will be released December 13, 1926.—PAUL THOMPSON.

"Snookums' Merry Christmas"
(Universal-Stern Bros.—Two Reels)
(Reviewed by Paul Thompson)

OBVIOUSLY the advice to the exhibitors of this country on the part of the Universal-Stern Brothers combination is do your Christmas picture shopping early. This latest of the George McManus cartoon inspired comedies is called a Christmas special and is released on December 22nd. It will be nothing if not timely then, as the spirit is entirely that of Yuletide. It is a curious combination of the Newlyweds and "Editha's Burglar." The family go Christmas shopping. Snookums, whether through herditary influence or not—deponent saith not—is a kleptomaniac. He takes unto himself a train of cars without the formality of paying for the same. Father makes two attempts to bring home a Christmas tree. The first is denuded going through the crowd. The second picks up from other shoppers various articles so that when it arrives at the Newlyweds' domicile it is already decorated. Enter the burglar. After him the pursuing policeman. Lest the baby's illusion be destroyed the burglar is made up as a Santa Claus and entertains the baby. In the foregoing we have the story of this Yuletide offering. Considering the release date it is timely and should score with children of all ages.

The Cast: Sunny McKeen, Ethlyne Clair, Sid Saylor and Charles King. Directed by Gus Meins. Released December 22, 1926.

"The Divorce Dodger"
(Pathe-Mack Sennett—Two Reels)
(Reviewed by Paul Thompson)

IT seemingly is a moot point whether the married man who philanders and is threatened with divorce is worse or better off than the man who, being engaged, is always about to have the engagement broken by a suspicious fiancee. To drive this point home, Mack Sennett employs several of his best-known players in this farce that sounds as though it were of the courts. Yet, for a matter of fact, it comes no nearer the bench than a divorce lawyer anxious to make his fees who is constantly snooping around like a Sherlock Holmes, trying to get the low-down on his fellow-man. By utilizing a conveniently fainting stenographer who has nothing to do with the case, but might justly be suspected by wife and fiancee, by having the latter disrobe in the husband's automobile while he was sending the garments to a cleaner's to have them dried; these things, you will admit, do make the two men look more guilty than they really were. However, in the end, they prove more or less satisfactory alibis and the divorce lawyer retires discomforted and defeated. My advice would be to keep in touch with the two families for sooner or later he will have a case or two on his hands.

Billy Bevan, Thelma Parr, and Vernon Dent play the principal roles under Del Lord's direction, and provide quite an amusing half-hour or less. It is rather ingenious and entertaining and doubtless will score with movie-patrons.

"Light Wines and Bearded Ladies"
(Farce-comedy played up in the clouds)
(Reviewed by Paul Thompson)

SOME amusingly original ideas have been used in this Fox-Imperial comedy. I assume obeisance should be made to Messrs. Henry Johnson and Benjamin, who seemingly are a sort of original story-scenario writers song and dance team, inasmuch as they are credited with the team work on both phases of the picture. More power to them in their mission of providing laughs for an all too solemn world.

A college devoted to graduating barbers with the senior class and the faculty wearing conventional mortar-boards is not such a bad beginning. Then to follow this up with a consistent inconsistency the barber, Gene Cameron, gets a shop on an aeroplane as his first field of labor. His first customer is a fruit dealer, J. Buckley Russell, also suitor for the hand of Sally Phipps, the girl in question. What Cameron does to his rival once the latter is seated in his barbar chair and, for that matter, to other succeeding customers, would undoubtedly be bad enough at best. Add to his natural nervousness a plane doing tail spins and nose dives and you feel that the villain is justified in chasing the hero out on the wings and causing his fall countless miles to the terrain beneath.

The foregoing will give some inkling of what the comedy has to offer. The cast numbers the following four important players: Sally Phipps, Gene Cameron, Crimmins (first name not listed) and J. Buckley Russell.

From Nautch Dancing to Steel
(Pathe—Review No. 48—One Reel)

DIVERSITY characterizes the Pathe Review release of November 28. It starts off with India's native dance, the Nautch, dating far back in the country's history. Several facts new to this reviewer, at least, are brought out. Different sections have their own version. Grace and a sequence in the movements rather than anything athletic are the things that characterize the Nautch. An attractive native girl dances (in this picture) to the music on exotic instruments provided by two natives.

"The Coast of Devonshire" shows the English fishing village of Clovelly in Pathecolor. These are excellent pictures and make you feel that you are seeing the setting for an E. Phillips Oppenheim English mystery story or an Arnold Bennett tale. Clinging to the side of a cliff probably as unchanged to-day as centuries ago the quaint little village epitomizes the average man's conception of a perfect retreat from this bustling worry-infested world.

"The Inside Story of Steel" is a good educational reel and should be, possibly is, used by all schools. It starts with the transportation of the ore from the mines and ends with some of the uses to which steel is put. Vivid shots of the Pittsburg blast furnaces and interesting illustrations of the difference between hard and soft steel—a difference little known to the average layman-play their part in this always interesting even though educational movie.—PAUL THOMPSON.

"The Hen Punchers of Piperock"
(Universal-Mustang—Two Reels)
(Reviewed by Paul Thompson)

EVERY sort of robbery, from henroosts to horses and stage coaches. And conspicuous in all these episodes are those contrasted figures Ben Corbett and Pee Wee Holmes. Both have lost their month's pay shooting craps. While they are trying to graft a meal two strangers cop their horses so they are moneyless, horse-less and meal-less. In this dire position they try to rob a hen-coop, but without success. Even when fortune seems to smile on them and they are about to eat some pie at the home of a fair friend the constable enters to interfere. But justice triumphs in the end. Ben and Pee Wee capture the stage-coach robber and rescue Susie, who is being forced at the point of a gun to feed him. Thus, at one fell stroke, they secure a monetary reward far greater than the money lost at craps and the food they have been seeking all through the two reels.

Vin Moore directed the picture, which is scheduled for release December 18.

"Yes Sir that's My Baby"
(Pathe-Novelty—One Reel)

THIS will score with all baby lovers, for the subjects are all of the tenderest possible age. Alvin V. Knechtel, of the Pathe Review camera staff, stars through his use of various camera devices, showing the same or other babies on the same film in innumerable different poses. One ingenious idea is in having a baby take moving pictures and then project these same pictures on the screen before a juvenile audience of one.—PAUL THOMPSON.

Mabel Normand Again a Cinderella

(Pathe-Hal Roach—Two Reels)

(Reviewed by Paul Thompson)

IT is more or less fitting that after "Raggedy-Rose," her vehicle for her return to the stage, Mabel Normand and her producer, Hal Roach, should follow this up with another Cinderella tale. This time it is in "The Nickle Hopper" as a dancing instructor who thus helps her hard-working mother to support a decidedly shiftless father and husband. Her nightly work is not enough, with the necessity tor dancing with every type of rough-neck that plays the cheap dance hall, but she must also put in her days helping mother with the house work and, for full measure and the modest monetary reward, take care of the neighbor's children when shopping expeditions occur. What little chance for happiness she might enjoy by entertaining possibly qualifying "boy friends" is killed through father's refusal to permit callers. She revolts once and is on the point of getting rid of father (the latter is one of the "everybody works but" type) but at her mother's intercession she relents and he stays.

Prince Charming comes into her life in the person of a rich boy with a penchant for slumming. Unwilling to confess the humble home she has the chauffeur drive them to a smart residence in a better section of town to be followed there by father on a bicycle. Then ensues a burglar chase when all three intruders are locked up. The finish is one of the most effective seen in a short subject for months. Dreaming of her marriage to the boy Mabel visualizes both of them falling down a cliff-side, her old fashioned crinoline skirts acting as a parachute with lover-hero clinging to her pantalette-encased legs to make a successful descent. It is an extremely ingenious and effective finale.

The picture reflects credit on Hal Roach, Mabel Normand, Director F. Richard Jones and the supporting cast, which includes Theodore von Eltz, Michael S. Visaroff, Jimmie Anderson and Margaret Seddon. It will help a lot, or should, to make successful Mabel Normand's come-back. Released December 5th, 1926.

"Hula Hula"—"Honolulu Nights"

(Educational - Bruce Scenics One Reel)

(Reviewed by Paul Thompson)

INASMUCH as other angles of both of these subjects have been reviewed before in previous issues there remains little to be said or added. These two particular issues are on the same high plane as those shots of the same subjects already shown. In the dances emphasis is placed on the fact that there are many variations of the hula hula danced in distinctive ways and with different accompanying instruments. To the layman it may come as a surprise to learn that it is even danced sitting down with the arms rather than with the hips and the torso.

Honolulu as a setting for effective scenic shots is taken full advantage of by Bruce. With the tropical foliage and wonderful moonlight effects it surely must be the delight of a camera operator with a scintilla of imagination or poetry in his make-up. If anything could inspire the spectator with a desire to travel, these pictures certainly do. Rarely are such beautiful effects reproduced by the camera for the screen.

"On the Front Page"

(Pathe-Hal Roach—Two Reels)

(Reviewed by Paul Thompson)

LILLIAN RICH is starred in this comedy although the real work done by Stan Laurel and Tyler Brook of her supporting company would seem to entitle them to the stellar honors. By work I mean not necessarily so much excellence of acting as physical effort put forth. Stan is the butler to a wealthy newspaper proprietor, Tyler his son. The latter has been more or less of a flop as a reporter on his father's paper. He determines to furnish his father with a scoop, however, on the notorious countess Lillian Rich plays. As first aid he utilizes the protesting Laurel. The butler, dressed in the old man's dinner clothes, is supposed to be vamped by the leading lady, while Tyler pulls a flashlight and a police raid. All-right except he doesn't get the picture and the police do get—his own father's clothes torn from the butler's back by mild mannered Bull Montana at the flight of the two conspirators. Net results; a front-page story in the rival paper about Tyler's father just escaping a raid on the countess' apartment. As Milton Gross would phrase it, "Nize business."

Not a bad idea for what could be an extremely amusing farce-comedy, but its possibilities are hardly realized. Strenuous work by capable players somewhat wasted.

James Parrott directed. Released November 28.

"The Mona Lisa"

(Educational - Romance-Technicolor—Two Reels)

(Reviewed by Paul Thompson)

FOURTH in the series of famous paintings produced by Romance Productions and photographed with the Technicolor Process, this purports to tell the origin of the world-famous Mona Lisa or, to give it the full title, Leonardo Da Vinci's "La Giaconda," now hanging in the Louvre in Paris. Incidentally last Sunday's papers carried a cable story questioning the authenticity of the painting in the capital of France maintaining that the original was never returned after the sensational theft of a few years ago, but that hardly concerns us. Da Vinci *did* paint the lady and Romance attempts to supply an explanation of why and the reason for the cryptic smile that has puzzled for years. Their explanation is as good as any other.

What we are concerned with is the picture. It is an entertaining if simple tale of desertion by a blackguard who marries for money, tires of his bargain and returns to try to persuade the lady, now married, supposedly happily, to elope with him. She agrees, but her place is taken by her niece, although the elopement is blocked with the connivance of his wife. The man doesn't know whether Mona Lisa was a party to the ruse or whether she also was prevented from carrying out the plot. Her enigmatic smile when she is questioned results in the picture's perpetual query. The famous Italian painter just happens to be her husband's guest at the time and decides she should be painted.

As usual beautiful color effects are obtained, the Italian background, both of exteriors and interiors, lending itself admirably to this. No great demands, logically, are made on the histrionic ability of the players, but they are satisfactory. "Mona Lisa" belongs, by every rule of the game, in this series of famous paintings and will make as great a hit as its predecessors.

The cast: Hedda Hopper, Crauford Kent, Thomas Mills, Marjorie O'Neill, Frank Austin, Jack Fowler, Esther Rhoades. Written and directed by Arthur Maude.

"Felix Busts a Bubble"

(Educational-Cartoon—One Reel)

PAT SULLIVAN has done one of the most amusing of his recent releases in this tale of a cat balking his mistress' movie ambitions. And all because he realizes that if she succeeds in her ambition he will be neglected and not get his quota of cream. So his task of disillusionment is not entirely a labor of love, but rather one of self-interest.

The amusing phases start at the beginning, when Felix, lacking the money for a ticket to Hollywood, persuades a mule to kick him on his way. At the studio with its constantly arriving army of the movie-ambitious Felix spoils the screen tests by using a lens that makes the resultant pictures distorted, and—in fairness to the girl—do an injustice to her. The inevitable result, of course, is that she doesn't get the job. This release is characterized by originality and cleverness and is bound to score.—PAUL THOMPSON.

"Sweetheart Daze"

(Universal-Bluebird—One Reel)

YOU certainly must hand it to these movie heroes; nothing can discourage them in their pursuit of the partcular lady-fair who is playing opposite to them and whose affections they must and do capture before the reels have been unwound. So with this Bluebird comedy directed by Ray Belasco, Neely Edwards gets the peach, in this case, Consuello Dawn, by pretending to be a detective and risking his life to thwart a burglary. It is not that he is interested in crime per se but that he may be near his beloved. Neely's troubles are augmented because when he goes to the house under the mother's impression that he is a member of the police force (he has just been thrown out of the station-house when she picks him up, so her deduction is quite movie-sound, you see) he has no badge and the burglar has. Then the real detective arrives also with a badge, but it is Edwards who really outwits both and saves the jewels. Clever race, these movie heroes. But anyway it is good fooling and will amuse the Edwards following, which I believe is considerable, and other fans. —PAUL THOMPSON.

From Chinese to Reindeers

(Pathe Review No. 49—One Reel)

FOR the Pathe program of December 5th the review that is included covers much ground. First we are shown some unusual shots of "Shanghai," the New York of the Orient. These show the swarming population, the customs under British control, traffic, children, the rice farms which fringe the city and the Imperial Park with its royal marble barge, the whim of a long-since departed emperor.

"The National Parks of America" represents a Pathe color feature. Beautiful shots of Yosemite, its falls, big trees, canyons, amazing foliage and rock formations brought out most effectively in color cannot fail to hold the spectator's interest.

"The Reindeer Ranchers" shows how the flocks or herds are driven to new pastures when the break-up of winter permits. Instead of coming south they go north to satisfy their winter-long hunger. Even beneath the snow's surface they can sense the existence of herbiage and root it out. It illustrates most eloquently the struggle for existence that goes on forever in that northern zone.—PAUL THOMPSON.

"On With the Dance"

(Castle—One Reel)

THE unending fascination of the native dances in all parts of the world has been well caught in this entertaining and snappy subject. We felt the absence of music very much in the projection room, for the reel offers the clever orchestra leader a splendid chance to "do his stuff." Spanish dances, the Apache dance, the hula, and a variety of others are offered. The reel gets to the point quickly and tells the story without wasted footage. The dance scenes have been well staged and the general assembly of the reel is okeh. This should be suitable most anywhere, and will help to liven up the program.—L. C. MOEN.

"See America First"

(Castle—One Reel)

ANOTHER of the unusually interesting novelty shorts being produced by Castle Films is presented here, being in effect a brief trip across America, from New York to California. Starting at the Statue of Liberty, the cameraman goes to Niagara Falls, where some remarkable shots are recorded, and thence across the country to the various national parks and beauty spots. Many of the scenic shots are lovely in the extreme, and one of the most attractive features of the reel is the large amount of ground covered in small footage. This economy permits of wide variety in the locations covered, and the reel is an excellent boost for the idea expressed in the title.—L. C. MOEN.

God Gave Me Twenty Cents

Starts Strong But Peters Out

(Reviewed by Laurence Reid)

HERE is a picture which started out as if it would unfold a corking story of adventure and romance, but before it fairly gets under way it appears to sag and lose its substance. An adaptation of a clever story—it fails to continue its charm so noticeable between the covers of a magazine.

The title is provocative enough and surely invites curiosity. And there is nothing the matter with the cast, the backgrounds and atmosphere. But once the spectator gives it his attention he will discover that it falters by the wayside—just at that moment when it should click. In other words the sailor boy goes unaccompanied on his flight across the seas. It is planned that a girl of easy virtue will accompany him. But she gets compromised by the law and bobs up as very much forsaken. Meanwhile the youth's true loving sweetheart pines a good deal before he returns to measure out the happiness which follows a trusting bride to the altar.

The picture is best with its sailor haunts, thus emphasizing the atmosphere. And Lois Moran and Jack Mulhall extract everything possible from their characterizations. It looks to us as if fear of censorship rose to compel the director to take things easy.

The Cast: Lois Moran, Jack Mulhall, William Collier, Jr., Lya de Putti, Rosa Rosanova, Claude Brooke. Director, Herbert Brenon.

THEME: Adventure romance of a girl who trusts a sailor enough to marry him, only to lose him when he becomes restless. After many misgivings on her part they are reconciled.

PRODUCTION HIGHLIGHTS: The meeting of the sailor and the girl. The carnival incident. The scene when sailor is taunted to take other woman with him. The climax. The acting. The atmosphere.

EXPLOITATION ANGLES: Play up title and feature principals. Use sailor chanties for musical numbers, etc. Play up the director who fashioned "Beau Geste."

DRAWING POWER: Suitable for average audiences. O. K. for downtown and neighborhood houses.

Produced and distributed by Famous Players.
Length, seven reels. Released November, 1926.

Scenes from "Michael Strogoff" the Universal release produced in Europe

Highlights from the Fox Films special production "What Price Glory," which had its world premiere this week in New York

The Blonde Saint

Romantic Picture Is There With the Appeal

(Reviewed by Laurence Reid)

THERE'S a large dash of romance which furnishes the motivation for this picture, sponsored by Sam Rork. It is crammed full of action—is this adaptation of Stephen French Whitman's story, "The Isle of Life." And that is not all. It boasts of as eloquent an array of beautiful scenes as has popped up in some time. The Italian background is made highly suggestive—and against these appealing vistas.

Marion Fairfax has constructed an interesting film of a girl kidnapped, carried to sea and thrust upon the coast of Sicily. She has snubbed the novelist hero while aboard ship. And he becomes unusually original and adventurous by calmly tossing her over the rail and jumping in after her. A passing craft picks them up and takes them to the Isle of Life off Sicily's coast. What follows is a line of melodramatic action having to do with a vendetta.

It is a lively picture—and acted right up to the handle by Lewis Stone, Doris Kenyon and Ann Rork. The latter is developing rapidly as an actress and stardom looms up for her in the offing.

The Cast: Lewis Stone, Doris Kenyon, Ann Rork, Gilbert Roland, Cesare Gravina, Malcolm Denny, Albert Conti, Lillian Langdon, Leo White. Director, Svend Gade.

THEME: Romantic melodrama of adventurous novelist who compels girl to go with him by tossing her from ship and then rescuing her.

PRODUCTION HIGHLIGHTS: The beautiful exteriors. The Sicilian atmosphere. The scene aboard ship and when girl is tossed overboard. The rescue. The vendetta scenes.

EXPLOITATION ANGLES: Might capitalize source of picture and the author's name. Play up producer as sponsor of "Ponjola." Play up cast calling attention to charms of Doris Kenyon and Ann Rork. Stage atmospheric prologue.

DRAWING POWER: Sure to please them in all types of houses. Principals have following. Title should draw.

Produced by Sam Rork. Distributed by First National.
Length, six reels. Released November, 1926.

"What Price Glory?"

Fine War Picture, Spectacular and Thrilling

(Reviewed by Laurence Reid)

THE long-awaited film version of that he-man play, "What Price Glory?" can be recorded as Fox's greatest triumph—and one of **the** pictures of the year. With the limitations of the stage swept aside—with Raoul Walsh setting his camera to record the hates, passions, laughs of war, it surely and easily takes on such broad dimensions as to place it among the elect. None of the vitality is lost in the transference. It has been argued that the stage play would lose its spark minus the hot profane dialogue—that the vivid calibre would not be retained. Such is not the fact. There is a healthy man language employed—and the cuss words are not missed.

The film adheres to the original in all its essential details—and improves upon it in the scope of its war scenes— and the flavor of its atmosphere. It's a fine treatment. The story builds with ever-increasing interest, furnishing excitment, thrills and laughter on the way. Victor McLaglen as the hard-boiled Captain Flagg gives a lusty performance—and earns a place among the best acting contributions of the year. Dolores Del Rio as the girl who loved the two principal "leather-necks" with equal fervor is captivating in her role—and Edmund Lowe is vigorous enough as the sergeant. It's a big picture—a full-grown, robust picture, one that's a delight to the eye, the heart and the pulse.

The Cast: Victor McLaglen, Edmund Lowe, Dolores Del Rio, William V. Mong, Phyllis Haver, Leslie Fenton, Barry Norton, Sammy Cohen, Ted McNamara, August Tollaire. Director, Raoul Walsh.

THEME: Drama of U. S. marines in the late war—with plot revolving around a feud between a captain and a top sergeant.

EXPLOITATION ANGLES: Go the limit. Exploit authors, cast, etc.

PRODUCTION HIGHLIGHTS: The fine acting by McLaglen. The comedy bits by Messrs. Cohen and McNamara. The war shots. The episode in dug-out.

DRAWING POWER: O. K. for any house. Should turn 'em away.

Produced and distributed by Fox.
Length, twelve reels. To be roadshowed.

"The Blonde Saint" is a current First National release. These scenes were taken from the picture

Scenes from the Paramount production, "God Gave Me Twenty Cents"

Michael Strogoff

Jules Verne's Romance Becomes Glittering Drama

(Reviewed by L. C. Moen)

THE influence of American films is evident in many of the scenes of "Michael Strogoff," which ranks high as melodramatic spectacle. It contains sequences which for barbaric beauty and sweep are a triumph of picture making. The Tartar episodes, the entertainment at the encampment of the Khan, done in color, the suggestion of the brutally colorful life of this oriental people, all are magnificent. These and the superb riding in the battle scenes, are the outstanding features of the film.

For the story itself we might wish a little more logic and continuity. The hero might have been given a bit more valid motive for his long trip—a more important message to carry—which would have been only a matter of titles and inserts. We feel that his arduous struggle was a bit futile.

The general production values and audience interest rank high. An excellent cast has been assembled. Moskine (or Mosjoukine) is a striking figure as the hero. Mme. Kovanko, now in this country, is a gracious heroine, and Mme. Brindeau contributes a sympathetic performance as the hero's mother. Tina De Yzarduy is an intriguing villainess, while Chakatouny as Ogareff, the heavy, and Defas as the Grand Khan, are all that could be desired.

The Cast: Ivan Moskine, Nathalie Kovanko, Chakatouny, Mme. Brindeau, Mme. De Yzarduy, Defas, K. Kvanine, Prince N. Kougoucheff, E. Gaidaroff. Directed by V. Tourjansky. Based on the novel by Jules Verne.

THEME: Struggle of czar's courier to carry message to Irkutsk against great obstacles.

PRODUCTION HIGHLIGHTS: Excellent types in cast. Battle and riding scenes. Tartar atmosphere. Camp of Grand Khan. Grand ball at czar's court.

EXPLOITATION ANGLES: Author and novel. Spectacular and melodramatic features of production. Color.

DRAWING POWER: Needs advertising because of foreign names in cast, but should be well worth it.

Universal Film de France production distributed by Universal.
Length, 9,315 feet. Released January 2, 1927.

Red Hot Leather

Hoxie Rides to Win and Succeeds

(Reviewed by Paul Thompson)

BLUE STREAK WESTERN is the right designation for this Universal picture, for thrice does the hero heat his saddle leather, once to stop a runaway, supposedly by the heroine, and twice thereafter in a rodeo. In the latter contests he is under the necessity of winning two events, the bucking broncho class and the relay, to acquire the all too-necessary ten thousand dollars in prizes that the family ranch may be saved from the villain. I hardly need re-assure my readers that he does win and that not only is the family homestead saved with its oil deposits, known hitherto only to the villain and his son, but his seemingly dying father is brought back to life and the use of his paralyzed limbs restored. Not such a bad afternoon's work when you take into consideration that Jack was being double-crossed at every stage of the game.

It is more or less juvenile melodrama making not very exacting demands on the histrionic ability of star or supporting company. On the other hand it is a straight forward tale with hard-riding featured and an at-all-times convincing setting. The rodeo climax is decidedly effective and while you are never in any doubt as to the arrival on time and the successful participation of the hero in the contests, whose winning is so essential to the happiness of everyone except the villain and his son, yet there is built up a rather clever suspense. The star in his unaffected simplicity is good and his support decidedly adequate.

The Cast: Jack Hoxie (star), Ena Gregory, William Malen, Tom Shirley, William H. Turner, George French, Billy Engle, Jim Corey, Les Sailor. Director, Al Rogell. He also wrote the story and, with Harrison Jacobs, the scenario.

THEME: Saving family ranch by winning rodeo contest's prize money.

PRODUCTION HIGHLIGHTS: The rodeo setting and events.

EXPLOITATION ANGLES: Horsemanship of hero and others. Simple but compelling story of west.

DRAWING POWER: Good.

Produced and distributed by Universal.
Length, 4,555 feet. Released October 17, 1926.

Scenes from the Preferred picture, "His New York Wife"

Scenes from "War Paint," the first of the Metro-Goldwyn-Mayer Westerns which feature a new star and has plenty of Indian atmosphere

Upstage

Uneven Plot, but Color and Acting Put it Over

(Reviewed by Laurence Reid)

HERE is a peep behind the footlights—with the vaudeville stage as a background. It registers its best points in its color and acting for Monta Bell has missed considerable of its detail in piecing it together. Somehow it doesn't ring very convincing in its characterization. It appears difficult to accept the heroine as intelligent as she is painted.

Norma Shearer is cast as a small-town girl, a college graduate who occasionally is drawn as lacking any gray matter. The uneven manner of making the figure convincing tends to rob it of considerable appeal. She strikes out on her own and through the generosity of a young hoofer is engaged for a dancing act. And so success goes to her head. She eventually turns from the youth to cast her fortune with a chap who has had better publicity.

The picture develops a typical vaudeville angle in fashioning its climax. Mr. Bell is excellent with his stage shots, but somehow he gives one the impression of not taking the story very seriously. He is best with the reactions of the vaudevillians. Miss Shearer is good, but Oscar Shaw steals the honors.

The Cast: Norma Shearer, Oscar Shaw, Tenen Holtz, Gwen Lee, Dorothy Phillips, J. Frank Glendon, Ward Crane, Charles Meakin. Director, Monta Bell.

THEME: Romantic drama of small-town girl who comes to New York and gets a job as dancing partner of hoofer in vaudeville act. After various experiences, she finds romance and happiness.

PRODUCTION HIGHLIGHTS: The atmosphere. The glimpses of life back-stage. The vaudeville acts, etc. The climax.

EXPLOITATION ANGLES: Play up the title and exploit as interesting picture of life on the vaudeville stage. Play up star and Oscar Shaw. Stage prologue in harmony with stage dancing, etc.

DRAWING POWER: Title and popularity of star will draw the crowds. O. K. for all houses.

Produced and distributed by Metro-Goldwyn-Mayer
Length, seven reels. Released November, 1926.

War Paint

The Golden West—the West That Was

(Reviewed by Raymond Ganly)

AS that gigantic territory of the West with its history of transition, which became for the white man a land of possibilities and for the red a land of memories, holds for a great many a romantic glamour, this production is to be commended in that it presents the Indian as he really was with his problem of saving the little land that was left him and his continual struggle with the troops of the Great White Father. The tale that Peter B. Kyne has fashioned for this—the introductory vehicle of Colonel Tim McCoy to fans Western and incidentally the first Western to reach the screen under the Metro-Goldwyn-Mayer banner—is not of the calibre that one would expect from such an author of high repute. It has action enough, but it is massed action and not the individual display of heroics that was looked for in McCoy. But, nevertheless, McCoy can readily be said to have stormed the heights where sit complacently Messrs. Thomson, Jones and Maynard and is now a name to be reckoned with in the galaxy of Western stars.

The story, briefly, concerns the attempts of Iron Eyes, a troublesome Arapahoe chieftain, to stir up discontent among his people against the troops and how Lieutenant Marshall, at the cost of incurring his major's displeasure, nonpluses the renegade chieftain and saves his garrison from extermination.

The Cast: Tim McCoy, Pauline Starke, Charles French, Chief Yowlache, Chief White Horse, Karl Dane. Director, W. S. Van Dyke.

THEME: The troublesome days in the early eighties between Indians and U. S. Army and the saving of a garrison by a young lieutenant who is at odds with his superior officer.

PRODUCTION HIGHLIGHTS: The knife duel. The defense of the garrison and the introduction of Karl Dane alive and well after he had played dead.

EXPLOITATION ANGLES: The Indian atmosphere and the fact that a new star makes his bow on the Western horizon.

DRAWING POWER: Extra good.

Length, 5,032 feet. Released September, 1926.

A peep into the doings of vaudeville folk is enjoyed in the Metro-Goldwyn-Mayer film, "Upstage"

Action stills of "Red Hot Leather," a Universal production of the Western variety

His New York Wife

Pleasant, Light Treatment of Little Girl in Big City Story

(Reviewed by Thomas C. Kennedy)

THERE is movement and some humor in this comedy-drama treatment of the story about a little girl from the country seeking a career—this time it's as a playwright—in the big city of New York.

Alice Day steps confidently from the two-reel comedies into her leading part in "His New York Wife," and proves her selection a wise one by playing the role with a simplicity which makes Lila ever a figure trembling in the balance between the downright pathetic and the outright funny, according as she seems alternately a winsome innocent and a likeable dumbbell. Theodore Von Eltz is the handsome lawyer who meets Lila on the train, falls in love with her and then finds her established in the apartment he visits to see the adventuress who has married the son of a wealthy client. The lawyer is discovered in the apartment with Lila and he hasn't his pants on—all very innocent as it is revealed in the picture, for the pants got torn in a fight protecting Lila and she is stitching them when the detectives hired to "get something on" Mrs. Jimmy Duval burst into the room. It's all explained satisfactorily in the end, however, and Lila and Phillip seem to be getting along famously when the cameraman fades out on them.

The Cast: Alice Day, Theodore Von Eltz, Ethel Clayton, Edith Yorke, Fontain La Rue, Charles Cruze. Director, Albert Kelley. Author, Leon Abrams.

THEME: A little girl from the country goes to New York to make a career as a playwright but changes her course to accept a career as the wife of a handsome young lawyer.

PRODUCTION HIGHLIGHTS: Brisk action, with rapid change of scene. Likeable characters.

EXPLOITATION ANGLES: Good title to sell with trick heralds, teaser ads and street stunts. Feature as entertaining blend of dramatic situations and humorous twists.

DRAWING POWER: Has generally pleasant and wholesome tone and should succeed in neighborhood and downtown program houses.

Produced and distributed by Preferred Pictures.
Length, 5,294 feet. Released November, 1926.

Regional News from Correspondents

New England

A SALES convention featured the work of the New England Film Board at its meeting Monday. For the affair, luncheon was served at the Hotel Arlington to all of the exchange managers and sales forces, with covers laid for upwards of a hundred. Following the luncheon, Henry Scully, President of the Film Board, called the meeting to order and John Scully, Branch Manager of Educational; M. E. Morey, of the American Feature Film Co., and Thomas Spry, Manager of First National, were introduced. John Scully, as chairman of the credit committee of the board, outlined to the salesmen the work which this committee is endeavoring to accomplish and told how it could be put across with the co-operation of the salesmen. Mr. Morey, as chairman of the Arbitration Committee, outlined the work of that group and Mr. Spry spoke on the subject of loyalty. So successful was the meeting that others will probably follow along similar educational lines.

Following the dinner of the Bookers Association at Rainbow Gardens, Walpole, they were guests of Miss Caroline Jones at her home in Newton, where an informal program was provided with many of the talented members of the association participating.

Walter Eldridge is the purchaser of the Town Hall, Conway, Mass., buying from W. H. Noonan. The same policy will be continued.

The Beachmont Theatre, Winthrop, Mass., which closed a fortnight ago, has been taken over by the Ocean Amusement Company, of which M. Gruber is president and D. Schoolman is treasurer. After renovation, the theatre opened Saturday with a policy of pictures only. It was formerly operated by R. Vovitch.

Providence Theatrical Corp., Providence, R.I., has incorporated with 1,000 shares no par value stock. Hayward T. Parsons, Watson Smith and W. H. Hoffman, all of Providence, are the incorporators.

C. L. DeVizia, of the sales staff of Educational, has returned from a two weeks' business trip in Northern Maine.

F. C. Quimby, assistant sales manager for Fox, has been in Boston for two weeks on business in connection with the Boston exchange.

Lou Levin, manager in charge of accessories of the Fox Exchanges, spent two days in Boston during the week on business with the Boston Exchange.

M. J. Daley, of the New York office of Fox, who has been doing special sales work in Maine for the past two weeks, has returned to the home office.

William Wall of Wall's Theatre, Wareham, Mass., visited Film Row during the week to show his new Buick sedan to admiring friends.

Paul Deming, of the Strand Theatre, Hillsboro, N.H., was a visitor to Boston during the week.

Sam Moscow, sales manager for Independent Films, Inc., of Boston, is on a two weeks' business trip through Connecticut.

The Supreme Theatre, at Jamaica Plain, Mass., has been undergoing extensive improvements without interruption to the regular programs. When completed, the seating capacity will have been increased by sixty seats.

Miss Sarah Laurie, bookkeeper of the Independent Films, Inc., spent the week-end at Mountain View, Ossipee, N.H.

William Reeves, of the Strand Theatre, Portland, Me., was a guest in Film Row during the week, making bookings for the mid-winter season.

Myer Feltman and William Levenson, who went to Florida with the Decker Film Transfer outfit early in the summer, have returned to Boston, ready for a real old-fashioned winter. They are back at their old places with the Decker concern. Their experiences in the hurricane would fill a book.

George Hammond and Albert Jeffries, formerly of the Independent Films, Inc., have joined the sales forces of Tiffany Productions at the Boston offices.

William Harry Gardner has been appointed booker at Film Booking Office. He was formerly with Metro-Goldwyn-Mayer.

Arthur L. Ward of the Casino Theatre, Central Falls, R.I., was a visitor to Film Row during the week.

B. P. Rogers has been appointed feature manager for Pathe in New England. He was formerly with Associated Exhibitors.

C. McGureigle, office manager and booker at F.B.O., is taking a brief vacation and will spend part of it in Bermuda.

James Thornton, of the Rialto, Providence, Chryslered to Boston in his new roadster during the week.

J. J. McConville and Abe Montague, of Independent Films, Inc., have returned from a business trip to New York.

Lawler's Theatre, at Amherst, Mass., will open this week. The same company also operates the theatres at Greenfield and South Deerfield.

Edward Farrell, salesman at Film Booking Office, Boston, has been transferred to the Philadelphia exchange of the same company.

Carl Crawford, one of the most popular salesmen in the New England territory, has joined the sales force of Paramount.

George E. Jeffries, general manager of the M.E.J. Film Company, was host to a large number from Film Row for a private showing of the Finnegan-Suggs fight on Tuesday afternoon.

Harry Seigal, President of Red Seal Films, is convalescing after a serious operation in New York and has returned to his home in Boston.

National Theatre Supply Company has taken possession of its enlarged quarters at 67-69 Church Street, where extensive alterations were made following the removal of United Artists Exchange from No. 69. The company handles, in addition to projection equipment and accessories, a complete line of stage equipment.

Work of demolishing the existing buildings at Main and Central streets, Worcester, to make way for the new theatre to be erected by the 261 Main Street Corporation, is well under way and foundations will be laid and work pushed forward during the winter. Plans for the house have been drawn by Arland W. Johnson, 285 Madison Avenue, New York City, and the contract let to the J. D. Harrison Construction Company, also of New York.

The New England Theatres Operating Company is erecting a monster illuminated sign on the new Morton Theatre at a cost of about $5,000.

The new Columbus Theatre, Broadway, Providence, R.I., has been completed and will open this month. A feature of the exterior of the house is a black and white clock tower surmounted by an illuminated clock.

Central Penn

A PENNSYLVANIA charter has been issued at the Capitol in Harrisburg to the Ellwood Amusement Corporation, of Pittsburgh, for the purpose of "establishing, buying, selling, leasing and operating theatres." It is capitalized at $90,000, of which $9,000 has been paid in on a par value basis of $100 per share. The incorporators are: Samuel Gould, treasurer, 2130 Wightman Street, Pittsburgh, who holds 500 shares; Saul Silverman, 6333 Bartlett Street, Pittsburgh, ten shares, and H. J. Schlesinger, 603 Lincoln Avenue, Pittsburgh, ten shares.

The formal opening of the new Rialto Theatre, built in Williamsport by Charles Wilson, took place on Thanksgiving Day. The house has a seating capacity of 1,500 and will be under the management of Oscar Althoff, who formerly was house manager of the Strand Theatre in Berwick.

The eighth anniversary of the opening of the Keeney Theatre in Williamsport, was celebrated in the theatre during the entire week of November 8. Specially strong picture programs were offered along with a vaudeville act and special music by the theatre's orchestra. The theatre was specially decorated for the event. A birthday cake with eight candles was cut in honor of Frank A. Keeney, proprietor of the theatre, who was present part of the week. William Ford, of New York, general manager of the Keeney theatres, and Frank Gordon, district manager, spent the entire week in Williamsport. A steam calliope was used in the business section of the city each day, calling attention to the anniversary celebration.

Visitors were invited free to a Sunday recital dedicating the new Wurlitzer three-manual organ, in the Majestic Theatre, Williamsport, on the night of November 7. The recital was given by A. H. Stoddard, a prominent Chicago organist.

C. Floyd Hopkins, head of the Wilmer & Vincent theatres in Reading and Harrisburg, was chairman of the Harrisburg Chamber of Commerce publicity committee which advocated the passage at the November election of municipal improvement loans for the city, aggregating more than a million dollars. There were four distinct loans voted on, and all were passed by overwhelming majorities.

Ned Wayburn, Broadway producer, was in York, Pa., briefly on November 1, as the guest of Ed. R. Moore, manager of the York Opera House, which is a motion picture and vaudeville theatre.

Arthur E. Luce has been made manager of the handsome new West Side theatre, which was formally opened in Scranton on November 1, by the Comerford Amusement Company. For twenty years he has been employed by the Comerford interests, and for the last thirteen years was manager of the Park Theatre, Scranton.

Management of Loew's Theatre in Reading has been placed in the hands of H. W. Foerste, of Pittsburgh, who succeeds Livingston Laning, who was transferred to a Loew Theatre in New Haven, Conn.

The Wilmer & Vincent interests are planning the erection of a new theatre on the site of the old Franklin Hotel, in Easton, which they recently acquired. Details of the plans have not yet been divulged.

South East

CLAUDE LEE, who has been manager of the Universal theatres in Fort Myer, Fla., has been transferred to look after theatres of this company in Danville, Va.

Mr. and Mrs. H. G. Ballance paid Charlotte a brief visit the past week. Mr. Ballance is district manager for Famous Players and stopped off en route to New York.

A. B. McCoy, of the Pastime Theatre, Conway, S.C., was in Charlotte the past week arranging for two new Powers Machines from the National Theatre Supply Company.

E. F. Dardine, manager of the Universal exchange, Charlotte, and the Sales Director, R. B. Williams, made a trip through the Carolina territory the past week. Upon their return to Charlotte, Mr. Williams left for Atlanta as he is making a tour of all exchanges under his supervision.

J. E. McAuley, of Chicago, was a Charlotte visitor the past week. Mr. McAuley is connected with the J. W. McAuley Manufacturing Company of Chicago.

Reynolds Wilbanks, manager of the local Paramount exchange, spent the week end in Atlanta. He was accompanied by his wife and daughter.

Henry Owen, of the local Paramount exchange, has been promoted to salesman in the Charlotte territory. He succeeded M. B. Gore, who has been transferred to the Famous Players office in Chicago.

The Princess Theatre, Belmont, N.C., was practically destroyed by fire the past week. This theatre is owned by W. T. Robinson. The fire was believed to have started from an explosion of an oil stove.

M. E. Weiman, local manager of the Liberty Specialty Film Corporation, spent the week end in Atlanta.

Fred Pollock, manager of the Metro-Goldwyn-Mayer Exchange, spent the week end in Washington, D.C., in conference with George Hickey, district manager of Metro-Goldwyn.

The new Film Exchange building at Second and Poplar Streets, is well under way and indications point to this building being completed right after the first of the year. We understand United Artists and Liberty Specialty Film Distributing Corporation have taken space in same.

The new theatre being built at Henderson, N.C., by S. S. Stevenson, Inc., is rapidly nearing completion and we understand it will be open early in the spring. Mr. Stevenson states this house will be modern in every detail.

All arrangements for the meeting of the M.P.T.O. of North Carolina in Charlotte on December 13th are nearing completion. Charles Picquet, president and Nat L. Royster, secretary, were both in Charlotte the past week arranging for the big banquet that will be held following the meeting.

Mr. Royster, stated over two hundred reservations have been made for the dinner up to the present time.

The drive for membership in this organization has been carried on very aggressively and the results obtained are far above the expectations of the officers. There is close to one hundred fifty members in this organization at the present time and it looks as though in a short time it will be a 100% organization. The drive for membership will continue on and the expectation is that by the time of the meeting, December 13th, there will be over two hundred members in good standing.

B. F. Southern, of the Ideal Theate, Winston-Salem, was in Charlotte, today, looking after bookings and other things in the interest of his theatre.

C. A. Anderson, salesman for Universal Film Exchange, Inc., has the misfortune the past week of fracturing his ankle.

R. B. Williams, southern division sales manager for Universal, who arrived in Charlotte, Tuesday to spend several days with E. E. Dardine, manager of the Universal branch at that point. The purpose of this trip, Mr. Williams stated, was not only that of supervising general conditions but that it is his desire to acquaint the exchange managers in the southern division with certain Universal productions.

George Jackson, booker for Eltabran Film Company, was married on Saturday, November 13th, to Miss Bonnye D. Richardson, at the Trinity Methodist Church. Miss Richardson is a Charlotte girl and has been connected with the Western Union Telegraph Company for a number of years.

Ned Depinet, Sales Manager of First National Exchange, was in Charlotte the past week holding a sales conference with Frank Bryan and the salesmen. The local exchange is in the midst of an extensive drive for First National Month.

The National Theatre, Greensboro, N.C., has enhanced the beauty of its front by putting a large electric display sign on their marquee.

Wednesday night at 11.30 o'clock Warren Irvin, manager of the Imperial Theatre, Charlotte, presented a special midnight show at his theatre.

This was the night before the Automobile Races and there was a large attendance.

Cameron Price, salesman for Pathe, is the proud father of a son born several weeks ago.

Gus Mitchell, of the Imperial Theatre, Newton, N.C., was in Charlotte the past week.

Charles Roth, of the Eagle Theatre, Asheville, visited Film Row during the past week.

One of the largest audiences for Children's matinee was at the Imperial Theatre, Charlotte, last Saturday. We understand between 1,200 and 1,500 children attended the matinee.

The race drivers of the Charlotte speedway were guests of the Broadway Theatre, Wednesday, November 10th.

The Brooklyn Theatre, colored, Wilmington, N.C., will be reopened by Mr. Westbrook. This theatre has been closed for some time.

Milwaukee

E. W. VAN NORMAN'S bowling team went down to ignominious defeat this week in the Exhibitor-Exchange Bowling Tournament. Steve Bauer's gladiators made it three straight.

E. Phalen, manager of the Allis Theatre at West Allis, has just returned from a trip to Niagara Falls.

Ed. Wagner, manager of the Garden at South Milwaukee, and Jake Dish, who manages the Majestic at Cudahy, made the long trip to Milwaukee exchanges for a brief visit.

Bert Wheeler, manager of Lloyd's Theatre at Menominee, Mich., spent a few days among local exchanges.

Clyde Eckhardt, Fox district manager, spent Wednesday in the local Fox offices.

Sam Miller, of the Fisher theatres, Chicago, was a visitor along Film Row during the week.

William Loibel, of the Chimes Theatre, Cedarburg, not to be outdone by the numerous inventors of talking machines, has invented one of his own which is operating successfully.

R. T. Smith, Warner manager, has some "inside" lines on the football games. Last week he picked eight straight winners.

Jack Silliman, who recently sold out his nine theatres to Universal, is hobnobbing around with his old friends, via the ten-pin alleys. It wouldn't be surprising to see him back in harness again.

Ben Koenig, John Ludwig and J. G. Frackman have been complimented by the Hays organization on their splendid fire-prevention work as members of the Fire Prevention Committee of the Film Board of Trade. All of the Milwaukee exchanges are reported as 100%.

Miss Anne Poire has been appointed secretary to F. G. Sliter, manager of the local Fox Exchange. Miss Poire was previously secretary to the advertising manager of the Milwaukee Paramount office.

Len Brown, who manages the Parkway at Madison, and the Fond du Lac at Fond du Lac, spent Thursday visiting Milwaukee exchanges.

"Doc" Honeck, manager of P. D. C. Milwaukee branch, spent the week visiting key towns.

Howard Coleman, manager of the Orpheum Theatre at Berlin, was in the city on Wednesday.

Ned Marin, First National Western Sales Manager, spent Monday in the Milwaukee Exchange. He was accompanied by Emil Jensen, representative of the Joseph M. Schenck organization, who addressed a group of salesmen and members of the office staff. Mr. Marin and Mr. Jensen are on a five weeks' tour of the territory.

George Huebner, manager of the Strand Theatre at Oconomowoc, was among out-of-town exhibitors to visit exchanges during the week.

The New Ozaukee Theatre, which Henry Huff, manager, announced last week would be formally opened on Thanksgiving Day, will not be ready for opening on that date. Mr. Huff has set the opening date for December 11th instead.

Manager Berth, of the Pastime at Kiel, was a recent Film Row visitor.

Fred Knispel, P. D. C. District Representative, spent a few days in the Milwaukee Exchange this week.

Mr. and Mrs. Russell Gregory were greeted along Film Row this week. Mr. Gregory manages the Scenic at Waupun.

Frank Welter came down from Wausau, where he manages the Grand and Bijou theatres, to spend a few days among the exchanges and arrange his bookings.

Francis Kadow, of the Mikado Theatre at Manitowoc, dropped in at the local exchanges this week.

The P. D. C. salesforce is being augmented for a few weeks by salesmen from Chicago and Minneapolis offices to complete a sales campaign which it is planned, will reach every exhibitor in the territory. The salesmen who have been added are W. L. Hamilton and Charles McCarthy from the Minneapolis office, Tom Greenwood and Mr. Decker from the Chicago Exchange. Mr. Hamilton is known to Wisconsin exhibitors as a former exhibitor at Galesville, Wis. Mr. Greenwood and Mr. Decker formerly traveled the Wisconsin territory.

New York and New Jersey

A LARGE number of exchange men and exhibitors in this zone attended the recent M.P.T.O. of New Jersey convention held at the Ambassador Hotel, Atlantic City, when Leon Rosenblatt was elected president of that organization.

Among those present, in addition to the M.P.T.O. officials, were: Charles W. Stombaugh, Pathe; Arthur Greenblatt, Educational; Charles Rosensweig, F.B.O.; J. S Vergesslich, First National of New Jersey; Secretary Phillips, Film Board of Trade; Moe Streimer, United Artists; Miles Gibbons and Pete Glenn, Philadelphia Pathe office; Thornton Kelly, Isidor Hirschblond, Grobe and Knobel, F. A. Howells, Louis Gold, Louis Rosenthal, George Brennen, Peter Adams and J. G. Keal.

Following the sale of two theatres in the Louis Rosenthal Circuit in New Jersey and a rumored statement from Mr. Rosenthal to the effect that his entire holdings would eventually be disposed of, comes word this week that another Rosenthal house, the Bergen, in Newark, has been sold to Manager Stein, of the Cameo, also in Newark. It is further reported that an option has been given to an unnamed party for the balance of the Rosenthal Circuit.

Further expansion of Loew Theatres, Inc., in New York territory is evidenced by that company's recent acquisition of two first-class neighborhood houses and the rumored purchase of a new theatre site at 176th Street and Broadway, New York City, the latter said to to be a 3500-seat project.

The two neighborhood houses taken over are the Sheridan Square, Greenwich Village, and the Commodore, Second Avenue and Sixth Street, Manhattan. It was reported a week or so ago that the Sheridan Square deal had been completed and it is said that the Commodore changed hands last week. Harry Rafferty operated the Greenwich Village house, while the Commodore was a link in the Mayer & Schneider chain on the East Side.

No official communication was received by this publication's offices of the opening of Walter Reade's new Majestic Theatre, Perth Amboy, N.J., on the evening of November 22nd, but it is reported that a large local gathering attended a premiere on that date. The Majestic is a 2000-seat house and the newest of the Reade chain, which numbers some thirty-odd theatres in New Jersey and other points.

Another theatre opened in New Jersey on November 22nd was the City Theatre, Union City. This house has been closed for a period of about six months. The new owner is J. Michelfellow, former operator of Montclair's first motion picture theatre.

The Gate Theatre, Surf Avenue, Coney Island, is said to have closed its doors and although the closing is termed a temporary one the fact remains that for a house the size of the Gate, which boasts about 500 seats, there is considerable competition in that neighborhood in the shape of Loew's Coney Island Theatre and B. S. Moss' Tilyou—both large theatres, presenting vaudeville and feature picture programs at popular prices.

The Grant Theatre, 610 Lenox Avenue, which closed on account of a fire about two weeks ago, reopened November 20th.

Another house in uptown New York closed pending change of ownership was the Rose theatre, 182 West 102nd Street. It will reopen Thanksgiving Day under the management of Fred Wilson, exhibitor-publisher of this locality. Herman Gordon formerly operated the Rose and still has two houses left: the Roselle, Roselle, N.J., and the Hub, 440 Westchester Avenue, Bronx.

Irving Rothenberg, former Pathe salesman, will join the forces of the Pathe feature department in New York City next week.

After attending the M.P.T.O. convention at Atlantic City last week, Joe Hornstein, Eastern zone manager for the National Theatre Supply Company, left on a flying trip to Washington, Baltimore and Boston. However, Joe expects to return to New York in time to carve the Thanksgiving turkey. When his portion of the bird is properly digested, Mr. Hornstein will start on a tour of the National Theatre chain of offices.

Recent installations made in local houses by National Supply include the Garfield, Brooklyn, and Wardowsky Bros' East Rockaway Theatre.

Several more theatres are scheduled to open the latter part of this month in order to cash in on the excellent business reported.

Walter Reade will open his Lyric Theatre on November 25th; Brandt Bros. will have their new Brooklyn house ready soon, and the opening of Wardowsky's East Rockaway house will follow about December 1st.

It is reported that Chrisedge Theatre, Inc., recently merged with the D'Stamatis holdings in Brooklyn, has taken a lease on the Castle Hill Theatre, Bronx, a house seating about 2,000. The policy will be vaudeville and pictures.

A. H. Schwartz's new Flushing Theatre, which is scheduled to open December 15th, is likely to come under the Loew banner, according to a recent report. The theatre has a seating capacity of 2,200 and will play a vaudeville and picture program.

Cincinnati

CINCINNATI exhibitors in the downtown districts are anticipating a material increase in their Sunday patronage as the result of a plan recently put into operation by the Cincinnati street railway company. Under this plan it is possible to purchase a twenty-five cent street car ticket good on Sunday only ove all lines in the city for as many rides as may be desired. The tickets are valid for the one day only, expiring at midnight. This, the exhibitors figure, will attract considerable extra Sunday business from the outlying districts.

The Cino Theatre Co., composed of the Keith-Albee and Heidingsfeld-Libson interests, now constructing a 3,000-seat moving picture house in the heart of the Cincinnati business district, may be compelled to resort to court proceedings to complete the erection of a 60-foot high projection room which extends over part of an alley immediately adjoining the property of Hotel Gibson. The erstwhile city council passed an ordinance about a year ago granting permission to erect the projection room, but the city planning commission has never been called upon to approve the proceeding. The hotel company has now filed protests with the commission, claiming that the projection room will exclude light and air from several rooms in the hotel.

A burglar who walked slowly from the State Theatre, Columbus, Ohio, with a sack containing safecracking tools, and having in his possession $50 in money taken from the safe in the theatre office, walked directly into the arms of three police officers. The State, a neighborhood house, located near the campus of the Ohio State University, is a part of the William James chain.

Roy Haynes, manager of the First National exchange in Cincinnati, doned his full dress suit, silk hat and spats purchased expressly for the visit of Queen Marie (which did not materialize) and, assisted by his associates, entertained Ben Lyon, who stopped over in Cincinnati for one afternoon and evening en route from Lima, Ohio, to the east, after having made a number of personal appearances throughout the State. He did not, however, appear at any of the local theatres.

N.S.S.

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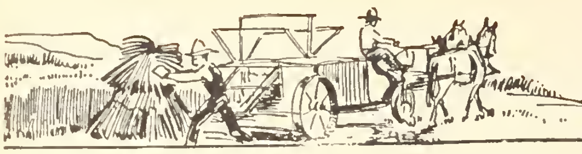
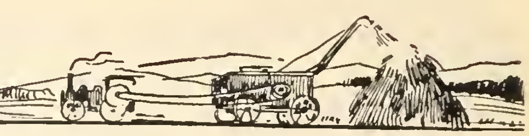


Des Moines



NEWTON, IA., is to have a new motion picture house with the beginning of the new year. Ross C. Ewing is opening a new house which he has christened the Rex, which will play only high-class Western features. The theatre which seats 500 will have its opening performance on January 1. Mr. Ewing used his garage building on Main Street for reconstruction for the theatre building and has made a very attractive theatre at a comparatively moderate expenditure. Newton has made as large a growth probably as any town in the State in the last few years, and it is a logical point for a thriving theatre business.

James Ghourow has bought the Palace Theatre at Nora Springs. This theatre has been closed for some time so Mr. Ghourow is opening up a new point of theatre activity.

Frances Douglass is now acting as secretary for the Motion Picture Theatre Owners of Iowa. The headquarters of the association are at 214 in the Iowa Building, where Miss Douglass looks after the affairs of the exhibitors of the State from nine until five each day. Miss Douglass acts under the supervision of E. P. Smith, who is business manager for the association. She succeeds Miss Baumgartner, who has accepted a position with Fox Films Corporation.

J. M. Beatty, who has charge of the poster room for First National, is now acting as booker for that company.

M. Weller is the new manager of the Princess Theatre at Trayer. Mr. Weller has bought an interest in the theatre and is in partnership with Pace and Baumaugh.

The girls at Universal are all wearing blue smocks trimmed with bright ties. Al Yarowsky, booker for that office, reports that they make the best-looking army ever.

Visitors in Film Row were A. L. Jacobs, of the Opera House at Milo, who came in with his father to do some booking, and Bruce Pierce, of the Atlantic and Sttrand at Atlantic.

Charles Stephens, manager of the shipping department for Universal, has bought a new Ford and a bright red one at that.

The Arbitration Board of the Des Moines Film Board has an unusually large number of cases coming up for action at the next meeting. The arbitration board have been able to handle the problems of the trade with great capability and a case is seldom carried further than the appearance before the Board.

A. H. Blank is planning to build a new $50,000 house at Chariton, Ia., where he has bought the Strand and Lincoln theatres.

The Eastern Iowa Theatre Company have bought the Grand Theatre at Oelwein, which was formerly owned by Alexander Frank.

Bill McGivern is now assisting in the shipping and poster department at Universal. Bill is brother of Mrs. Mary Benjamin, secretary and treasurer of the Des Moines Film Board of Trade.

James Ruthzen has opened up the Electric Theatre at Ruthzen. He is owner of the theatre.

John Hayes, formerly acting as salesman for Famous Players, is now accountant for this organization. He succeeds Miss Le Gendre, who has held this position with Famous Players for a good many years.

Harry Weinberg, Publix Theatre representative for A. H. Blank, has returned to the office after a seige of the flu.

A new theatre is to be opened up at Greenfield, Ia. The theatre will offer opposition to the Opera House of Greenfield. The new house will open on January 1, and will seat 500. Construction of the house will be completed within thirty days.

J. E. Flynn, district manager for Metro-Goldwyn and Selig Feist, general sales manager from the main office, have been at the Des Moines Exchange and left for Omaha.

The district manager for Pathe, W. A. V. Mack, was in Des Moines on Friday and Saturday.

N. C. Rice, manager of the F. B. O. Exchange, has called in all the salesmen for a general sales meeting for the exploiting of a new African special.

A new theatre has been opened up at Shelby, Ia., which will be operated by E. T. Krohl.

Robert McLaughlin has bought the Isis Theatre at Des Moines, one of the suburban houses. The house was sold by Becker and Lowe.

Michael and Waller are now running the Rialto Theatre at Scranton, which was owned by William Younglass. Mr. Youngclass has also sold out his theatre interests at Jefferson, Ia., where he owned the Strand Theatre. He sold to Michael and Waller.

T. C. Thompson is the new owner of the Thornton Theatre at Thornton, formerly owned by H. W. Alexander.

J. F. Erdman sold his theatres at Harlan, Ia., the Lyric and the Empress, to R. E. Brown. Mr. Erdman is changing to Logan, Ia., where he bought the Pastime Theatre formerly owned by Mr. Brown.

Lena Mathews, booker for the A. H. Blank Independent Theatres, is taking a vacation trip. Seattle is the main objective of her trip.

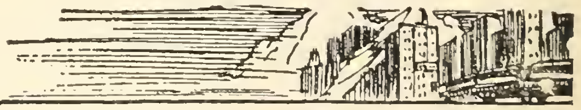
Two hundred seats have been bought by E. P. Smith, of the Strand Theatre at Newton. Mr. Smith is enlarging his theatre and will put in the new seats in the section in front of the old seats, moving back the stage. He is able to make this change without closing the theatre. Mr. Smith spent a considerable sum in remodelling his theatre about a year ago and he has a thoroughly up-to-date house. The new seating makes it a 600-seat theatre.

Harry Weinberg, division manager for Publix Shows, has been quite ill for the past week. He has been confined to his home with an attack of the flu.

G. L. Stephens, of the New Orpheum Theatre at Webster City, and W. Mansfield, of Tama, were visitors in Movie Row.

W. G. Bishop, exploitation man for F. B. O., has been here. He came to Des Moines from the St. Louis office.

Chicago



ANDREW KARZAS has sold his Lexington Theatre building to Fecher & Nortman, who already had a lease on the theatre and have been operating it for some time past. Fecher & Nortman are also the owners of the Drexel, Howard and Kimbark theatres.

Lou Metzger of Universal spent a couple of days in Chicago this week and then left for Los Angeles for a conference with President Carl Laemmle and to attend to other West Coast business.

Jimmy Gregory has taken over the Gayety Theatre at Ottawa, of which John Koffman was the former owner. The house in future will be booked by Johnson Theatres Corporation.

J. E. Pards has opened the Town Hall at Ashkum, Ill., as a motion picture theatre. The town has been without any picture show for some time.

Ludwig Siegel, secretary of the Exhibitors' Association of Chicago, and owner of the Prairie Theatre, celebrated the fiftieth anniversary of his birth on November 22nd, with a dinner party at his home, at which a number of his theatre men who participated in the festivities were: Business Manager Miller, and Treasurer Frank Schaefer, of the Exhibitors' Association of Chicago, Arnold Schaak, Samuel Abrahams, Sidney Selig, Simon Simansky and Roy Alexander.

The Family Theatre at Quincy has been sold to M. J. Hoffman by A. H. Barry, former owner.

Mrs. C. W. Shade is again in control of the Scenic Theatre at Lexington, and has assumed management of this house.

It is reported that Ben Berve of Rochelle, is about to let contract for a new motion picture theatre in that city, which will have a seating capacity of eight hundred. Mr. Berve is the owner of the Majestic Theatre in Rochelle, the Polo at Polo and the Star at Oregon, Ill.

Abe Stern, president of the Stern Film Company, accompanied by Mrs. Stern, stopped off in Chicago, en route from New York to the coast this week. Mr. Stern has recently returned from Europe and upon his arrival in California will make an inspection of his new studios for the first time.

Bruce Godshaw, former Universal exploiteer, and now charge d'affaires at Andrew Karzas' Aragon Dance Hall on the north side, is making a big success in his present line of endeavor, but reports that he misses his friends along Film Row and would be glad to have them drop in and see him at any time.

Will Baker is back at Universal Exchange after a two weeks' business trip to this company's New York headquarters.

B. J. Meranda has recently secured possession of the Culver, at Culver, Ind., and will conduct it as a high-class motion picture theatre.

M. A. Starrett has disposed of his Park Theatre at Oneida, C. E. White being the purchaser.

A change of ownership is reported in the Lyceum Theatre at Chenoa, E. J. Reynolds having sold the house to F. B. Hogben.

I. Maynard Schwartz and his associate, Sam Levin, are moving their offices from 845 South Wabash Avenue, to the Woods Theatre building. Messrs. Schwartz and Levin are specializing in the production of vaudeville acts, discovery nights, barrel of fun and other novelties for motion picture theatres.

Al Short is leaving the Capitol Theatre and, it is rumored, will go to Schoenstadt's Picadilly, which is scheduled to open about January 1st, and in point of architecture, decorations and eqiupment, will rank with the finest de luxe theatres in Chicago. Del Delbridge will take Mr. Short's place at the Capitol.

Henry Hoffman, who for some time past has been connected with the picture buying department of the Orpheum Circuit, has resigned to go into business for himself.

Hill Bernstein last week finished a 'Who's Who" picture for the York Theatre at Elmhurst and this week is working on one for the Des Plaines Theatre at Des Plaines.

Percy Barr, picture salesman, who retired from the film business recently to become a realtor, couldn't keep away from the Row, and is again conected with Educational sales department.

Albany

THERE were about 200 persons who attended the third annual ball given last Friday night by the Albany Film Board of Trade at the Hotel Kenmore, in this city. Many exhibitors from outside towns were also present. Dancing was preceded by a dinner served in the Rainbow Room, from 8 to 10 o'clock. Harry Seed, manager of Warner Bros. exchange in Albany, served as chairman of the entertainment committee, and is deserving of much credit for the success of the affair. Associated with him on the committee were H. C. Bissell, Harry Goldstein, Isadore Schmertz, Louis Freiberg, Jack Byrne, Louis Mendley and Leon Herman. The proceeds will be devoted to a fund established some time ago for sick benefit.

Andy Smith, of New York, was up to Albany, last week, in the interest of First National pictures, and was the guest of C. H. Buckley, owner of the Leland and the Clinton Square theatres, at dinner at the Hotel Ten Eyck.

Albert T. Forrest, organist at the Mark Ritz in Albany, is again back at the console, and still retaining his appendix. Mr. Forrest became ill a couple of weeks ago, at which time it was planned to operate for appendicitis. His condition became better, however, and it was decided to eliminate the operation.

Albany received a visit last week from Austin Interrante, of Brooklyn, who is now connected with a screen service.

G. A. Woodard, former manager of the local Fox exchange, was busy last week, hustling from theatre to theatre, in securing advertisements for the souvenir dance program in connection with Friday night's ball. Mr. Woodard is recovering from an illness of four or five weeks, due to an infected nerve.

Uly S. Hill did very commendable work last week in carrying on the publicity incidental to the Community Chest Drive. He saw that trailers were shown at all of the motion picture houses and checked each theatre by telephone, day by day.

Sidney Katz, of the F.B.O. forces in New York City, paid one of his periodical visits to Albany last week. Miss Carrigan, cashier at the F.B.O. exchange, tendered her resignation during the week.

Wilfred Jones, a traveling auditor from the Pathe offices in New York was in Albany during the week, going over the books. Pat Campbell, eastern division sales manager for Pathe, was also up from New York, and with Ed. Hayes, local manager, conducted a sales meeting during one of the evenings.

Herman Vineberg, former manager of the Regent and Albany theatres, and who later went with the Schines of Gloversville, is now handling one of the Famous Players theatres in Morristown, N.J., according to word which reached Film Row during the week.

Lee Langdon, booker at the Warner Brothers exchange, has completed twenty-six years in either the show business or the film business and with C. R. Halligan ranks as one of the oldest and best known men along Film Row.

Clarence Dopp, of Johnstown, who recently acquired a theatre at Broadalbin, paid a visit to Film Row, last week.

Louis Cappa, who combines motion picture theatres with the produce business, and who has been running the Delaware Theatre for several months in Albany, reopened the Dreamland, a downtown house, last week.

The football games are attracting several of the big exhibitors in this section. At the Syracuse-Colgate game in Syracuse, last week, such exhibitors were noticed as Louis Schine and Pete Dana, of Gloversville, and Sol Manheimer, who handles the Robbins houses in Watertown.

R. H. Clark, assistant sales manager for the Pro.-Dis.-Co., made his first visit to Albany last week, since Alec Herman became manager of the local exchange.

Ira Simonds, of New York City, has been added to the sales force of the local Metro-Goldwyn office.

Earl Kramer, of New York, sales director for the eastern division of Universal, put in a couple of days here last week, conferring with H. C. Bissell, the local manager.

Harry Seed, manager of Warner Brothers exchange, was successful in winning second prize, in a nation-wide sales contest, and received the sum of $350 for his efforts, while employees in the office received an additional week's salary.

Dave Miller, of Buffalo, manager of the Universal exchange there, was in Albany last Thursday, where he met H. C. Bissell, and the two went on to Gloversville, where they spent a portion of the day with the Schine Brothers on booking for their houses in western New York.

The Imperial Theatre Company, of Kingston, has notified the various exchanges in Albany, that from now on it will conduct the Woodstock and the Rosendale theatres in Ulster county. These houses were formerly run by J. McLean, who becomes general manager of the Imperial Company.

There is an epidemic of scarlet fever in Newcomb at the present time, and the theatre conducted by Ernest Rist has been closed for the time being.

Harry Lazarus, of Kingston, onetime resident of Albany, where he operated the Pine Hills Theatre, was in town last Wednesday.

Jimmy Granger, general sales manager for Fox, was in Albany during the past week, spending the entire day in conference with Isadore Schmertz, local manager.

F. C. Chase, who runs the theatre in Pine Plains, has recovered from his recent illness to the extent that he has left the hospital, and will soon be back on the job.

Guy Graves, who ranks as the efficiency expert of the Farash chain of houses, was in Yonkers, during the past week. Mr. Graves alternates between Schenectady and Yonkers.

Ray Smith, of the Universal exchange, has been throwing out his chest during the past week, for two reasons. Mr. Smith brags that he has bought four new tires for his car, and what is more, has won the Laemmle sales button for the past two weeks.

John Bulwinkle, manager for First National, Albany, was in northern New York practically all of last week.

Art Young, of Buffalo, and C. R. Halligan, of Albany, were in Gloversvile, one day last week, straightening out bookings with the Schine Brothers.

Oscar Gottfried, of New York, well known in Albany, has been remembering his friends along Film Row here, with postals from Havana, offering to mail a wine list.

Captain Joseph Gerner, manager of the theatre in Lowville, for the past year, has resigned, effective December 9. No one has yet been named to his place.

The lease of the Opera House, located in the town hall in Massena, has been assigned by the town board to the Schine theatres, already operating the Strand and Rialto houses in the northern village. Every theatre in Massena is now under the Schine banner.

The Sunday movies in Ogdensburg, got under way last Sunday, following the adoption by the common council, of an ordinance allowing such. Special musical programs wil be featured along with the pictures.

Albany's Film Row was much pleased last week to hear that Julius Singer, sales director of Universal's short product, and former manager of the Albany exchange, is on the road to recovery, following a severe attack of stomach trouble.

Minneapolis

OFFICIALS of Northwest Theatres, Inc., attended the opening of the new State Theatre at Minot, N.D., on November 22nd. Ray Niles is manager of the house, which cost approximately $200,000. The *Minot Daily News* devoted a section of its daily edition to the new house, which is one of the finest of the Finkelstein & Ruben theatres. In addition to showing the leading photoplays, this house will specialize in musical novelties, vaudeville features and scenic effects. Monday and Tuesday nights will be devoted to vaudeville and the rest of the week to pictures. The F. & R. Studios in Minneapolis are preparing special scenery for the theatre, and one of the features will be a series of drops, depicting Minot in 1886, Minot in 1926, and Minot in the future. Eddie Borgens, who has been playing the organ at the State Theatre in Mankato, will play the new Wurlitzer orchestral organ at the Minot house.

A testimonial dinner was given recently to Manager Tom Burke of the Minneapolis branch of First National. The dinner was given at the Curtis Hotel and was attended by all the employes of the Minneapolis office. Burke, who was instrumental in the victory of his office in the nation-wide First National drive this summer, recently recovered from an operation at a Minneapolis hospital.

A circuit which will be known as the Rex Circuit has been formed by George Evanson, owner of the Rex Theatres at McClusky, N.D. Evanson has just leased theatres in Washburn, Bowden and Turtle Lake, all North Dakota towns, and will operate them once a week. The McCluskey house shows pictures twice a week.

The Rex Theatre at Berlin, Wis., has been reopened by E. M. Starkey, Manager of the Opera House in that town. The Rex, which has been managed by Wilbur Kempen, closed recently and Starkey decided to take over the lease.

Al Peterson, whose theatre was destroyed at International Falls recently, reports that damage amounted to $31,000, of which only $13,000 was covered by insurance.

L. G. Roesner has installed a new heating plant in his State Theatre, at Winona, Minn.

Dick Bassen, who owns the Strand and Arcade theatres, at Minot, N.D., was a visitor in Minneapolis recently. R. N. Vance, of the Star Theatre in Montevideo, Minn., was another visitor.

Ernie Hill has joined the staff of the Minneapolis branch of Famous Players-Lasky as salesman. He has been with the Minneapolis branch of First National.

W. H. Workman, manager of the Metro-Goldwyn-Mayer office in Minneapolis, has gone to Chicago to attend a district meeting.

Ben Blotcky is back at work after an operation for appendicitis. He is Minneapolis district manager for Famous-Players-Lasky.

The Royal Theatre at Lismore, Minn., owned by Nick Bach, has been destroyed by fire.

Joseph Klasen, manager of the New Scenic Theatre at Holdingford, Minn., reports that his house will be reopened shortly.

Cleveland

THE Imperial Theatre, at 142nd Street and Kinsman Road, is scheduled to open its doors to the public for the first time on November 30th. This is the newest addition to the Universal-Brody chain which also includes the Cedar-Lee, Detroit, Homestead, Kinsman and New Broadway. The circuit has a large downtown house under construction which will not be ready for some time.

The Palace Theatre, Canton, was officially opened on Monday, November 22nd. The palace is Canton's newest contribution to the field of amusement. It is a large, elaborate downtown house, combining the best of all the arts. Sol Bernstein, Secretary-Treasurer of the Palace Theatre Company, will personally manage the house. The policy as announced will combine first-run feature film productions with five acts of Keith vaudeville. Bills will change twice weekly. A popular admission price of fifty cents will be maintained for all evening performances, with matinees at 25 and 35c.

M. B. Horowitz, General Manager of the Washington Circuit, one of the largest and most prosperous of the local motion picture chains, has moved into larger and more commodious offices in the Film Exchange Building.

Kent, Ohio, will have a beautiful, new 1200-seat picture theatre early this spring, which is sponsored by Cleveland capital. D. C. Steele, Ed Flanigan and Sam Rosenthal, who control the Penn Square, Monarch and Terminal theatres, are building this house in Kent.

Gentlemen prefer blondes. Anne Gehring is a blonde. Probably that's why L. F. Weinsz, office manager of the Cleveland First National Exchange, selected her for his secretary, to succeed Anne Gaton, who recently went to New York as secretary to H. A. Bandy, General Manager of the First National Foreign Department.

William Raynor, Manager of Reade's Hippodrome, has returned from a journey to Chicago, where he went in search of novelties for a forthcoming stunt performance.

George Lefko, F. B. O. city salesman, having closed all possible contracts, has gone out into the territory to work his wiles on the unsuspecting exhibitors of other fields.

J. B. Gardner, formerly with the local F. B. O. sales staff, is now selling in this territory for United Artists.

John Furrer, of Clyde, Ohio, is a regular Jekyl and Hyde. In one guise he's an exhibitor and runs the Harkness theatres. And in another, he's a film salesman, selling Tiffany pictures out of the Cleveland office.

Meyer Fine and Abe Kramer, former officials of the Ohio Amusement Company, who have started a new circuit of their own, last Saturday, opened the Princess Theatre, the first house they have acquired in Cleveland. The Princess, a 300-seat downtown house, has been closed for several weeks during which time it has been entirely and completely altered, both in appearance and equipment. In its present state, it is listed as one of the city's prettiest small houses.

H. S. Manus, vice-president of the American Cinema Association, stopped off in Cleveland for a few days on his way from Chicago to New York, to visit with Meyer Fischer, president of the Fischer Film Exchange which distributes the A. C. A. product in this territory.

John Kessler, retired Canton motion picture exhibitor, who sold his Alhambra Theatre to Silverman Brothers, was in Cleveland one day last week, and from habit, as well as inclination, called on his friends in the Film Exchange Bldg. Kessler said that he is now serving food instead of entertainment to the residents of Canton. He has opened a restaurant at 438 North Market Street. All those connected with the film industry are welcome.

Abe Chapman, local P. D. C. field representative is spending the week in New York in consultation with home office officials.

The recently resurrected Film Register was again brought forth last week to record the coming of exhibitors S. A. Moranz, Grand Theatre, Lisbon; M. Moran, Lincoln, Youngstown; Oscar Smith, Apollo, Oberlin; E. C. Lair, Louisville, and O. F. Baker, Rex, Akron.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., was in New York last week. The trip is said to have pertained to business in connection with a Vitaphone contract for Cleveland.

Robert Courson, who was affiliated with Lake A. Bucklew in the ownership and management of the Pastime Theatre, Akron, has withdrawn from the partnership, leaving the house as the sole possession of Bucklew.

V. E. Hudson, manager of the Detroit Theatre, Cleveland, had both might and right with him last Friday night when he entertained 60 chiefs of police departments of Cuyahoga County, who were holding a 3-day convention in the city. The Detroit is one of the houses belonging to the Universal-Brody chain.

J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association and vice-president of the M. P. T. O. A. of Ohio, has just returned from Atlantic City, where he went to attend a meeting of the administrative board of the national M. P. T. O. A.

In keeping with the late Hiram Abrams' established policy of promotion of men within the United Artists' Organization, Cresson E. Smith, General Sales Manager for Midwest, announced this week the appointment of William Rosenthal, former salesman in the Cleveland Exchange of United Artists, as branch sales manager for the Cleveland exchange.

Mr. Smith announced at the same time that Rosenthal's predecessor, William Shalit, had been transferred to the eastern division as sales manager of the Buffalo branch under Moxley Hill, General Sales Manager for the East.

Oklahoma

THE annual convention of the Motion Picture Theatre Owners of Oklahoma, will be held in Oklahoma City on December 6th and 7th. The Dungeon of the Huckins Hotel has been reserved for the use of the exhibitors on these two days. The evenings of both days will be taken up in entertainment, banquet, dance and a special show. The Film Board of Trade is operating with the M.P.T.O. in giving the visiting theatre men a thoroughly good time.

S. T. McDonald, former manager of the Capitol Theatre at Oklahoma City, has been sent to Litle Rock, where he is city manager of the Publix theatres. Adna Aver, who was assistant to McDonald, is now manager of the Capitol Theatre.

The Sinopoulo Brothers, who have the Orpheum Theatre at Oklahoma City and an interest in three other theatres there, are putting in another theatre there according to report. The new house will cost around $10,000 and will be installed just west of the Orpheum.

Bill Taylor, former exploitation man for the local Paramount office, here, and later connected with Fox in this capacity at their Minneapolis office, is back in Oklahoma selling electric signs.

G. A. Peterson had a fire this week at his Folly Theatre at Hollis, Okla., that resulted in the loss of his booth, damage of the theatre's balcony and the loss of his machine.

J. W. Cotter, who sold the Dreamland Theatre at Tulsa, Okla., last month, has become representative in this territory for National Trailer and Shadow Box service.

Carrol Trowbridge, personal representative of Al Christie, is expected in Oklahoma City, Saturday, when he will be a guest of the P.D.C. exchange here.

Lester Gibbs, former poster man of F.B.O., has become booker at the Oklahoma City Educational office in the place of Cliff White, who is going on the road to sell. Gibbs is succeeded by Ralph Scott at F.B.O.

Dan Myers of P.D.C., is working down in the Dallas territory this week, on special assignment.

Butte

HARRY C. ARTHUR, general manager of the Pacific Northwest Theatres, Inc., and G. Kirley, treasurer of the corporation, have been in Butte the past week on an inspection trip, which will include all the theatres of the company. They were accompanied by Mrs. Arthur and Mrs. Kirley.

Mr. Arthur announced that there were 37 theatres in the Northwest division and that the officers of the company were doing everything possible to give their patrons the very best attractions obtainable.

The Margaret Theatre at Anaconda, under the management of Albert Nadeau, is rapidly nearing completion of the plans made for the renovation of that beautiful playhouse. It is planned to have it opened to the public by the first of the year. The Margaret and the Imperial theatres were purchased this fall by the Washoe Amusement Company, operators of the Bluebird Theatre. The Imperial was sublet immediately after the deal was closed and the Margaret was to be remodeled at a cost of $30,000.

Miss Anna McGonigle, of the official staff of the local Pathe office, was married to Emmett Harrington, of Butte, last week. The wedding ceremony was performed in the presence of a number of close friends. At the conclusion of the ceremony they left at once on an extended wedding trip. They will make their home in Butte.

Billings' church leases a theatre is the latest news at that city. Rapid growth of the congregation, which still does not feel justified in building a larger edifice at this time has induced the First Congregation Church to lease a local thetre for an indefinite period, where the church services will be held. Services have been held at this theatre for some time.

Salt Lake City

JOE KOEHLER, manager of the Idaho Theatre at Twin Falls, Idaho, is out of the hospital there after having undergone a serious operation, and is spending a few days in Salt Lake City this week.

Milton Cohn, United Artist sales representative, has started on a trip through the State of Montana and will be gone until Christmas.

Famous Players-Lasky Corporation holds its Fall District Sales Convention November 29, 30th and December 1st. All sessions will be conducted at the Hotel Utah with the entire salesforce of both the Salt Lake and Denver branches attending.

Ray Sutton, operating the Strand Theatre at Provo, Utah, is lining up new business for his house along Film Row this week.

L. C. Wingham, local manager for Metro-Goldwyn-Mayer is in the Montana territory.

John Rugar, of Park City, is among exhibitor visitors here this week.

Manager J. A. Epperson, of the local Pathe branch, will return the latter part of the week from Idaho.

W. J. Heineman is back to his managerial duties at the Universal Exchange.

Barney Shooker, former exchange man here and well known in this city, is spending a few days resuming old acquaintances, having driven over from Denver.

L. N. Strike, of the Kinema Theatre, is now spending some time in the states of Washington and Oregon.

C. Ward, of the Isis and Oak theatres at Preson, Idaho, is visiting the local exchange managers.

A small fire causing some alarm, was experienced in the projection room of the Photo Play Theatre of this city this week, which fortunately was extinguished after but one reel of film had been destroyed. This house is operated by Hy Olsen.

James R. Keitz, local manager for Columbia, is now in the Boise section of Idaho.

Ted Johnson. F. B. O. sales manager out of Portland, Ore., came as far as this city a few days ago, where he was met by Mrs. Johnson for their return trip.

T. M. Morris, of the Iris Theatre at American Falls, is spending a few days here in the interest of his house.

Branch Manager L. J. McGinley, of the local Paramount office, has moved from his present address at the Lincoln Arms apartment to a new home at 216 D Street here. McGinley announces that the Salt Lake office of Famous Players is receiving congratulations and compliments on the date and announcement book which Paramount has just issued to the trade. A. K. Shephers, of this exchange, reports that his father, who has been very seriously ill, is showing a decided improvement.

Clarence Key, assistant manager of the Paramount Exchange here, has bought a new Oldsmobile within the last few days.

Fred Lind is back to his managerial desk at the F. B. O. Exchange of this city, from a swing throughout the Idaho branch.

Branch Manager Dave Farquhar, of the local Warner Brothers office, returned from Montana a few days ago.

K. K. Pack, booker here for Warner Brothers, is now looking at the world through dark-colored glasses, due to having imagined he could box more efficiently than his brother. (We haven't seen his brother yet.)

Universal's Western Sales Director, H. M. Herbel, is expected here soon.

Mike Neilson, exhibitor visitor from Boise, Idaho, is in this city for a few days.

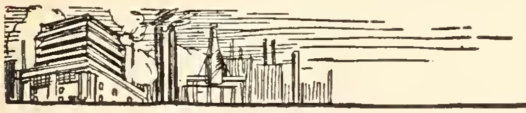
A. L. Barlow, Supervisor of the Accessory Department for Associated First National, is in this city from New York in connection with the promotion of advertising sales.

Claude Hawkes is making the Coal Camps of Southern Utah this week with his Associated First National product, and Vete Stewart is in the Eastern part of Montana.

George Hayes, Educational representative from Denver, is in this city working out of the local exchange and will remain for about three months.

Bob Wallner, Idaho salesman for Fox, is in the office for a brief stay and J. L. Tidwell is still in the Southern Utah territory.

S. B. Steck, owner of the Lyceum Theatre at Ogden, Utah, is visiting the local Film Mart this week.



St. Louis

AMES & GASPARD have awarded the contract for their 1000-seat theatre in Bay St. Louis, Miss., to John T. McDonald & Sons, Pass Christian, Miss. The theatre will be one story, 42 feet by 126 feet and of re-inforced concrete, brick and stone construction. It will be located at Front and State streets. The cost will be about $50,000.

The Arkansas Amusement Enterprises is said to plan the erection of a new theatre in Eldorado, Ark. It will seat about 2,000 persons and cost upwards of $200,000.

Workmen on November 20 opened the cornerstone of the old Grand Avenue Presbyterian Church, which for many years was known to St. Louis movie lovers as the Midway Theatre. They removed a copper box containing archives placed there when the stone was laid on October 14, 1882. The old church is being razed to make way for the new $3,500,000 William Fox Theatre and office building.

C. E. Penrod, division manager for F.B.O., was a St. Louis visitor of the past week.

H. A. Scheidker, for thirteen years secretary of the Hannibal, Mo., Chamber of Commerce, has been appointed manager for J. D. Price's theatres in that city. The houses are the Orpheum, Star and Broadway.

Cæsar Barutt, assistant to John Marlowe, who conducts theatres in Herrin, Murphysboro and Carterville, Ill., brought his mother to St. Louis so that she could obtain medical treatment at St. Mary's Hospital. She is getting along nicely.

C. W. Bunn, general manager of Warner Brothers' road show, was a visitor to St. Louis the past week.

A. O. Choate opened the Cambria, Ill., Theatre, formerly operated by C. C. Jones. The house was dark for several months.

Tom McKean, manager for F. B. O., was forced to abandon his automobile at Springfield, Ill., when he ran into a blizzard on November 18. He finished his week's business with the aid of electric and steam trains and returned for his bus on November 21.

The strong arm of Uncle Sam has taken a hand in the Southern Illinois gang war and with the three Shelton boys in jail awaiting a hearing on a charge of participating in a mail robbery at Collinsville, Ill., several months ago, film salesmen traveling Southern Illinois are feeling somewhat more at ease.

William Barran, manager of the St. Louis, Mo., United Artists office went East to attend the funeral of Hiram Abrams, president of United Artists.

S. G. Hill, auditor for Warner Brothers, is in town. He is on a tour of exchanges in this section of the world.

Visitors of the week included: Ted Yemm and Tom Reed, of the Reed-Yemm-Hayes Circuit in Southern Illinois; Bob Cluster, of Johnston City; Jimmy Clayton, of West Frankfort; S. E. Petle, of Jerseyville, Ill.; John Rees, of Wellsville, Mo., and Joe Hewitt, of Robinson, Ill.

Baltimore

THE Ritz Theatre, a new playhouse just completed here, was opened to the public Tuesday, November 23. The cost of the playhouse is said to have been $175,000. It will be managed by Louis Gaertner of the Gaertner Brothers, who also operate the Red Wing Theatre here. This building is of modern fireproof construction built of brick concrete and steel. It was designed by J. Stehl, construction engineer. Old gold, grey and old rose were used for the interior decorations.

Frank Braden has become publicity manager for Loew's Century and Parkway theatres, here. Mr. Braden succeeds Norman W. Pyle, who has been handling the work in Baltimore, as well as that for the Loew theatres in Washington, D.C. Mr. Pyle will continue with his Washington work.

B. Guterson, formerly associated with the Sid Grauman theatres, Los Angeles, has become floor manager of the Embassy Theatre, here.

Olga Shapiro and J. F. Grace, formerly in the art department of Loew's Century and Parkway theatres, here, have joined the art staff of the Fox Theatre, Philadelphia.

Bernard Schnapper, handling the motion picture advertising for the *Baltimore Post*, has assumed the duties as publicity representative for Warners' Metropolitan Theatre here.

A theatre seating 1,800 persons will be built at Welch, W. Va., by Samuel Polon and C. D. Brewster, to cost about $100,000. When it is completed, Mayor John W. Blakely will lease the structure according to present indications.

A one-story, colored theatre is now being built at Charlotte, N.C. E. Y. Keesler is back of the project.

The erection of a motion picture theatre is included in the plans of the Hale Beach Development Company, Inc., Southport, N.C. The Hon. E. H. Smith is president of the company.

According to an announcement from Richmond, Va., a theatre building will be erected in that city at Sixth and Grace streets, to cost about $750,000. Plans are being drawn by Thomas W. Lamb, architect, New York City, it is said.

Kansas City

PRESIDENT R. R. Biechele of the M.P.T.O. Kansas-Missouri, announced Thursday that a meeting of the board of directors of the organization would be called in about two weeks to discuss coming legislative problems and other important matters pertaining to the work of the association.

Jack Quinlan, manager of the Main Street Theatre, Kansas City, announced this week that the first 2,000 boys at the box office of the theatre at 10:45 o'clock Wednesday morning would be admitted free to a preview. The number of youngsters on hand was about triple the "first 2,000" and they made good resemblances to the title of the picture by the time they had reached the inside of the theatre.

Downtown Kansas City was given a free show of scantily clad chorus girls Monday night when a false fire alarm was turned in on the Twelfth Street Theatre, combination motion picture and stock company house. Some smoke from a chimney, concealed parapet, next door to the theatre, caused some one to turn in an alarm. Three fire companies responded, the hose was laid and the chorus girls doing a hasty "back-alley" exit before the mistake was discovered.

H. S. Manus, president of the American Cinema Association, was a Kansas City visitor.

Another exhibitor's "life" was saved in Springfield, Mo., last Saturday when an impromptu airplane trip was responsible for the Electric Theatre receiving a print in time to save a "blow-up." Tommy Thompson, booker for the Midwest Film Distributors, Inc., and Eddie Spencer, pilot, made the distance of about 200 miles in one hour and 35 minutes.

Among the out-of-town exhibitors in the Kansas City market last week were: Roy Burford, New Burford Theatre, Arkansas City, Kans.; J. G. Gach, St. Joseph, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; G. L. Hooper, Orpheum, Topeka, Kans.

Jack Auslet, manager of the Independent Film Corporation exchange in Kansas City, is working night and day preparing plans for the opening of National Laugh Month, beginning January 1.

Universal, Fox, Pathe and Educational had a number of extra cameramen in Kansas City the other day to "shoot" the dedication of the Liberty Memorial at Kansas City.

Louis Kaye has joined the sales force of the Warner Bros. exchange, covering southern Kansas.

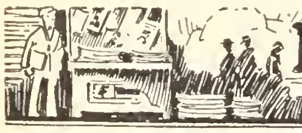
Benny Benjamin, F.B.O. special representative, went from St. Louis to Kansas City—289 miles—in five and one-half hours Monday in his "flying hoopie."

C. A. Schultz, P.D.C. branch manager, has been confined to his home this week because of illness.

E. L. Alperson, Warner Bros. branch manager, was busy in the territory this week rounding up contracts.

R. S. Ballentyne, Kansas City Pathe branch manager, left Monday on a business trip to Dallas, New Orleans and Memphis.

The Fox and Universal exchanges are proudly showing exhibitors around their remodeled offices this week.



Newspaper Opinions on New Pictures

"Teacher, Teacher"—Educational, State Theatre, New Bedford, Mass.

Mercury: "Whenever Lloyd Hamilton appears upon the screen, laughs in abundance are guaranteed, and his new offering 'Teacher, Teacher' is a furious gale of laughter from start to finish."

"The Blue Boy"—Educational, Capitol, Cincinnati, Ohio

Enquirer: "An added feature on the bill is 'The Blue Boy,' a picturization of Gainsborough's famous painting. Since it is in natural colors, it is pictorially pleasing as well as emotionally stirring. It is in every way a fit successor to The Vision,' and will do much to stimulate a popular appreciation of the great masters of the brush."

"Teacher, Teacher"—Educational, Opera House, Newport, R.I.

News: "The comedy number, 'Teacher, Teacher,' was a 'riot.' Lloyd Hamilton played the lead in the mirth maker which brought in other characters for their share of thrill and frolic."

"Don Juan" — Warner Bros., Pavilion, London, England

Daily Mail: "'Don Juan' is one of the most polished and entertaining spectacular film romances that the screen has seen."

Daily News: "There is no doubt this 'Don Juan' picture will prove successful."

Daily Chronicle: "'Don Juan' is a great film entertainment. It is so mainly because of the brilliant acting by John Barrymore. Great credit is also due the producers."

Daily Sketch: "John Barrymore not only looks handsomer than ever in his new film 'Don Juan,' but is given great opportunities to pull off his most wonderful stunts."

Westminster Gazette: "The principal appeal of 'Don Juan' lies in the dashing and ebullient acting of John Barrymore."

Film Renter: "'Don Juan' will probably make box-office history."

Sunday Pictorial: "'Don Juan' is both film art and film entertainment."

Weekly Dispatch: "John Barrymore put a great deal of dash into his performance and fought a most thrilling duel."

News of the World: "In 'Don Juan' Barrymore out-shieks the shiek."

Reynolds: "'Don Juan' seems to have just those qualities that should make it extremely popular."

Sunday Express: "'Don Juan' is an orgy of osculation and saturnalia of sex."

Star: "The audience were held enthralled throughout the first screening over here of 'Don Juan.'"

Illustrated Sunday Herald: "This 'Don Juan' Barrymore film has got more down right good movie stuff in it foot for foot than anything I have seen for a considerable time."

Referee: "In 'Don Juan' we have John Barrymore nutting up a wonderfully vigorous and attractive performance."

Morning Post: "The whole picture is worked up with a lavish brush."

Daily Sketch: "John Barrymore does some hair-raising stunts in his new film 'Don Juan.'"

"Private Izzy Murphy"—Warner Bros., Hippodrome, New York City

American: "One could hardly look at the picture for the sobs and laughter that follow every scene. . . . 'Private Izzy Murphy,' if my guess means anything, will do so much business Harry and Sam and Abe and Jack Warner can buy themselves three Rolls-Royce's each and forget to watch what Vitaphone is doing to their stock. . . . Yes, it is George Jessel's first 'fillum,' and if he is anywhere near New York at this moment, it is my guess that he visited the Hippodrome to take a look at himself. If he had any fears, ten minutes spent watching 'Private Izzy Murphy' with a Hippodrome audience would convince him that he and Edwin Booth are in the same class."

Times: "When passing under the shamrocks decorating the portals of the Hippodrome one is prepared to find a farce in the new picture there, for its title is 'Private Izzy Murphy.' Nothing of the sort. . . . It is a feature that has a decided inclination to be melancholy and to emphasize this mood there is a wealth of tearful close-ups. . . . Mr. Jessel proves his ability to act before the camera. . . . Vera Gordon is excellent in the role of Private Murphy's mother; Patsy Ruth Miller is docile and affectionate as Eileen. The elder Cohannigan is well played by Gustav von Seyffertitz."

Telegraph: "And Jessel is a find. He has the appearance, the natural expression that the screen demands and works before the camera like a veteran screen performer. . . . The Jessel comedy has many laughs but there is not the forced comedy situation or hokum by-play of similar pictures dealing with the Jewish and Irish characters that have become so popular to the screen. . . . 'Private Izzy Murphy' has its thrills, its moments of heroics, its suspense, its tears and a little waving of the flag."

Morning World: "The performance of George Jessel is among the best and most natural which I have seen in the pictures in months. The same fine spark of sincerity which made so deep an impression upon his audiences in 'The Jazz Singer,' the stage play of last season, is in evidence here. His acting before the camera is positively masterful and I do not know that I ever have seen a leading man in motion pictures who moved through his scenes in such apparent total disregard of the mechanics about him."

Tribune: "The big Hippodrome rang with cheers and applause yesterday. Probably 'Private Izzy Murphy' will make millions of dollars."

News: "George Jessel made his cinema bow at the Hippodrome yesterday to a considerable amount of applause. . . . The actual shots of the old 'fighting Sixty-Ninth' marching through the canyons of Manhattan, with Al Smith and other notables shown in the reviewing stand, also revived the thrills of those just-after-the-armistice days, judging from the quick bursts of handclapping. . . . Mr. Jessel screens well and is an appealing figure in his quite natural characterization. . . . There are many laughs and a few tears in this picture."

Mirror: "The Hippodrome audience applauded enthusiastically the Irish-Jewish clash at the end. . . . 'Private Izzy Murphy' should bring George Jessel home a box-office winner."

"The Return of Peter Grimm"—Fox Films, Albee Theatre, Providence, R.I.

News: "'The Return of Peter Grimm' . . . stands as a cinematographic achievement . . . It entertains convincingly, arresting the attention of the audience from the beginning to the very last flicker. Photographically this production is a masterpiece. Alec Francis . . . is Peter himself. He wins you with his natural case . . . he stands as the most lovable character ever brought to the screen. . . There are too many great moments in the picture to mention in this column. We urge you to enjoy them for yourself because they will live with you forever. . . . Miss all the pictures that may be released this season, but make it a point to see 'The Return of Peter Grimm.'"

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Paramount a Symbol of Progress

Stands To-Day As a Super Theatre in Architectural Treatment, Appointments, Service and Location

By HAROLD B. FRANKLIN

Vice-President Publix Theatres

No undertaking in connection with the motion picture can give the reader a better idea of the progress of this industry than the completion of the Paramount Theatre and Building. It was conceived by Adolph Zukor, whose leadership built the motion picture into the fourth industry of the country. This theatre and building stands to-day at Times Square, New York City, fittingly called "The Crossroads of the World," as a monument to Adolph Zukor and his associates. The Paramount as a theatre is conclusive; it is truly the world's super theatre, not alone in architectural treatment and appointments, but in its service, atmosphere and location.

In One Year's Time

To the casual observer it would seem that a miracle had been wrought in the building of the Paramount Theatre. It was in November, 1925, that the drills began boring into the solid rock for the foundation of this magnificent structure. Within twelve months, on November 19, 1926, the Paramount Theatre, as a completed project with every department functioning to its fullest extent, its organization complete, opens its doors to the public. Truly an unusual feat—to complete this, the finest of all theatres, with its four thousand seats, in so short a time. The architects, C. W. and Geo. L. Rapp, and R. E. Hall & Company, engineers, spent over four years with the writer, studying, planning and erecting this structure.

Millions Involved

Some years ago, Mr. Zukor conceived the idea of erecting a fitting home for Paramount on Broadway, and the Putnam site was purchased with that in view. As the plans for proceeding with this project matured, and because of more important affairs, which required Mr. Zukor's attention, it became impossible for him to give this project the time necessary to handle the details. This work was turned over to a building committee, of which I was so fortunate as to be elected chairman.

The committee engaged C. W. and Geo. L. Rapp as architects because of their preeminent position in the field of theatre architecture. Many plans and designs were rejected before the final plan was accepted. In addition to the final drawings, a scale model of the theatre was built, complete to the smallest details. This was studied carefully, resulting in many effective changes.

The financing was arranged by Adolph Zukor and involved an underwriting of ten million dollars. The value of this completed building, together with the land, exceeds sixteen and a half million dollars. It is interesting to note, and it is a great tribute to Mr. Zukor and the Famous Players-Lasky Corporation, that the underwriting was undertaken by Kuhn, Loeb & Company, and up to this time, represents the only real estate mortgage bond issue that was ever undertaken by this international banking house.

The Paramount Theatre and Building is destined to become a famous landmark. It dominates Broadway from Madison Square to Columbus Circle. Its architecture and height are such that the building stands apart from all other structures. As one approaches Times Square, the magnificence and beauty of the Paramount Theatre and Building arrests the attention of the observer.

Illuminated Set-Backs

The architecture is that of the French Renaissance period, the lower five stories being Indiana limestone, carved in heavy relief. The building occupies the entire block on Broadway between 43rd and 44th streets, and is forty stories in height. The upper part of the building towers skyward in eight set-backs, and is a fine example of modern architectural treatment influenced by the zoning act, which governs the erection of high buildings in the City of New York. At night, these set-backs are illuminated with over a thousand indirect reflectors, creating an unusual and attractive effect.

On top of the tower is a huge glass globe about twenty feet in diameter, signifying the world conquest by the motion picture and topping the entire structure. This globe will be illuminated at night. When the hour strikes in the tower clock, the white light will flash out and a red light will flash the hour. There will also be a system by which different colored lighting may be flashed for specific events, to announce results at elections, etc. This light can be seen for a radius of many miles.

Huge illuminated tower clocks are placed on each side of the tower, approximately four hundred feet above the sidewalk. An observation tower with north and south balconies, enclosed in glass, is set aside on the top set-back. The view from this height at night is most unusual and of interest. The tower is reached through the office building entrance.

A Five-Story Arch

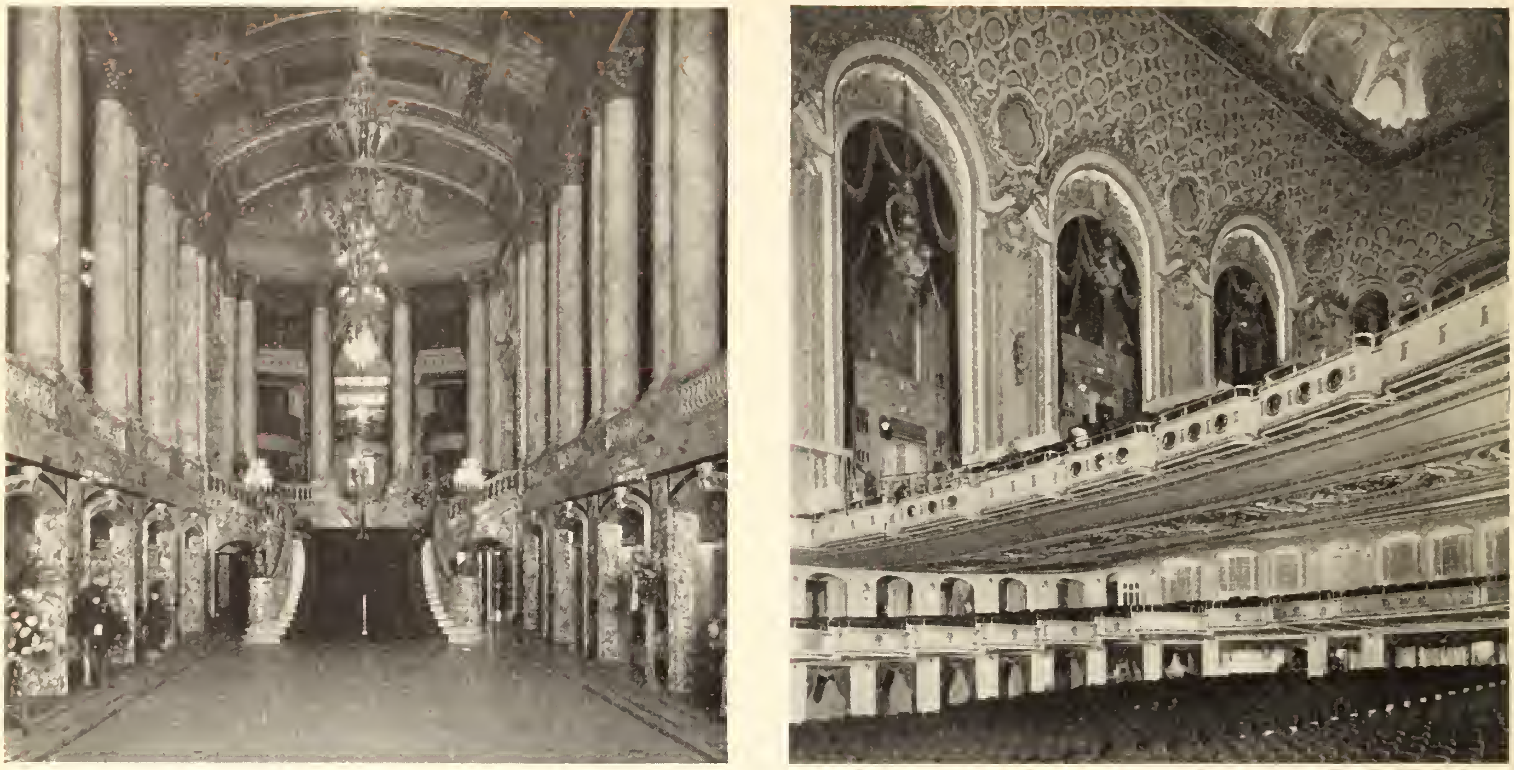
The facade of the building from the floor to the tower is faced with a smooth surface buffed brick, with copings, cornices and ornaments of Indiana limestone. Of special interest is the unusual treatment of the back or stage wall on 44th Street, which, breaking away from traditional practise of severe and plain treatment, has in this case been treated architecturally, and through the use of handsomely carved Indiana limestone and bronze frames, resulted in a wall of very attractive design and utility, enhancing the appearance of the street, rather than depreciating it. The entrance of the theatre is emphasized by an arch five stories in height, built in with glass and illuminated indirectly from a carved stone frame. A magnificent bronze marquese electrically lighted shelters the entrance itself. The details of this entrance remind one of the craftsmanship of the old masters who wrought their designs patiently on the anvil. It prepares one for the beauty to be revealed when passing through this entrance. Electric signs with changeable lettering for changing attractions are built into this marquese. No upright signs are erected on this building, which is a departure from the usual custom. In contrast to the great number of electric signs, this building stands out in its magnificent simplicity. In fact, because of the absence of signs, the building becomes the more prominent.

Bronze frames on both sides of the theatre entrance for announcements may be lighted in three colors, working on dimmers if necessary. The different colors will be used to emphasize the art work.

The box office of bronze is in the center of the doorways, and two additional box offices in the ticket lobby make possible the handling of large crowds.

Entering the Theatre

As you enter through the front door, you are faced with a semi-circular colonnade of strikingly veined marble columns, supported on a black and gold marble base. This marble base is approximately one story in height, and above this is a hemispherical dome of gold, the top of which is fifty feet above the floor. The opposite side of this room is formed by a tremendous glass window opening to the street. A gorgeous bronze and crystal chandelier hangs from



INTERIOR OF THE PARAMOUNT
The Hall of Nations and view of the auditorium

the center of this highly ornamented dome, supplemented by smaller chandeliers between the columns and brackets of similar design. In daytime, this lobby will be flooded with daylight, while at night, passersby on Times Square will be attracted by the brilliancy of the lighted room as seen through the window. Color is added by the hangings between the columns and at the window.

The Hall of Nations

Passing through the entrance doors, one enters the Hall of Nations. From this leads a grand stairway of marble and bronze to the upper floors. On the opposite side of the room there is laid in the wall a collection of stones from various parts of the world, thirty-seven in all, which were collected through the Foreign Department of the Famous Players-Lasky Corporation. Each of these stones has a special significance and in many cases were officially presented by the Governments of the foreign countries. The story of each stone is told in an interesting manner by means of bronze tablets and descriptions. These stones are particularly significant because of the evidence they show of the interest which the erection of this building created in foreign countries, and particularly among the employes of Famous Players-Lasky Corporation in far-off lands. In this Hall is located the Information Bureau, a new feature in theatre operation. It is hoped that this Bureau will become of importance to the public equal to institutions in great railway terminals, since a large proportion of the Paramount Theatre patrons are transient visitors to the city.

The Grand Hall

A feature of the Hall of Nations is a bronze plaque of Thomas A. Edison, who invented the motion picture film, the camera and the kinescope—the foundation on which the motion picture industry was built.

Through a broad archway one now gets a vista of the Grand Hall, which is one hundred and fifty feet long, forty-five feet wide, with a ceiling height of fifty feet. The dome ceiling is supported by massive marble columns, and at the opposite end of this room is a grand stairway of marble, widening up to the mezzanine landings. Located on this stair landing is a marble fountain, which serves as the base of a fine piece of sculpture. Behind the stairway are located the elevators which are arranged to carry passengers to all levels of the theatre.

The Italian Quarry

The bases of the columns rest on the mezzanine floor. From the mezzanine floor down, the entire room is lined with Breche Centella marble with panels framed with black and gold marble. In order to secure the quantity of the marble required, it was necessary to open up a quarry in Italy that had been closed for forty years. At one side of this Hall there are exit doors opening to 43rd Street; on the opposite side are the openings to the orchestra foyer. These openings are fitted with massive bronze gates. Above and between the columns, mezzanine floors and balconies overlook the Grand Hall. Four bronze and crystal chandeliers are the principal source of illumination, supplemented with brackets of harmonizing design.

The ceiling is highly ornamented with a center panel representing "The Spirit of Light." The center of interest is a blazing golden sun, from which emerge allegorical figures of four horses of gold, forming into clouds of gold. The sky blends into a deep blue on both ends, from which jeweled stars twinkle. Decorative panels on either end, and heavily ornamented gold panels, complete the frame of the ceiling.

A lounging room for ladies and gentlemen in the basement is reached on either end of the Grand Hall through marble stairways. This lounge is the Elizabethan Room and is richly furnished in that period. The walls of this room are panelled in walnut to the ceiling.

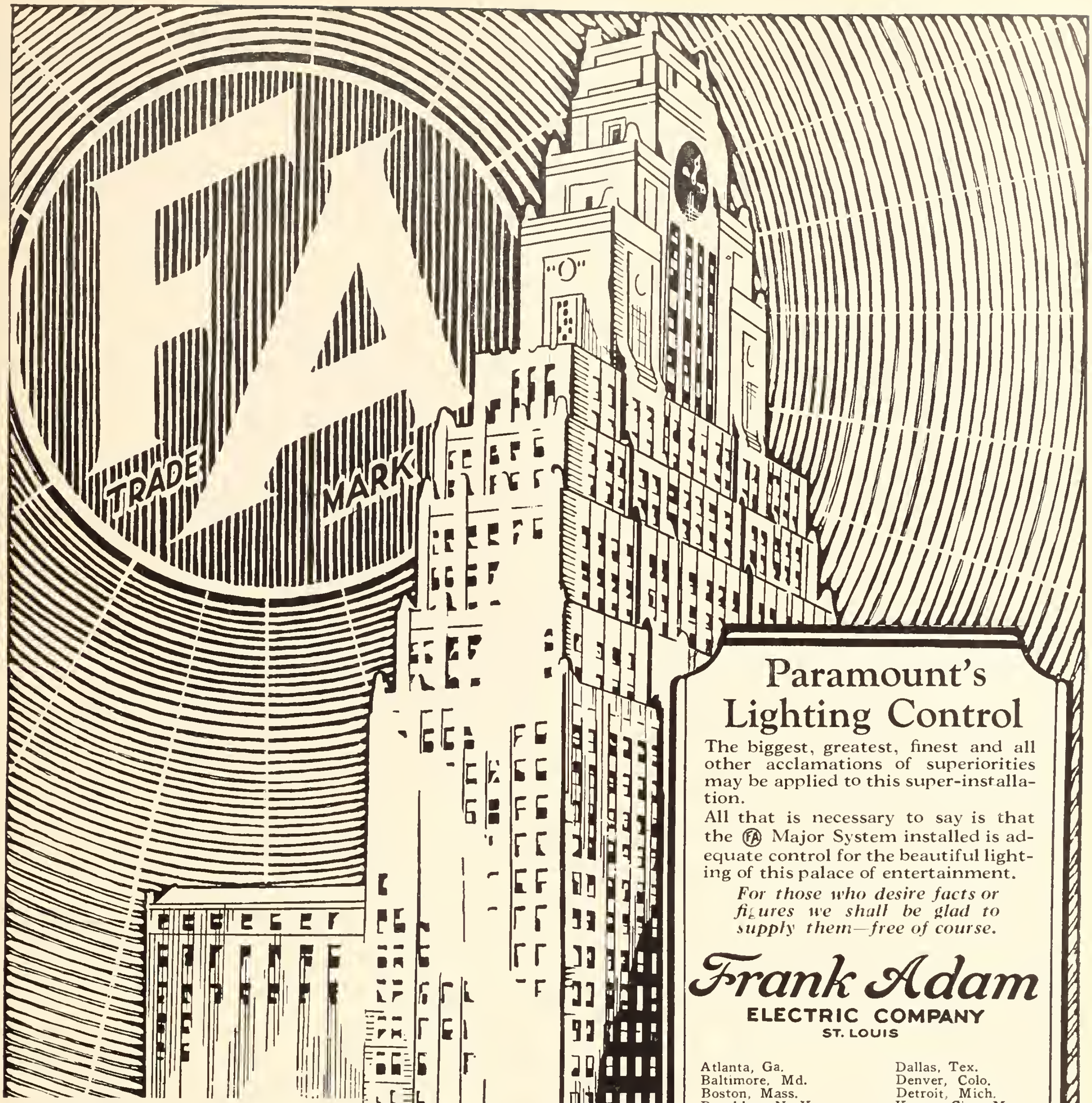
Other rooms leading from the Elizabethan Room are the College Room, a men's smoking room, where the emblems of the representative universities help to form the decorative theme; the Chinoiserie (Ladies' Smoking Room) is exquisitely done in Chinese with French influence, both as to design and furnishings. The Venetian Room (ladies' cosmetic room) is an unusual feature and is complete in every detail. A unique feature of decoration is in the design of the bronze and china lighting fixtures, each representing ladies of every period with different modes of head-dress, from the Elizabethan to the modern bob. Other public rooms are Peacock Alley, The Club Room, The Hunting Room, The Jade Room, The Powder Box, The Marie Antoinette Room, The Music Room, The Colonial Room, and the Empire Room. These are probably the most beautiful public rooms to be found in any theatre, not only with respect to design, but in their appointments and furnishings, and so totally different that they excite a most unusual amount of comment. Austrian hand-tufted rugs designed especially for these rooms are the floor coverings, with borders of rare marbles.

The Music Room

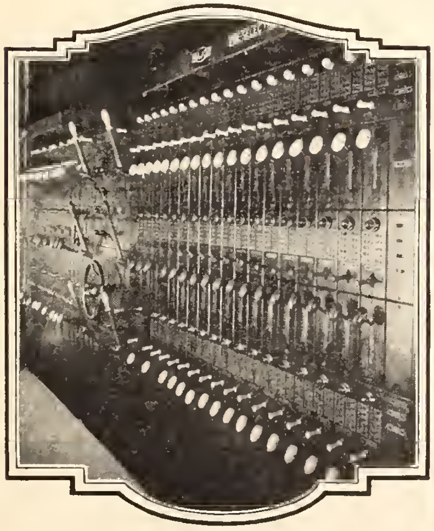
A feature of interest will be a special installation of amplification which brings into the Grand Hall, and other rooms adjoining, the music played on the stage, as well as the organ and orchestral music, as desired.

A spacious Music Room overlooking the Grand Hall is approached from the landing of the main stairway. Not only is this room decorative, but it will also serve the useful purpose of affording a place where concerts are given by a string orchestra,

(*Continued on page* 2180)



PARAMOUNT Theater, New York
C. W. and Geo. L. Rapp, Architects



Paramount's Lighting Control

The biggest, greatest, finest and all other acclamations of superiorities may be applied to this super-installation.

All that is necessary to say is that the FA Major System installed is adequate control for the beautiful lighting of this palace of entertainment.

For those who desire facts or figures we shall be glad to supply them—free of course.

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Winnipeg, Canada
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MAJOR FA SYSTEM
TRADE MARK

"We're in the Navy Now" In Third Week

Beery-Hatton Comedy Continues Indefinite Run at N. Y. Rialto

BROADWAY theatre patronage continues to pay a generous measure of favor to the Rialto Theatre's presentation of "We're in the Navy Now," in which Wallace Beery and Raymond Hatton as a co-starring comedy team follow up their initial association in "Behind the Front." "We're in the Navy Now" is playing its third week on Broadway, with attendance reaching the high-water mark for the Rialto as the home of long-run pictures, and the announcement is made that it will be held for an indefinite engagement.

The picture started off to record business, setting a new box-office mark for the Rialto. The capacity business continued throughout the first and second week, despite the fact that it was not advanced by any extraordinary exploitation. Moreover, the picture did not receive a general round of applause from the critics of the New York dailies, several of whom damned it with faint praise or no praise at all.

Rivoli Playing Last Weekly Change Program

The current policy of a weekly change at the Rivoli Theatre, New York City, will be concluded with the present bill, headed by "The Great Gatsby" and a Paul Oscard stage presentation titled "The Song Shop." The Rivoli will be dark from next Saturday night until the evening of December 6th, when this house will become a long-run with the first performance of "Old Ironsides," which is to play two performances a day at a $2.20 top scale.

After the final performance of the current program, a corps of mechanics will start work in making over the interior of the theatre to meet the requirements of its newer basis. Seating arrangements will be changed, new seats installed and a box office added in the lobby.

Miniature Operetta Staged at Eastman Theatre

An elaborate musical act employing a cast of thirty and featuring numbers from "The Geisha," a musical success of 30 years ago, was the stage presentation at the Eastman Theatre, Rochester, last week in conjunction with the showing of "Upstage." The presentation was produced by Ben Webster, director of Eastman stage productions. Several solo numbers, including "Chon Kina," "Chin Chin Chinaman" and "A Geisha's Life" and two dance specialties, "The Toy Monkey" and a humorous novelty were features of the colorful production, offered in ten short episodes.

Pierce Director of Productions

Howard Pierce, who has been with the Kunsky interests for fourteen years as publicity manager, has been appointed as director in chief of all stage production activities for the Kunsky Corporation in Detroit.

The MANAGER'S OFFICE

LLOYD MAXWELL, former dramatic artist who joined the Northwest Theatres organization as director of public relations, has been appointed managing director of the Broadway Theatre, Portland, Ore. Maxwell succeeds James Q. Clemmer, who has been made managing director of the Fifth Avenue, recently opened under the direction of Pacific Northwest, in Seattle.

C. C. YOUNG and C. E. Dadson have taken charge of the Temple Theatre in Geneva, N.Y., one of the Schine circuit of houses. Ross McVoy recently resigned as manager of the Temple. Young and Dadson are resident managers of the other Schine theatres in Geneva.

O. H. PATTERSON, formerly of Waterloo, Ia., has been engaged as manager of the Rialto Theatre in Sioux City. The Rialto is operated by the A. H. Blank interests.

"The Rosary" Featured at Capitol This Week

A special staging of Nevin's "The Rosary," with Celia Turrill, mezzo-soprano, accompanied by Yasha Bunchuk, solo cellist playing his famous $30,000 Guarnerius cello, is one of the outstanding features of the combination of musical and dance features which Major Edward Bowes has arranged for the program surrounding "The Flaming Forest" at the Capitol Theatre, New York, this week.

The program opens with the Capitol Grand Orchestra's overture, composed of excerpts from Herbert's opera, "Natoma." Carlo Ferretti, baritone, sings "Il Balen" from "Il Trovatore." The ballet was arranged by Chester Hale. It is called "Roses" and features Joyce Coles and the regular ballet corps. The ballet is divided into four episodes: (a) "Before the Rose Curtain" by the Misses Dearfield, Southgate, Glynde, DeWitt; (b) "Red Roses": Misses Reiser, Polsley, Alpert, Hiscox, Duffy and Folwasny; (c) "Yellow Roses" by the Chester Hale Girls, and (d) "White Rose," "Valse Brilliant," by Miss Coles and the entire ensemble.

Central New York Houses Feature Holiday Bills

All of the larger theatres in central New York paid particular attention to Thanksgiving Day this year, presenting feature pictures, as well as a musical program, fitted to the day. In Albany, Troy and Schenectady, the house managers, in their newspaper advertising, urged all persons as far as possible, to attend the afternoon shows and avoid the night crowds.

Keith Opens New Georgia Theatre

Keith's Georgia Theatre in Atlanta was opened last Monday with a bill of five acts of vaudeville and motion pictures. The new house, which Atlantans pronounced worthy of its name, "the theatre beautiful," offered "Her Big Night," a news reel and an Aesop's Fable cartoon as the screen features.

Brooklyn Strand Program Stresses Holiday Note

Although falling just one day before the close of the current program at the Brooklyn Mark Strand, Thanksgiving atmosphere plays an important part in the current presentation at that house. The bill which opened November 20, introduces a new solo pianist, Jacques Pintel, who plays Liszt's "Sixth Hungarian Rhapsody" with accompaniment by the orchestra. Pintel plays from his place in the orchestra. He is spotted by a white light. Estelle Carey, soprano, sings "Giannina Mia," appearing on the apron of the large stage under a rose-pink spot. The Topical Review is given over to a special Thanksgiving film produced by James A. Fitzpatrick.

"Pumpkin Center Huskin' Bee," a rural Thanksgiving Party, is the big presentation, offering Rita Owin, eccentric dancer; Robert Stickney, the stilt expert; Rex Schepp, singer; Charles Guglieri, eccentric musician; Mardo Kalhn.

The Record Boys, Al Bernard, Frank Kamplain and Sammy Stept, make their appearance on the apron of the orchestra stage. William Fox supplies the motion picture, "The Return of Peter Grimm."

Edwards and Dance Act Are Stanley Stage Features

"Ukulele Ike" (Sliff Edwards) was the star of the stage presentation at the Stanley Theatre in Philadelphia last week, when "The Strong Man" was offered as the screen attraction of an especially popular bill. Edwards presented a program of his most popular melodies. The stage portion of the program included a terpsichorean feature in which Karanoaff and his Four Stepping Sisters, Joyce Coles, Beatrice Carr, Kitty French and Sylvia Buckley, appeared in a colorful act staged by Theodore Bekefi.

New Band Leader at Capitol

J. J. Gagner, well-known military band leader and orchestra conductor of Montreal, has been appointed musical director of the Capitol Theatre, Montreal.

Split-Week Programs at Temple

The Temple Theatre, Toledo, has a new policy. Billy Exton, house manager, is now booking pictures on a split-week program.

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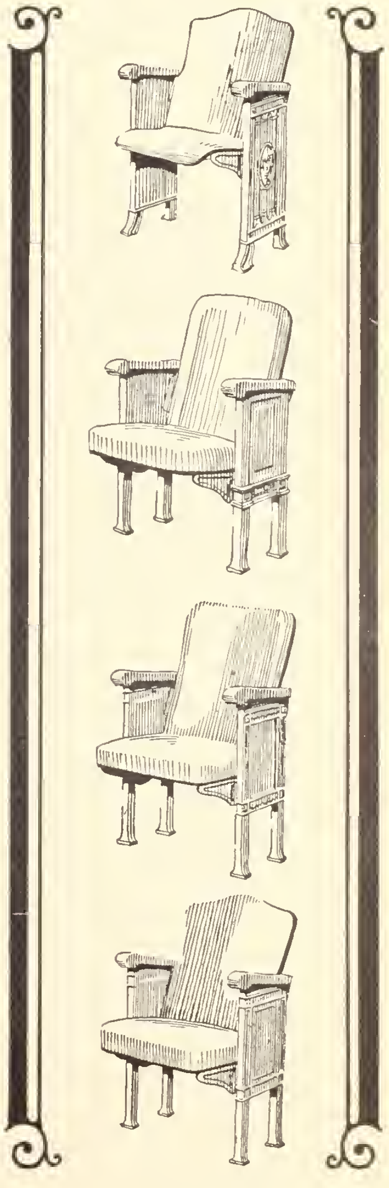

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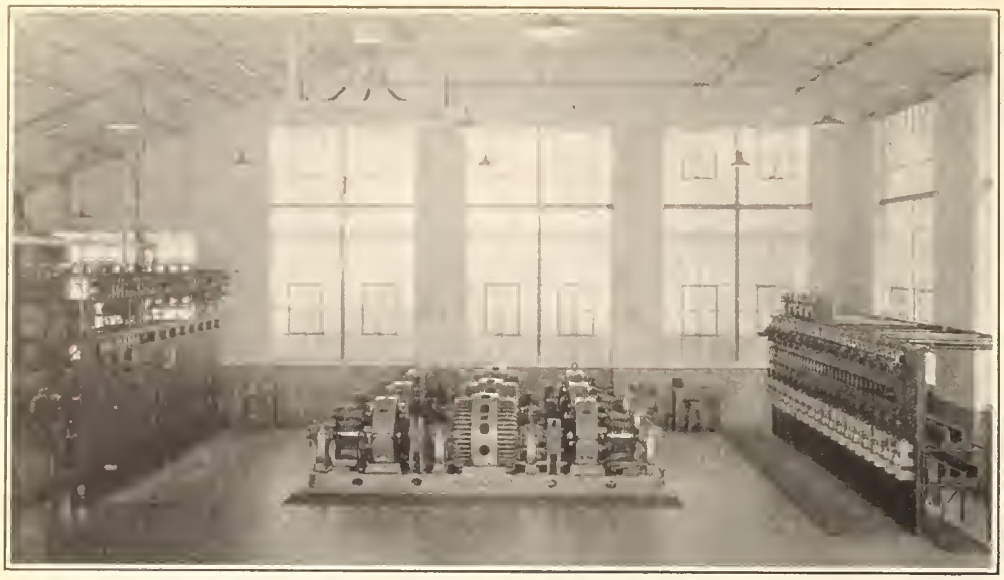

View of the main power plant of the First National studios, Burbank, Cal. At left, the A. C. switchboard; centre, three 300 K.W. motor generators sets each capable of a 4,000 Ampere output at right, the D.C. switchboard controlling the "juice" throughout the studios. Westinghouse Electric Co. made the installation

"Juice" is the Life Blood of Picture Studios

Mechanical Achievement of Pictures Impossible Without Whole Scheme's Basis--Electricity

THE public thinks of motion picture production chiefly in terms of actors, directors and cameramen. The production official thinks first in terms of electricity.

In fact, "juice" is the life blood of the studios, also the nervous system through which the brains of men function in connection with the inanimate, mechanical workings of the vast machinery that turns out pictures.

After all, pictures are mechanically achieved, and without mechanics, directors and actors could not function. Between them and the public they serve, is a maze of mechanical devices, and at the basis of that scheme is electricity.

It is claimed that the most modern and thoroughly equipped motion picture studio in the world at this time is the new First National Productions plant at Burbank, Cal. This statement is probably not an exaggeration, for each new studio built by one of the big companies profits by the mistakes and discoveries of previous ones, and First National is the very latest. Naturally, its electrical equipment is the last word along that line.

Total of 30.000 Volts

The main artery of First National's electrical system comes in two separate services from the Southern California Edison Company, each delivering to a central spot in the plant 15,000 volts—a total of 30,000 volts for the operation of the studio.

This current goes to a double-throw, high tension airbrake switch, and from there to a 15,000 volt oil circuit breaking switch. From the latter it goes into three 500-KVA transformers, hooked-up closed delta, stepping the 15,000 volts down to 2,300 volts and distributing it to various vaults and generators on the lot.

At each of these points, the 2,300 volts are again stepped down, this time to 110 and 220 volts, 3-phase and single-phase current, according to requirements. It is then ready for all the various uses to which it is put, for light and power, within the studio.

This is, of course, direct current. The use of direct current for motion picture lighting gives not only a steadier light, hotter arcs and more candlepower than alternating current, but also eliminates the possibility of a synchronization between the camera shutter and the alternation of the current, and the dark spots that would result from such an occurrence.

Wired for Expansion

The 2,300 volts received from the three 500-KVA transformers also goes into motor generator sets which consist of a 2,300 volt motor direct connected to two 125-volt direct current generators. The three motor generator sets, 300-KW each, are located permanently in a central power station, which is planned, in common with all other electrical equipment in the studio, for future expansion. This equipment, for instance, is adequate for the four stages now in use, and the building is planned and wired not only to house generator sets for four more stages, but a portable generator outfit now in use, which in addition to its regular function may be employed to supplement the power-house output.

This portable generator, which is built upon a heavy trailer, has a capacity of 200-KW. It is employed in filming exterior scenes and on locations at night. When it is used to supplement the units at the central power plants, it may be hooked up in parallel with 3—300, or worked independently.

The switchboard consists of seven generator panels, and twelve feeder panels. Each of the four stages now in use has three sets of million circular-mill cables as feeder circuits.

In addition to illumination and power on the stages, the sawmill, carpenter shops and other workshops use approximately 250-horsepower in various sizes of motors ranging from ¼HP to 30-HP. The three projection rooms, where pictures in the making are shown—in effect, small theatres—are powered through a motor-generator set in a special vault. This consists of 1—25 HP. 3 phase 220-volt motor direct connected to 1—16 KW., 75-volt, 213 amp. direct current generator, which takes care of the projection machine motors and arcs.

All exterior feed cables are carried underground in special conduits which lead to every stage and other point on the big "lot" where juice is, or will be, needed. This is no small coverage, for the area of the studio ground actually covered by buildings and streets is 48 acres.

The force of electricians used varies with production, but those retained on a steady salary at this time number forty-two. The building of new stages and increased production activity, which is shortly to take place, will bring the total of electricians on the payroll to well over a hundred. At their head is Walter Strohm, a veteran in the studio electrical game, who with John McCormick, general manager of West Coast production, and M. C. Levee, general executive manager of First National, planned the electrical equipment of the big new plant to the smallest details before the ground was turned by the contractors.

Trend Toward Artificial Light

It is the opinion of this trio that some of the greatest mechanical advances of the motion picture will come along the lines of lighting. The whole trend of motion pictures today is toward the filming of both exteriors and interiors by artificial light, and while the artificial lighting of interiors is well developed, that of large exteriors must draw upon electrical science strongly before it reaches perfection.

Brighter lights and more even lighting, counterfeiting effects of sunshine, must be developed before really extensive motion picture exteriors may be filmed in dark stages. There is no other barrier, and the advantage is truly great, for it renders motion picture companies independent of the vagaries of weather and the movement of the sun, and permits daylight exteriors to be taken at night. Any added expense in electrical and lighting equipment will be far overbalanced by the saving in time.

The force of electrical workers at the First National studios. At extreme right of second row is Walter Strohm, chief electrician, and sixth from left in first row is F. McGilvray, assistant to Strohm. The big switchboard is in the background

Box office boon

Motion picture producers who use Eastman Panchromatic Negative offer you black and white pictures with color corrections that are actually amazing.

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Paramount's Projection

Much Credit Due Harry Rubin, His Staff and Associates for Design and Equipment

Harry Rubin

NOVEMBER, 1925, the drills began boring into the solid rock for the foundation of the magnificent new Paramount Theatre, which opened on November 19, 1926, every detail completed in less than one year. Everyone connected with the building of this splendid structure deserves credit for the remarkable showing made under the circumstances, but it is the particular purpose of this article to give credit to Harry Rubin, his staff and all those responsible for the designing, construction and equipping of the projection suite of the Paramount Theatre.

Comfort of Personnel

Harold B. Franklin, Vice-President of Publix Theatres, supervised the building of the Paramount Theatre from the start and it is therefore interesting to note the importance he attaches to projection by quoting from a long article regarding the construction of the Paramount Theatre in which he states "particular attention was paid to efficient housing of the projection department as well as the comforts of the artists and personnel of the theatre." Mr. Franklin proves this in a very tangible manner as the splendid projection suite of the new Paramount Theatre consisting of seven rooms and bath is said to be the most unique and elaborate lay-out for projection in this country. In view of the fact that this theatre is Mr. Zukor's own idea for a fitting home for Paramount pictures on Broadway, that the value of the completed building, including land, exceeds $16,500,000, and that at this writing it is the last word in theatre designing and construction, the projection of the splendid Paramount Theatre surely deserves its share of the attention which was given to other departments of this house.

About four months ago, Harry Rubin, supervisor of projection for Publix Theatres, was called into consultation and the responsibility of designing, constructing and equipping the projection room was placed in his hands. The speed with which the Paramount Theatre was brought to successful completion involved many serious difficulties. The complications which resulted caused many hours of thought and worry for all those responsible for the building of the theatre and how these affected the projection room will be briefly described. The construction of the projection suite, pouring the concrete, wiring the room and other mechanical details, delayed the installation equipment until a few days before the opening of the house. Painting, laying the floor covering and finishing details were going on less than twenty-four hours prior to the opening. Scaffolding throughout the building was not removed until a few days before the opening and stage settings, rehearsals and even the final cleaning of the theatre were not actually completed until about seven o'clock on the night of the nineteenth. Tests of the projection equipment were hampered by these conditions and the show was put on without rehearsals. It was not possible to get the screen except for a few minutes at a time, and this after intervals of long and tiresome waiting. In spite of this, the projection was absolutely flawless and Harry Rubin and his assistants deserve warm praise and suitable recognition.

It is out of the question to properly describe at this time the projection suite of the Paramount Theatre, and the information given will therefore be of a general nature. Without in any way undervaluing the work done by others in designing, construction and equipping the Paramount projection suite to Harry Rubin must be given the fullest credit for its successful completion and flawless opening. Mr. Rubin is supervisor of projection for Publix Theatres and for many years has been chief projectionist of the Rivoli, Rialto, Criterion and other well-known Broadway Theatres. He believes that "good projection is a matter of good men, good working conditions and good equipment." The staff of the Paramount Theatre consists of the following well-known projectionists: J. Hopkins, J. Harding, H. Bergoffen, O. Defreties, the regular staff and H. Mourier and J. Kelley, reliefs who provide ample proof of the care he has taken in the selection of his staff for this theatre.

The Machine Shop

Entering the main hallway with an entrance on this floor for the special benefit of the projection department we enter the private hallway of the projection suite. The first room, on the left, will be used as a machine shop to be equipped with lathes, drill press, work benches, etc. Next to this is the rheostat room equipped with a battery of eleven Hoffmann and Soons rheostats and this is said to be the finest rheostat room in the world. With the exception of the back of the main switchboard of the projection room it is used exclusively for the rheostat installation. Flexibility and accessibility have been the chief considerations in this installation. A metal trough with covers which can be readily removed extends around the room directly under the rheostats and this enables the projectionists to readily pick up the wires for inspection and replacement.

(*Continued on next page*)

Vallen and Good Showmanship

A smooth running performance must have smooth machinery and it has been the Vallen Ideal to design and build curtain control that would be all that good showmanship required. The result is a perfection that has put Vallen Equipment in the finest theatres everywhere.

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Projection Stressed by Paramount

(Continued from preceding page)

The capacity of the rheostats is as follows:

3 60-180 amperes for projectors
2 60-180 amperes for high intensity floods
2 45-125 amperes for spotlights
4 30-90 amperes for stereopticons and effect machines.

The rheostat room is a story in itself and we have asked Hoffmann and Soons to give us more particulars regarding this installation.

At the end of the private hallway is a small room which will be used as an office, and to the left of this is the entrance to the projection room. The projection room is of ample size, well ventilated and equipped with everything necessary to enable the projectionists to do their work in a satisfactory manner. Immediately in the rear and running the entire length of the projection room but separated from it by a solid fire-proof wall is the rewinding room. This is also of ample size, completely equipped and with special ventilation. American film-safe cabinets specially constructed for this installation are placed in the wall dividing the projection room from the rewinding room. Openings on both sides of the cabinets permit the reels to be placed into the cabinets from the projection room and taken out from the opening in the rewinding room. The rubber tile floor covering has a number of definite advantages which will prove of value in the projection room. Passing through the door at the opposite end of the projection room we come to the toilet equipped with a shower bath and beyond this are two large rooms which will probably be used for lockers and supplies. These complete the "projection suite" of the Paramount Theatre, seven rooms and bath.

The projection equipment and other supplies for the projection room were furnished by the National Theatre Supply Company, Eastern District Branch, Joe Hornstein, Manager, and this installation received the personal supervision of Billy Gluck. At the time this is written the equipment consists of three Simplex Projectors, Brenkert Floodlights, Chicago Cinema Equipment Special Effect Machines, American Film Safe Cabinets. Hoffmann and Soons Rheostats, etc. The Simplex Projectors are of the very latest type with the new Simplex pedestal, nickel plated and enameled green, which is the color scheme of the room. The projectors are equipped with H. & S. Boosters and Hall and Connelly High Intensity Lamps, 150 amperes. This high amperage has necessitated special designing and construction of some parts of the Hall and Connolly lamps. The projection room shutter system is automatically controlled by steel cables connected to fusible links located in the master cord. The shutters are counter-balanced to permit them to be easily operated and are equipped with rubber bumpers to insure quietness when dropped. This particular precaution is for the purpose of avoiding unnecessary and alarming noises in the event of emergency use of the shutters. The room is also equipped with a Stromberg Electric Clock and there are similar clocks in other parts of the theatre all operated from one master clock. The three Simplex Projectors are equipped with Weston Speed Indicators. The new Paramount Theatre will use a Raven 20 by 24 ft. Halftone Screen giving a 22 ft. picture and the throw is between 175 and 180 feet. The house seats over four thousand and the management advertises that by using the lobby, which is a large one over six thousand patrons can be taken care of at one time.

Mr. Harold Franklin, Vice-President of the Publix Theatres, seemed to take particular pride in the projection room and during the evening showed a number of distinguished visitors through the suite, the most notable of these being Thomas A. Edison. Among the other well-known visitors on this occasion were Bart Green, Department of Water Supply, Gas and Electricity, Oscar Cooper, Managing Editor, Motion Picture News, Eric Clarke, Managing Director Eastman Theatre, Rochester, N.Y., Carl M. Brenkert, Brenkert Light Projection Company, Frank Day, Secretary, Local 306, F. H. Richardson, Moving Picture World, Harry Sherman, Assistant President I. A. T. S. E., James Soons of Hoffmann and Soons, P. A. McGuire, International Projector Corporation, etc.

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Paramount Auditorium of French Renaissance Design

(*Continued from page* 2172)

and artists, for the purpose of entertaining the waiting throngs in the Grand Lobby. Leading from the Music Room is a promenade entirely surrounding the Grand Hall on the entresol level, so furnished as to afford waiting and resting space for the patrons.

The design of the auditorium is such that, despite the fact that it seats close to four thousand persons, there is a feeling of intimacy.

An attractive feature is the introduction of a mezzanine floor, which affords about four hundred seats, only slightly overhangs the rear seats of the orchestra, and extends over the side walls of the auditorium forming an almost perfect horse-shoe in shape. This gives an air of spaciousness to the whole orchestra which is not possible otherwise. In addition to the usual side exits from the balcony, there have been introduced spacious vomitories, emptying from the center of the seating areas, directly into the mezzanine, overlooking the corridors of the Grand Hall. There is over an acre of floor space devoted exclusively to entrance and exit passages.

Auditorium Design

The design of the auditorium is treated in the French Renaissance spirit, and the color scheme is of ivory, rose red and turquoise blue. The ornamentation has been particularly studied for scale so as to be proportionate to the size of the auditorium, and although the auditorium is ten floors in height, the architects have achieved an intimate effect.

The main ceiling is so designed as to afford a "Gallery Promenade" above the cornice of the main dome, from which patrons can view the entire auditorium. The main panel over the sounding board will be emphasized by a sculptured design in low relief, representing the Spirit of Music. The group symbolizing music will be in silver and gold.

The organ chambers are located on both sides of the proscenium arch. The grilles consist of screens of crystal, on which a tree of life is worked out in jewels which may be illuminated. The organ is of the orchestal unit type, occupying four chambers and is equipped with every conceivable stop.

Special attention was given to the decorative treatment of the lower part of the theatre under the balcony; this portion of the auditorium is generally neglected and ordinarily does not lend itself to effective treatment. After considerable study, a series of arches, enclosing the entresol floor, and around the orchestra, were developed. These arches are treated with three circuits of indirect lighting (red, amber, blue), enclosed with crystal screens which reflect the light. In addition, the front of the entresol balcony facia is treated with a continuous design across the front done in crystal, which is illuminated by indirect light from the trough, as well as exposed lighting. Indirect lighting in three colors is installed around the stage proscenium facia, the organ grille frames, the soffit of the balcony, the main ceiling, as well as the side-walls. These are supplemented by bronze and crystal fixtures which hang from the ceiling along the side-walls. There also are huge brackets of bronze and crystal which are hung between the side arches.

The drapes are red and gold done in a figured satin damask, and are hung in the archways and organ arches. A magnificent velvet and silk valance, heavily embroidered in gold, is hung from the proscenium arch, with curtains to match, trimmed with a very ornate galoon, and hung with a red silken fringe. The opera chairs have been specially designed and are upholstered with a high grade mohair of appropriate design. The ends of the chairs are equipped with aisle lights which are embedded in the design of the seat frame. The wall coverings are of a special damask, designed specially to blend with the decorative effect, and is after an old museum tapestry at Versailles.

Movable Orchestra Platform

The orchestra pit is designed to hold an orchestra of seventy, and can be raised and lowered on an elevator. This elevator travels from a point seven feet below the stage level, up to the level of the stage; the stage footlights are of a disappearing type so that the platform of the orchestra pit becomes the apron of the stage. The platform of the pit is mounted on a carriage, and the entire carriage with the full orchestra can automatically roll on the stage, leaving the apron on which artists may perform in intimate contact with patrons. The organ console is also on an elevator at one end of the pit. The console is highly carved in white and gold. All elevator controls are operated from the orchestra leader's or organist stand, and these controls are so arranged as to be duplicated from the stage switchboard. All of these elevators are worm driven and electrically operated.

The stage is operated with every modern appliance, and is also equipped with a double system of electrical elevators in place of the usual type stage traps. The rigging is of the full counterweight and track system. The fire curtain is of the rigid frame type, having a steel frame, covered on two sides with asbestos board and is motor driven.

The stage can also be stepped, platforms may be formed, scenery may be made to disappear, etc. All stage lighting will be done from front and side bridges, which is a new feature in theatrical illumination. This is the only stage in the country with mechanically operated footlights.

The back wall of the stage is plastered to form a cyclorama, which acts as a sounding board and makes possible unusual service effects. The switchboard on the stage is of the remote control—full master type; every light on the stage and in the auditorium is controlled on this board, with dimmers on each circuit.

(*Continued on following page*)

Production Dept. of Paramount Novel

(Continued from preceding page)

World's Largest Organ

The organ will be the largest orchestra unit organ ever built. The organ grilles will be done in wrought steel, crystal and illuminated glass. The design of the grille will lend itself to very unusual lighting, representing clusters of fruit, flowers, etc., which may be lighted in four different colors.

Underneath the organ grille archway will be two handsome fountains behind which is a background of gold mosaic.

Particular attention was paid to the efficient housing of the production department, as well as the comfort of the artists and personnel of the theatre. Among the novel features are rehearsal rooms, which are replicas of the stage, floor screen rooms, which are really miniature theatres, executive offices for the operating officials. An unusual feature is an organ rehearsal room, where pupils are taught organ playing by expert teachers. Rest rooms and dressing rooms with shower baths are provided. A music library, three floors in height, with rooms for scores, is a complete unit.

Ventilation System

Special attention has been paid to the design and construction of the carrier air conditioning (refrigeration) system. In general, the installation is what is known as down feed system, the air being brought in through openings in the ceiling and drawn off at the floor, through the use of blowers and fans. In certain parts of the building such as corridors and passageways, the air is introduced through grilles in the side walls. By a complete system of ducts, fresh air is delivered to all parts of the auditorium and each room and space. All the air brought into the house is brought through a washer. In the summer time, the temperature of this water is reduced by refrigeration so that a temperature reduction is secured. The washers used are of the de-humidifying type and automatic controls are installed, which make it possible to maintain a uniform temperature and a constant relative humidity under any operating conditions. This plant is divided so that there are separate controls in different parts of the house; for instance, there is a separate system supplying the Grand Hall, so there can be a positive control of the air in this room when taxed to capacity.

Rugs and Fixtures

The furnishings of the theatre are in keeping with the different periods expressed in the various rooms and the highest type of quality is maintained. Art objects of great value and interest, together with a large collection of fine paintings, are placed at vantage points. Hand-tufted rugs, woven in Austria, adorn every public room. Specially hand-woven carpets, of appropriate and blending design, are used for other floor coverings. The entresol rug is one hundred and fifteen feet long, shaped like a half-moon, and woven in one piece of unusual design.

Every modern appliance has been installed for the convenience and comfort of patrons, as well as employes. The seating of the entire theatre will be controlled by an ushers' signal system with a master indicator in the Grand Hall, which will make possible the seating of patrons with despatch.

The design of this theatre is one of the last works of the late C. W. Rapp, and it is regrettable that he could not have lived to have seen the completed result, which has been acclaimed by many to be the world's finest theatre.

New Virginia Theatre Co. Incorporates

CAPITALIZED at $500,000, a charter has been issued to the Capitol Theatre Company, of Wheeling, W. Va., incorporated to "build, lease and rent theatres."

The incorporators named are: John Papulias, Steve Manos, Dr. George F. Gourley, of Steubenville, and C. W. Bates and Wright Hugus, Wheeling.

It is said that elaborate plans have been worked out for a new theatre to cost in the neighborhood of $750,000 and that the breaking of ground will soon start on a site at Tenth and Main streets.

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The Speed of Light

THE classical figure for the speed of light—186,400 miles a second—which has been maintained, in text books at least, for quite a period of years, has once again been upset; this time by Professor Albert A. Michelson, head of the Department of Physics at the University of Chicago.

It seems that ever since a Dutch astronomer by the name of Huygens made the original estimate of the speed of light, based on observations of the time it took light from Jupiter's eight moons to cross the earth's orbit about the sun, scientists the whole world over have been endeavoring to lower Huygens' figure of 186,600 miles per second.

Down through the decades, astronomers have here and there clipped off a few miles a second until now the world's record stands at 186,284, as established by Professor Michelson. This figure is better by 36 miles a second than Michelson's previous calculation which was 186,320 miles a second, so that we may yet live to see the day when light will travel at 186,000 miles flat.

Far-reaching Effects

Just what effect this may have upon motion picture projection and its allied arts we are at a loss to conjecture but in the minds of astronomers there is no doubt but that this new knowledge will have far-reaching effects since it may be necessary to revise the present estimates of the speed of the earth through space and also the rate of the earth's rotation. In other words, we may wake up some day to find ourselves living in a faster moving world.

Aside from making a more accurate determination of the speed of light, Professor Michelson also found that the speed is the same through a vacuum as through air and that measurements with and against the earth's speed showed the same results. Furthermore, he found that light travels at the same speed in the various sections of America he visited, which does not sound so good to us, since we were under the impression that it traveled somewhat faster in California than in other parts of the country. We were compelled to this belief by the statements of Native Sons who have recently visited in the East and have described to us certain remarkable things that were being done in their home state. We could ascribe their successful efforts only to an imponderable influence—the California Ray, as one popularly known writer describes it—and hence we are rather disappointed with Professor Michelson's assurance that the speed of light is exactly the same in Los Angeles, "The Capital of the World," as one Native Son refers to it, as it is in, say, Boston, where Arthur Gray does his work in such a creditable manner.

Gloria Swanson, popular screen star, radiates her charm from the inside of the 5,000,000 candle power arc, used in the making of "movies," a product of Hall & Connolly

Be that as it may, Professor Michelson tells us that he used a specific instrument, invented by himself, for making his determinations and that the instrument separates a single beam into two rays, deflecting them at right angles. He describes this device as follows:

Description of Device

"It was devised to solve a very ambitious problem—that of measuring the speed of the earth and with it the whole solar system through space. (On the chance that there may be someone who does not know what the solar system referred to is, we will add that it consists of the Sun, together with its eight planets and their attendant moons—Ed.) In order to solve this problem, it was necessary to devise a piece of apparatus in which a single wave train of light is separated into trains or pencils of light moving at right angles to each other.

"Reflecting beams of light through a vacuum and marking innumerable times and under all conditions the return of the divided rays, it was found that it makes no difference whether the light is travelling with the earth or against the earth's speed. The light always traverses a given distance in the same length of time."

Behind the speed of light lies the secret of the speed with which the earth revolves. The perfection of the interferometer—as this instrument is named—brings the new measurements down to a precision never before equalled.

When we see the huge amount of work involved in the determination of the apparently simple facts in nature we sometimes wonder at the utter nonchalance with which some projectionists hand out figures, such as those connected with the speed of light where a change of 36 miles a second in the accepted figure may well represent a large part of the life's work of one man.

For "Patching" Film

We have a request from Calvin Thomas, South Side Theatre, Ironton, Ohio, for some formulas to enable him to "patch" his film.

His letter is as follows:

"Dear Sir:

"Enclosed you will find return postage for a reply. Please send me some formulas for patching film. I would like to get some formulas like the ones you had in the Projection Department about two years ago.

"Please give at least two kinds, one for inflammable film and one for non-inflammable film."

We do not recall just what formulas we gave two years ago, Friend Thomas, so we will go over the thing in detail since you have evidently lost, or did not save, the issue carrying the information you now ask for.

First, permit us to recommend for general use the film cement made and sold by the Eastman Kodak Company, which is guaranteed to give excellent results since it is made of ingredients tested as to quality. It can be used with equal success for both regular and safety film so that this item alone should commend it.

If, for some reason, you wish to "roll your own" then here are two formulas to use.

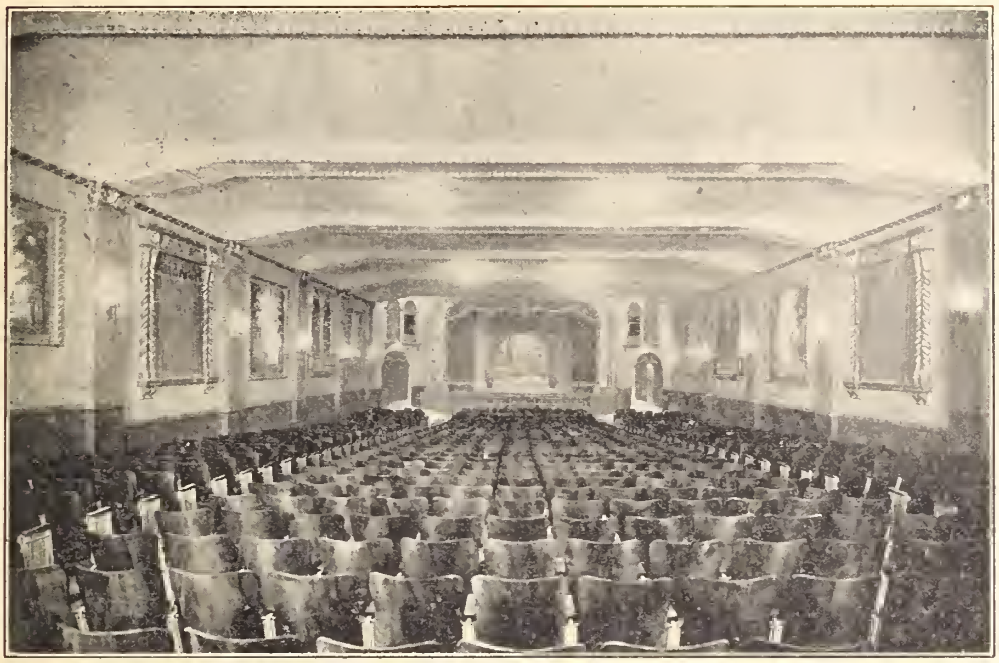
Non-Inflammable Stock

4 ounces acetone Merck
8 ounces acetic ether

Remove emulsion from 5 feet of non-inflammable film, cut into small pieces and dissolve in above mixture.

Inflammable Stock

Remove emulsion from 3 inches of film, cut into small pieces and dissolved in 1 ounce of acetic ether.



Interior view of the new Tivoli Theatre, Kansas City. Reports describe this house as having every known convenience for theatregoers

Grubel Brothers Practically Rebuild Electric Theatre, Joplin, Mo.

AFTER being closed for several months to permit a remodeling and refurnishing program which, according to a statement from the management, ran to approximately $200,000, the new Electric Theatre of Joplin, Mo., opened its doors to the public on the evening of October 7th.

Virtually, the owners, Grubel Brothers, of Kansas City, have built a new playhouse. When the work was inaugurated, it was planned to spend in the neighborhood of $100,000, but as operations went along, Grubel Brothers decided to give Joplin its best, resulting in that city's realization of one of the finest and most modern motion picture theatres in that section of the country.

Some of the improvements included in the new Electric are: a new ventilation system said to be the only one of its kind west of New York City and one of the most efficient in use; fifteen hundred new spring-cushioned seats covered with red Morocco leather; an orchestral-unit organ said to have cost $25,000; new signs which ran into an expenditure of $6,000; an entirely revamped lobby with electric ticket registers, and last and probably most important of all, a new floor arrangement which now permits a clear vision from all points in the playhouse.

Reynolds Maxwell, manager of the Electric, in discussing the improvements made to the house said: "It has always been the policy of Grubel Brothers to give the best shows and service obtainable for the price of admission charged. We feel that this policy has been more than successful, as evidenced by the consistent patronage of this theatre. To further prove our faith in Joplin, we have invested a large sum of money to improve the house, but the price of admission will remain unchanged."

Award Contract on Project at St. Joseph, Mo.

The contract for the building of the $500,000 Missouri theatre at St. Joseph, Mo., has been awarded to W. J. Assenbacher Construction Company of Lincoln, Nebr. The theatre, which will be of two stories, will be 75 by 140 feet and will include all modern improvements to be found in the largest theatres. The owner of the theatre will be the C. H. & S. Amusement Company of New York.

Mt. Carmel Theatre Seating Capacity 2,000

Announcement is made that the contract for the erection of the $400,000 theatre to be built on the site of the old G. A. R. Opera House in Mt. Carmel, has been awarded to the E. R. Bastress Lumber Company, of that city. The plans were drawn by Willis Hall, a Philadelphia architect. The theatre will seat 2,000 persons, and the building will include also store rooms, apartments and lodge halls.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6300 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M		
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6400 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil's Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6959 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib.	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forlorn River	Jack Holt	Paramount		
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	6 reels	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	Bushman-Dove	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6800 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5560 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6025 feet	Oct. 9
War Paint	Tim McCoy	M-G-M	5032 feet	
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists		
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day	M-G-M	5584 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7300 feet	Nov. 20
Confessions of a Bride	M. Harris-V. Varconi	Assoc. Exhib		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov. 27
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Gay Deceiver, The	L. Cody-M.Day	M-G-M		
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Great Gatsby, The	Warner Baxter	Paramount		
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart	5610 feet	
Jocelyn's Wife	Pauline Frederick	Tiffany	5800 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
London	Dorothy Gish	Paramount	5584 feet	Nov. 6
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry-P. Wegener	M-G-M	6960 feet	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5640 feet	Nov. 6
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp	6730 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7780 feet	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	Nov. 27
Quarterback, The	Richard Dix	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	
Risky Business	Vera Reynolds	P. D. C		
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior	E.Roberts-H.Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Syncopating Sue	Corinne Griffith	First National	6670 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E.Novak	Fox		
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Broadway	Priscilla Dean	Prod. Dist. Corp	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures	5834 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O	4879 feet	
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander Carr	Chadwick	7300 feet	Nov. 20
Bardelys the Magnificent	John Gilbert	M-G-M	8536 feet	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R.Ince-M.Livingston	F. B. O	5408 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5790 feet	
City, The	J.Gaynor-W.McGrail	Fox	5508 feet	Nov. 27
Dangerous Friends	T. R. Barnes-M. Gay	Sterling Pictures	5200 feet	
Desert's Toll, The	Frances McDonald	M-G-M		
Dude Cowboy, The	Bob Custer	F. B. O		
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov. 27
Exit Smiling	Beatrice Lillie	M-G-M	6461 feet	
First Night, The	B. Lytell-D. Devore	Tiffany		
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M		
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
For Wives Only	Marie Prevost	Prod. Dist. Corp	5800 feet	
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Aug. 21
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
King of the Saddle	Bill Cody	Assoc. Exhib		
Ladies at Play	Hughes-Kenyon-Fazenda	First National		
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6903 feet	Nov. 20
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R.McKee-E.Murphy	Sterling Pictures		
Outlaw Express, The	Leo Maloney	Pathe	5579 feet	Nov. 20
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Rambling Galoot, The	Buddy Roosevelt	Assoc. Exhib		
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Rough Rider, The	Frank Hopper	Paramount		
Silent Lover, The	Milton Sills	First National		Nov. 27
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
There You Are	Nagel-Roberts	M-G-M	5652 feet	
Tin Hats	Windsor-Nagle-Roach	M-G-M		
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	Colleen Moore	First National		
Unknown Cavalier, The	Ken Maynard	First National	6595 feet	
Upstage	Norma Shearer	M-G-M	6048 feet	
Wearing of the Green	Betty Bronson	Paramount		
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Wings of the Storm	R. Howes-V. Faire	Fox		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blonde Saint, The	Kenyon-Stone	First National		
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Canadian, The	Thomas Meighan	Paramount		
Canyon of Light	Tom Mix	Fox		
Death Valley	Buck Jones	Fox		
Duke of Ladies, The	Special Cast	First National		
Exclusive Rights	L. Rich-G. Whitman-R. McKee-G. Glass	Famous Attractions		
Faust	Emil Jannings	M-G-M		
Flying High	Wm. Fairbanks	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
Just Another Blonde	Mackaill-Mulhall-L. Brooks-Collier, Jr.	First National		
Lazy Lightning	Art Acord	Universal	4572 feet	
Let It Rain	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		
Money to Burn	Devore-MacGregor	Lumas		
Mother Machree	Belle Bennett	Fox		
One Hour of Love	Jacqueline Logan	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Redheads Preferred	M. Daw-T. von Eltz	Tiffany		
Red Hot Hoofs	Tom Tyler	F. B. O	4681 feet	Nov. 13
Red Mill, The	Marion Davies	M-G-M		
Regular Scout, A	Fred Thomson	F. B. O	5567 feet	
Stepping Along	Johnny Hines	First National	6 reels	Nov. 27
Stolen Pleasures	H. Chadwick-D. Renier-G. Whitman	Columbia Pictures		
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
Summer Bachelors	A. Forrest-Bellamy	Fox		
Sunshine of Paradise Alley	Barbara Bedford	Chadwick		
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G. Hughes-Nixon-Sidney	Fox		
Be Yourself	Raymond Griffirh	Paramount		
Cheerful Fraud, The	Reginald Denny	Universal		
Enchanted Island		Tiffany		
Head Waiter, The	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Lady in Ermine, The	Corinne Griffith	First National		
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox		
Not Herbert	P. Starke-Lyon	First National		
One Chance in a Million	Wm. Fairbanks	Lumas		
One Increasing Purpose	Lowe-Rubens-Lee	Fox		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Tiger, The (tentative)		Tiffany		
Wild Man of Borneo, The	W. C. Fields	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
Here Y'are, Brother	Stone-Dove-Hughes	First National		
His Rise to Fame	George Walsh	Excellent Pictures		
Lightning		Tiffany	6500 feet	
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Michael Strogoff	Ivan Moskine	Universal	9315 feet	
Overland Stage, The	Ken Maynard	First National		
Quarantined Rivals		Lumas		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Silky Anne	Constance Talmadge	First National		
Steeplechase, The		Tiffany		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		
Wild Geese		Tiffany		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Broken Gate, The		Tiffany		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Heroes of the Night		Lumas		
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Orchids and Ermine	C. Moore-J. Mulhall	First National		
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Squads Right		Tiffany		
Tillie, the Toiler	Davies-M. Moore	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Too Many Women	Norman Kerry	Universal		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Gun Gospel	Ken Maynard	First National		
Husband Hunters, The		Tiffany		
Poor Nut, The		First National		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Tale of a Vanishing People		Tiffanv	6500 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Flaming Timber		Tiffany		
Song of Steel		Tiffany		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Snowbound		Tiffany		

Comedy Releases

Title	Star	Dist'r	Rel. Date	Length	Received
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice the Fire Fighter		F. B. O			
All For A Nurse	Sid Smith	Sava Films		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
And George Did	Sid Saylor	Universal		2 reels	
Another Kick Coming	Bronte Series	Red Seal	Nov. 25	1 reel	Sept. 4
Anything Once	M. Normand-C. Hale	Pathe		2 reels	
Are Golfers Cuckoo?	Fatty Layman	Sava Films		2 reels	
Around the Bases	George Lewis	Univ	Oct. 24	2 reels	
Artist's Brawl, The	Guard-Cooke	F. B. O		2 reels	
At the Beach	"McDougall Alley" Kids	Bray	Nov. 1	2 reels	
Auto Thieves, The	"Van Bibbers"	Fox		2 reels	
Babes in the Jungle	"O. Henry"	Fox	Nov. 28	2 reels	
Babes in the Sawdust	Charles Puffy	Universal		1 reel	
Back to Mother	"Helen and Warren"	Fox		2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	Dec. 27
Ball and Chain	Arthur Lake	Universal		1 reel	
Balloon Tired	"Life Cartoon"	Educat	Dec. 5	1 reel	
Banana King, The	Sid Smith	Sava Films		2 reels	
Barely Reasonable	Holmes-Corbett	Univ	Nov. 21	2 reels	Nov. 20
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Benson at Calford	George Lewis	Univ	Oct. 24	2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	Nov. 20
Big Business		Fox			
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	Nov. 13
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		2 reels	
Blisters Under the Skin		F. B. O		2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	
Blue Black	Lewis Sargent	Bray	Dec. 20	2 reels	
Breaking into Broadway	Tarbell-Finch-Shaw	Red Seal	Jan. 1	1 reel	
Breaking Records	George Lewis	Universal		2 reels	
Bringing Home the Bacon	"Our Gang"	Pathe			
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O		2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	Nov. 27
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	Sept. 11
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Universal		2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal		2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal		2 reels	
Buster's Prize Winner	Trimble and Dog	Univ	Dec. 6	2 reels	Nov. 20
Buster's Sleigh Ride	Trimble and Dog	Universal		2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
By George	Sam Saylor	Universal		2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O		1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch-Shaw	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Chicken Cooped	Tarbell-Finch-Shaw	Red Seal	Dec. 1	1 reel	
Cinder Path, The	George Lewis	Universal		2 reels	
Close Call, A	"The Gumps"	Univ	Dec. 13	2 reels	Nov. 27
Close Shaves	Johnny Arthur	Educat	Dec. 5	2 reels	
Collegians, The (Series)	Gulliver-Lewis	Universal		2 reels	
Complete Life, The	"O. Henry"	Fox		2reels	
Comrades-in-Work	Mabel Normand	Pathe		2 reels	
Cool Off	Ann Cornwall	Educat	Dec. 19	2 reels	
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Diamond of Kali	"O. Henry"	Fox		2 reels	
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	Oct. 16
Divorce Dodger, The	Billy Bevan	Pathe	Nov. 28	2 reels	
Dizzy Dancers	Cameron-Lorraine	Fox		2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Burns-Marion	Educat	Nov. 14	2 reels	Nov. 6
Dog Gone It	"Cartoon"	Bray	Dec. 26	1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5	1 reel	Aug. 21
Don't Kid Me, Monk	"Mr. X" (Monkey)	Bray	Dec. 10	2 reels	
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Easy Payments	"Helen and Warren"	Fox		2 reels	
Egged On	Charles Bowers	F. B. O	Sept. 6	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Fatty's First Fancy	Fatty Laymon	Sava Films		2 reels	
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Bursts a Bubble	"Sullivan Cartoon"	Educat	Oct. 31	1 reel	
Felix the Cat Collars the Button	"Sullivan Cartoon"	Educat	Dec. 12	1 reel	
Felix the Cat Hunts the Hunter	"Sullivan Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Land O' Fancy	"Sullivan Cartoon"	Educat	Oct. 17	1 reel	
Felix the Cat in Reverse English	"Sullivan Cartoon"	Educat	Nov. 14	1 reel	
Felix the Cat in Zoo Logic	"Sullivan Cartoon"	Educat	Dec. 26	1 reel	
Felix the Cat Scrambled Yeggs	"Sullivan Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix Shatters the Sheik	"Sullivan Cartoon"	Educat	Sept. 19	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Sullivan Cartoon"	Educat	Nov. 28	1 reel	
Fighting Fool, The		Bray Prod		2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit	George Lewis	Universal		2 reels	

Title	Star	Dist'r	Rel. Date	Length	Received
Fighting to Win	George Lewis	Univ	Nov. 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
Fistical Culture (Series)	Louis Sargent	F. B. O		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	2 reels	
Flashing Oars	George Lewis	Universal		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod		2 reels	Sept. 11
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
George in Love	Sid Saylor	Universal		2 reels	
George's in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Runs Wild	Sid Saylor	Universal		2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Getting Hitched		Bray Prod		2 reels	
Girl	"O. Henry"	Fox		2 reels	
Gold Brush, The	Hank Mann	Sava Films		2 reels	
Golfing Widows, The	Barbara Luddy	Fox		2 reels	
Good Riddance	Bronte Series	Red Seal	Dec. 25	1 reel	
Goose Flesh	Lloyd Hamilton	Educat	Dec. 12	2 reels	
Grabbing Grabbers	Mickey Bennett	C. & C		2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	Oct. 30
Gyping Gypsies	Milburn Marante	C. & C.		2 reels	
Gyping the Gyps	Eddie Gordon	Sava Films		2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
Harem Knight, A	Ben Turpin	Pathe	Nov. 7	2 reels	Nov. 6
Have Courage	Billy Dooley	Educat	Dec. 12	2 reels	
Hearts for Rent	Arthur Lake	Universal		1 reel	
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	Nov. 27
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pict			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pict			
His Off Day	Dunham-Gallagher	Educat	Nov. 7	1 reel	
His Taking Ways	Al St. John	Bischoff		2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	
Hoboken to Hollywood	Billy Bevan	Pathe	Sept. 5	2 reels	Sept. 11
Hold Still	Cornwall-Duffy	Educat	Oct. 10	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital		Fox	Oct. 17	2 reels	Nov. 6
Hook or Crook	Charles Puffy	Univ	Dec. 6	1 reel	Nov. 27
Hoot Mon!	Bobby Vernon	Educat	Nov. 21	2 reels	
Horns and Orange Blossoms	Charles Puffy	Universal			
Humdinger The	Johnny Arthur	Educat	Oct. 10	2 reels	
Hur Ben	Hank Mann	Sava Films		2 reels	
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	Nov. 20
Jane's Engagement Party	Wanda Wiley	Univ	Nov. 7	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Universal		2 reels	
Jane's Honeymoon	Wanda Wiley	Universal		2 reels	
Jane's Inheritance	Wanda Wiley	Univ	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Univ	Dec. 14	2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Univ	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat	Sept. 12	2 reels	Sept. 18
Jerry the Giant	"Animal"	Fox		2 reels	July 10
Keeping His Word	Charles King	Universal		2 reels	
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox		2 reels	Oct. 2
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov. 6
Kiss Me, Kate	Dunham-Gallagher	Educat	Sept. 26	1 reel	Oct. 2
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O		2 reels	
Ko-Ko Back Tracks	"Cartoon"	Red Seal	Jan. 1	1 reel	
Ko-Ko Gets Egg-Cited	"Cartoon"	Red Seal	Dec. 1	1 reel	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Ko-Ko the Convict	"Cartoon"	Red Seal	Nov. 1	1 reel	
Lafayette Where Are We?	Shields-Arthur	Fox		2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O		2 reels	Aug. 28
Last Lap, The	George Lewis	Universal	Dec. 20	2 reels	
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies	Boutler-Cameron	Fox	Nov. 14	2 reels	
Lookout Below	Lewis Sargent	Bray	Nov. 20	2 reels	Nov. 6
Lookout Buster!	Trimble and Dog	Universal		2 reels	
Lots of Grief	"The Gumps"	Univ	Oct. 31	2 reels	Oct. 16
Love's Hurdle	Charles King	Univ	Sept. 26	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Lyin' Tamer, The	Shields-Luddy	Fox		2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox	Nov. 28	2 reels	
Making Good	George Lewis	Univ	Dec. 6	2 reels	
Married Widow, The	Eddie Gordon	Sava Films		2 reels	
Marry Month of May	"O. Henry"	Fox		2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	Oct. 31	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod		2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay			
Merry Kiddo, The	Alberta Vaughn	F. B. O		2 reels	
Midnight Follies	George Davis	Educat		2 reels	Nov. 20
Mighty Smithy, The	"Life Cartoon"	Educat	Nov. 7	1 reel	Nov. 13
Minute to Go, A	Eddie Fetherstone	C. & C.		2 reels	Sept. 18
Missing Links	"Life Cartoon"	Educat	Sept. 12	1 reel	Sept. 25
Mister Chump	Phil Dunham	Educat	Dec. 19	1 reel	
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkeys Prefer Blonds		Bray Prod		2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Mother in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat, The	"Van Bibbers"	Fox		2 reels	
Movieland	Lupino Lane	Educat	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C		2 reels	
Much Mystery	Davis-Bradley-Dunham	Educat	Dec. 5	1 reel	
My Kid	"Big Boy"	Educat	Sept. 5	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox	Nov. 14		Nov. 6
Never Again	"The Gumps"	Univ	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ	Oct. 3	2 reels	June 19
Nickel Hopper, The	Mabel Normand	Pathe		2 reels	
Nize Monkey	"Mr. X" (Monkey)	Bray	Nov. 10	2 reels	Nov. 27
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O			
Non-Stop Bride	Hoyt-Cameron	Fox		2 reels	Sept. 25
North of 67	Sid Smith	Sava Films		2 reels	
Nothing to Live For	Al Joy	Ricardo			
Not to Be Trusted	"Helen and Warren"	Fox		2 reels	
Now You Tell One	Charley Bowers	F. B. O		2 reels	Nov. 27
Oh! For a Nurse	Sid Smith	Sava Films		2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod		2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Olga's Boatman	Neely Edwards	Univ	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe		2 reels	
On the Farm		Bray Prod		2 reels	
On the Front Page	Lillian Rich-S. Laurel	Pathe	Nov. 28	2 reels	
On The Jump	Al Alt	Rayart		2 reels	
Open Spaces	"Big Boy"	Educat	Nov. 7	2 reels	Nov. 13
Orphan, The	Al Joy	Ricardo			
Over There	Al Joy	Ricardo		2 reels	
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod		2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray Prod		1 reel	Nov. 6
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pink Elephants	Al St. John	Educat	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ	Nov. 10	2 reels	Oct. 23
Plumb Goofy	Dunham-Gallagher	Educat	Oct. 10	1 reel	Oct. 30
Pound Foolish	George Davis	Educat	Oct. 24	1 reel	Nov. 6
Prince and the Pyra, The	Charles Puffy	Universal			
Prodigal Bridegroom, The	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	
Punches and Perfume		Bray Prod		2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educat	Sept. 12	1 reel	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	Nov. 21	1 reel	
Raggedy Rose	Mabel Normand	Pathe	Nov. 7	2 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat	Oct. 24	1 reel	
Rain and Shines	Al St. John	Bischoff		2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O		2 reels	
Relay, The	George Lewis	Universal		2 reels	
Road House, The	"Aesop Fables"	Pathe	Oct. 10	1 reel	Oct. 23
Sailing Along	Al Alt	Rayart		2 reels	
Sawdust Baby	Earl McCarthy	Artclass	Jan. 12	2 reels	
School Days	"Aesop Fables"	Pathe	Dec. 19	1 reel	
School Days	"McDougal Alley" Kids	Bray	Dec. 1	2 reels	
Second Hand Excuse, A	Charles King	Univ	Dec. 8	2 reels	Nov. 20
Shady Rest	"The Gumps"	Universal		2 reels	
She Beast, The	Sid Smith	Sava Films		2 reels	
Shell Socked	Jimmie Adams	Educat	Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Universal		2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe	Sept. 5	2 reels	Sept. 11
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Skating Instructors	"Mutt & Jeff"	Short Film Syn		1 reel	
Smith's Landlord	Hiatt-McKee	Pathe	Sept. 19	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Visitor	Hiatt-McKee	Pathe	Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	Nov. 14	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ	Oct. 31	2 reels	June 19
Snookum's Merry Christmas	"Newlyweds"	Univ	Dec. 22	2 reels	
Snookum's Outing	"Newlyweds"	Univ	Dec. 1	2 reels	Nov. 13
Snookum's Playmate	"Newlyweds"	Universal		2 reels	
Snookum's First Tooth	"Newlyweds"	Univ	Sept. 19	2 reels	June 26
Society Architect, A		Fox			
Some More Excuses	Charles King	Universal		2 reels	
Spooky Money	Al Joy	Ricardo			
Stage Shy	Hank Mann	Sava Films		2 reels	
Steeplechaser, The	Lige Conley	Fox		2 reels	Sept. 11
Strictly Kosher	Wise-KcKay	Artclass	Sept. 15	2 reels	
Sweet Baby	Wallace Lupino	Educat	Dec. 5	1 reel	
Sweetheart Daze	Neely Edwards	Univ	Dec. 20	1 reel	
Switching Sleepers	Arthur Lake	Univ	Dec. 13	1 reel	
Tail of the Monk	"Cartoon"	Bray	Nov. 12	1 reel	
Teacher, Teacher	Lloyd Hamilton	Educat	Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe	Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	Dec. 19	2 reels	
Tennis Wizard, The	"Van Bibbers"	Fox	Nov. 21	2 reels	
Thanks for the Boat Ride		Universal			
That's My Baby	Charles Puffy	Universal		1 reel	
Through Thick and Thin	"Aesop Fables"	Pathe	Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ	Sept. 26	1 reel	Sept. 4
Too Much Sleep	Arthur Lake	Univ	Nov. 7	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Univ	Sept. 19	1 reel	Sept. 11
Unsquirtable Pickle, The	Charley Bowers	F. B. O			
Uppercuts	Jack Duffy	Educat	Sept. 5	2 reels	Sept. 11
Vulgar Boatman, The	Hank Mann	Sava Films		2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O		2 reels	
Wanderers of Wetland	Hank Mann	Sava Films		2 reels	
Wanted a Bride	Arthur Lake	Univ	Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	Nov. 21	2 reels	Nov. 27
Watered Stock	"Aesop Fables"	Pathe	Sept. 26	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox		2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal		2 reels	
What'll You Have?	Charles King	Universal		2 reels	May 22
What Price Pleasure?	Neely Edwards	Univ	Nov. 29	1 reel	Nov. 13
What's Your Hurry?	Charles King	Universal		2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	Sept.	1 reel	
Which Is Which?	Charles King	Univ	Oct. 10	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	Oct. 3	1 reel	Oct. 2
Why George?	Sid Saylor	Univ	Oct. 24	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Why Women Pay	"Life Cartoon"	Educat	Dec. 19	1 reel	
Wife Shy	Bobby Vernon	Educat	Sept. 26	2 reels	Sept. 25
Wild Bill	Charles Puffy	Univ	Nov. 14	1 reel	Oct. 30
Wild Roomer, A		F. B. O			
Winnie's Birthday	Ethlyn Gibson	Artclass	Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O		2 reels	
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe	Oct. 3	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films		2 reels	
Wives and Women	Charles Puffy	Univ	Sept. 12	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	Sept. 1	2 reels	
Yellow Pirate, The	"Life Cartoon"	Educat	Sept. 26	1 reel	
Yokel, The	Snub Pollard	Artclass	Nov. 24	2 reels	

Short Subjects

Title	Distributor	Rel. Date	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe		1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
Alpine S. O. S	C. & C		2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoons, No. 15	Red Seal	Sept	1 reel	

Title	Distributor	Rel. Date	Length	Reviewed
Animated Hair Cartoons, No. 16	Red Seal		1 reel	
Animated Hair Cartoons, No. 17	Red Seal	Nov. 1	1 reel	
Animated Hair Cartoons, No. 18	Red Seal	Nov. 15	1 reel	
Animated Hair Cartoons, No. 19	Red Seal	Dec. 1	1 reel	
Animated Hair Cartoons, No. 20	Red Seal	Dec. 15	1 reel	
Animated Hair Cartoons, No. 21	Red Seal	Jan. 1	1 reel	
Animated Hair Cartoons, No. 22	Red Seal	Jan. 15	1 reel	
Animated Hair Cartoons, No. 23	Red Seal	Feb. 1	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Aphrodite (Novelty)	Service Film		1 reel	
Around the World in Ten Minutes (Variety)	Fox		1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox		1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Beautiful Britain	C. & C		1 reel	
Beauty and the Beach	C. & C			
Beechnuts	C. & C		2 reels	
Big and Little	Pathe	Sept. 5	1 reel	Sept. 11
Birds in the Treetops	C. & C			
Blood Will Tell	Am. Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Bride of the Falls (Music Legend)	Castle Films	Dec	1 reel	
Bruce Scenic Novelties, No. 1	Educat	Sept. 5	1 reel	Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3	1 reel	Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17	1 reel	Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14	1 reel	
Bruce Scenic Novelties, No. 5	Educat	Dec. 12	1 reel	
Bruce Scenic Novelties, No. 6	Educat		1 reel	
Bruce Scenic Novelties, No. 7	Educat		1 reel	
Bruce Scenic Novelties, No. 8	Educat		1 reel	
Bruce Scenic Novelties, No. 9	Educat		1 reel	
Bruce Scenic Novelties, No. 10	Educat		1 reel	
Bruce Scenic Novelties, No. 11	Educat		1 reel	
Bruce Scenic Novelties, No. 12	Educat		1 reel	
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	Sept. 25
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal	Jan. 1	1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	Nov. 27
Cathedral of St. Paul's	C. & C		1 reel	Sept. 18
Cheating Mothers (Ufa shorts)				
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept. 18
Churchyards of America, Issue B	Red Seal		1 reel	
Churchyards of America, Issue C	Red Seal	Nov. 15	1 reel	
Cliff Dwellers of America (Variety)	Fox	Dec. 26		Oct. 9
Colorado (Variety)	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Red Seal	Sept	1 reel	
Constantinople (Variety)	Fox		1 reel	
Cozy Beds for Oysters (Ufa short)				
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Diver, The (Nature Special)	Bray Prod	Nov. 1	1 reel	Nov. 6
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct. 1	2 reels	
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fashions in Photographs	Pathe		1 reel	Sept. 4
Fight for Life, A (Ufa short)				
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Fighting Strain, The (Mustang)	Universal	Dec. 4	2 reels	Nov. 20
Fighting With Buffalo Bill (Serial)	Universal	Aug. 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	Nov. 13
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Film Reporter, The, No. 3	Red Seal	Nov. 10	1 reel	
Film Reporter, The, No. 4	Red Seal	Dec. 10	1 reel	
Film Reporter, The, No. 5	Red Seal	Jan. 10	1 reel	
Fire Fighters, The (Serial)	Universal		10 episodes	
Fishes in Love (Ufa short)				
Florida Pastel	C. & C			
Frontier Post, A (Variety)	Fox		1 reel	
Fugitive Futurist (Novelty)	C. & C		1 reel	
Game Hunting in Abyssinia				
Game's the Thing, The (Sportlight)	Pathe		1 reel	Nov. 27
Gems of the Screen (Series)	Red Seal		1 reel	
Glimpses of Switzerland	C. & C			
God's Country	C. & C		2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Golden Stallion, The (Serial)	Nat Levine		10 episodes	
Great Lakes, The (Variety)	Fox		1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal		1 reel	
Haunted Homestead, The (Mustang)	Universal		2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Heavenly Bodies (Ufa short)				
Heavens Above (Novelty)	Service Film		1 reel	
Hen Punchers of Pipe Rock (Mustang)	Universal	Dec. 18	2 reels	
Hero Land (Color Novelty)	Service Film		1 reel	
Heroes of the Sea	C. & C		1 reel	
Hidden Death Traps (Ufa short)				
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	Nov. 20
House Without a Key, The (Serial)	Pathe	Nov. 21	10 episodes	Dec. 27
Housing Problem, The	Bray Prod		1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
If a Picture Tells a Story	C. & C	Sept.	1 reel	
I Love a Lassie (Song Car-Tune)	Red Seal	Jan. 15	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
It Can Happen to You (Scandal of America)	Artclass	Oct. 20	1 reel	
Jewels of Venus (Ufa short)				
Jim Hood's Ghost (Mustang)	Universal	Aug. 29	2 reels	Sept. 11
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	Sept. 26	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	
Jungle Mystery	Sava Films		2 reels	
Jungle Round-Up, A (Ufa short)	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, Issue A	Red Seal	Sept	1 reel	
Keeping 'Em Guessing, Issue B	Red Seal		1 reel	
Keeping 'Em Guessing, Issue C	Red Seal	Nov. 20	1 reel	
Keeping 'Em Guessing, Issue D	Red Seal	Dec. 20	1 reel	
Keeping 'Em Guessing, Issue E	Red Seal	Jan. 20	1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Land of Rivers (Scenic)	Service Film		1 reel	
Law of the North (Mustang)	Universal	Oct. 3	2 reels	Sept. 18
Life in the Twilight (Ufa short)				
Lightnin' Flashes (Drama)	Sava Films		2 reels	
Lightnin' Strikes (Drama)	Sava Films		2 reels	
Lightnin' Wins (Drama)	Sava Films		2 reels	
Literary Digest (Series)	C. & C		1 reel	
Lizzie's Last Lap (Novelty)	C. & C		1 reel	
Lone Prairie, The (Mustang)	Universal	Nov. 14	2 reels	Oct. 30
Love's Witchcraft (Ufa short)				
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal		2 reels	
Making of a King (Prince of Wales)	C. & C		2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	Oct. 17	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Martin of the Mounted (Fred Gilman)	Universal	Dec. 11	2 reels	Nov. 27
Maryland, My Maryland (Variety)	Fox		1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	C. & C		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	
More Ways Than One (Sportlight)	Pathe	Oct. 17	1 reel	Oct. 16
Mother, Mother Pin a Rose on Me (Song Car-Tune)	Red Seal	Dec. 1	1 reel	
Mother O' Mine	C. & C		1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	Oct. 24	1 reel	Oct. 23
Movie Medley, A (Hodge Podge)	Educational	Dec. 26	1 reel	
Movie Struck	C. & C	Oct	2 reels	
My Lady's Stockings (Variety)	Fox		1 reel	
My Word, London (Novelty)	Castle Films	Dec. 31	1 reel	
Nic-Nax (Curiosity)	Educational	Dec. 12	1 reel	
Night Prowler, The (Scandal of America)	Artclass		1 reel	
Nuremberg the Toy City (Sketch Book)	Pathe	Oct. 31	1 reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal	Nov. 1	1 reel	July 10
On Guard (Serial)	Pathe		10 episodes	
On With the Dance	Castle Film	Nov. 5	1 reel	Nov. 13
Out of the Inkwell (Series)	Red Seal		1 reel	
Overnight From Paris (Variety)	Fox	Dec. 12	1 reel	
Pack Up Your Troubles (Song Car-Tune)	Red Seal	Dec. 15	1 reel	Sept. 4
Parasol Ant, The (Ufa short)				
Pathe Review, No. 35	Pathe		1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	April 27	1 reel	
Peculiar Households (Ufa short)				
Pilgrimages to Palestine (Series)	Pathe		1 reel	
Pinnacle Rider, The (Mustang)	Universal	Oct. 24	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	Oct. 31	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	Sept. 19	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Pup's Tale, A (Sketch Book)	Pathe		1 reel	Oct. 23
Radio Personalities (Series)	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rainbow (Novelty)	Castle Films	Dec	1 reel	
Rambling in Old Japan	C. & C			
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Reelviews, Issue J	Red Seal		1 reel	
Reelviews, Issue K	Red Seal	Nov. 18	1 reel	
Reelviews, Issue L	Red Seal	Dec. 18	1 reel	
Reelviews, Issue M	Red Seal	Jan. 18	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal		10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Rocky Mountain Gold	Fox		1 reel	Oct. 9
Rose of Monterey	Castle Films	Nov. 15	1 reel	
Royal Nursery, A (Ufa short)				
Rushing Waters	C. & C			
Rustic Romance (Ufa short)				
Saddle Tramp, The (Mustang)	Universal	Sept. 26	2 reels	
Scandal of America (Series)	Artclass		1 reel	
Scotty of the Scouts (Serial)	Rayart			
Screen Star Sports (Series)	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series)	Columbia		1 reel	
Searchlights (Series)	Red Seal		1 reel	
Searchlights, Issue K	Red Seal	Nov. 10	1 reel	
Searchlights, Issue L	Red Seal	Dec. 10	1 reel	
Searchlights, Issue M	Red Seal	Jan. 10	1 reel	
Seas of the World	Red Seal			
Shadowland	C & C		1 reel	Sept. 18
Shadows of the Tiger	Sava Films		2 reels	
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 5	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	
Short Shots, No. 6	Castle Films	Dec. 10	1 reel	
Short Shots, No. 7	Castle Films	Dec. 24	1 reel	
Show Cowpuncher, The (Mustang)	Universal	Nov. 7	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal		10 episodes	
Silver Swimmer, The (Ufa short)				
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	C. & C			
Sky Skidder, The (Serial)	Bischoff		10 episodes	

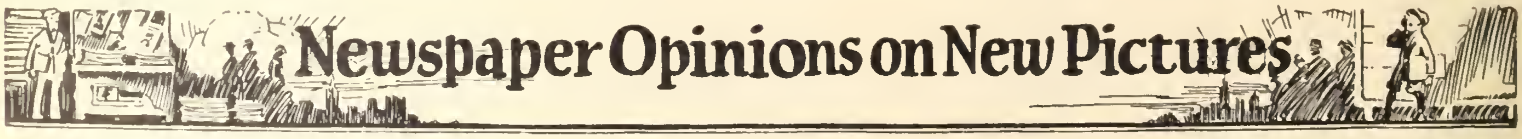
Title	Distributor	Rel. Date	Length	Reviewed
Snowed In (Serial)	Pathe		10 episodes	June 26
Songs of Yesterday	C. & C		1 reel	
So This Is America (Novelty)	Castle Films	Oct. 22	1 reel	Oct. 16
So This Is Berlin (Novelty)	Castle Films	Oct. 19	1 reel	
So This Is Europe (Novelty)	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox	Nov. 14	1 reel	
Sport's Dream	C. & C			
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America)	Artclass		1 reel	
St. Paul's	C. & C		1 reel	
Table Manners	Bray Prod		2 reels	
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Terrors of the Jungle	Sava Films		2 reels	
Then and Nows (Curiosity)	Educational	Nov. 7	1 reel	
Trails of the Gods	C. & C	Sept.	1 reel	
Trail of the Lonesome Pine (Song Car-Tune)	Red Seal	Feb. 1	1 reel	
Trail of Trickery (Mustang-Edmund Cobb	Universal	Dec. 25	2 reels	
Transportation (Novelty Magazine)	Bray Prod	Nov. 15	1 reel	Dec. 27
Travels in Toyland (Variety)	Fox	Nov. 28	1 reel	
Treacherous Waters (Ufa short)				
Tripping the Rhine (Hy Mayer's Sketch Book)	Pathe	Nov. 28	1 reel	Nov. 27
Under Colorado Skies (Variety)	Fox		1 reel	
Unexpected Visitor (Scandal of America)	Artclass	Feb. 23	1 reel	
Valiant Skipper, The	C. & C		2 reels	
Vanishing Millions (Serial)	Sierra Pictures		15 episodes	
Velocity (Novelty)	Bray Prod		2 reels	Oct. 23
Wandering Hills (Ufa short)				
We Must Be Thrilled (Novelty)	Castle Films	Dec	1 reel	
Whatnots (Curiosity)	Educational	Oct. 3	1 reel	Oct. 9
When Bonita Rode (Mustang)	Universal	Oct. 10	2 reels	Sept. 25
When Oscar Went Wild (Mustang)	Universal		2 reels	
Where the Silver River Gleams	C. & C		1 reel	
Whirlwind Driver, The (Mustang)	Universal	Sept. 12	2 reels	Sept. 18
Whirlwinds (Series)	F. B. O			
Whispering Smith Rides (Serial)	Universal		10 episodes	
Who Is Safe? (Scandal of America)	Artclass	Dec. 22	1 reel	
Winged Death (Ufa short)				
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to Lovers	Bebe Daniels	Paramount		
Advice to the Lovelorn		Universal		
Afraid to Love	Florence Vidor	Columbia		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
Alonzo, the Armless	Lon Chaney	M-G-M		
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Bound	Gary Cooper	Paramount		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
Avenger, The	Bob Custer	F. B. O		
Back to Nature	Richard Dix	Paramount		
Bad Lands		Paramount		
Bad Little Good Girl		Chadwick		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste	Special Cast	Paramount	10 reels	Sept. 11
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben-Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The	Syd Chaplin	Warner Bros	8649 feet	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F B. O		
Big Gun, The	George Lewis	Universal		
Big Parade, The	John Gilbert	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D		Universal		
Birds of Prey		Columbia Pictures		
Bitter Apples	Monte Blue	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Border Whirlwind, The	Bob Custer	F. B. O		
Born Lucky	Raymond Griffith	Paramount		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
Cabaret	Gilda Gray	Paramount		
Cactus Trails	Bob Custer	F. B. O		
California	T. McCoy-A. Pringle	M-G-M		
California or Bust	George O'Hara	F. B. O		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain Salvation		M-G-M		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carlotta	Constance Talmadge	First National		
Casey at theBat	W.Beery-S.Holloway	Paramount		
Cat and the Canary, The	Laura La Plante	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Champagne	Lya de Putti	Paramount		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce		Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Claw, The	Kerry-Windsor	Universal		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
CollegeW idows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib		
Coney Island	Special Cast	M-G-M		
Confession	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The	Ricardo Cortez	Paramount		
Cruel Truth, The		Sterling Pictures		
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Virtue	Jane Novak	Lee-Bradford	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Demi-Bride, The	Norma Shearer	M-G-M		
Desert Valley	Buck Jones	Fox		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros	10018 feet	Aug. 21
Don Mike	Fred Thomson	F. B. O		
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas		
Down the Stretch	Agnew-Nixon	Universal		
Driven From Home		Chadwick		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept	8 reels	Nov. 27
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fashions for Women	Esther Ralston	Paramount		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S. R.)		
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love, A	Goudal-Varconi	Prod. Dist. Corp		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O.		
Final Extra, The		Lumas		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Flaming Fury	Ranger (Dog)	F. B. O		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict		
Forest of Destiny, The		Gotham Prod		
For Her People	Raquel Meller		7073 feet	
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	Louise Fazenda	Warner Bros		
General, The	Buster Keaton	United Artists		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	M. Prevost-C. Ray	Prod. Dist. Corp		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr	Paramount		
God's Great Wilderness		American Cinema		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla Hunt, The	Special Cast	F. B. O	4800 feet	June 26
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Great Galeoto, The (tentative)	Novarro-Terry	M-G-M		
Greatest Show on Earth	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Baxter	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Held by the Law	M. De La Motte	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His Dog	Rod La Rocque	Prod. Dist. Corp		
His First Flame	Harry Langdon	Pathe		
His Last Affair	Norma Shearer	M-G-M		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Homestruck	V. Dana-G. Withers	F. B. O		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hotel Imperial	Pola Negri	Paramount		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Isle of Life, The	Stone-Kenyon	First National		
Ia Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Kiss in the Taxi, The	Bebe Daniels	Paramount		
Knockout Riley	Richard Dix	Paramount		
Ladies First	Douglas MacLean	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Last Outlaw, The		Paramount		
Last Trail, The	Tom Mix	Fox		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariats	Tom Tyler	F. B. O		
Lightning Express, The		Columbia Pictures		
Lightning Rider, The	J. Walker-S Breamer	Elbee Pict		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Lodger, The		Lee Bradford		
Long Loop of the Pecos, The	Leo Maloney	Pathe		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Lost Outlaw, The	Gary Cooper	Paramount		
Louis the Fourteenth	W. Beery	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Love's Greatest Mistake	W. Powell-E. Brent	Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib		
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Lee-Bradford		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The	M. Morris-R. Keane	F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp	5947 feet	
Manon	John Barrymore	Warner Bros		
Man Who Forgot God		Paramount		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Mask and the Face, The	Adolphe Menjou	Paramount		
Matinee Ladies	Special Cast	Warner Bros		
McFadden's Flats	Murray-Conklin	First National		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Missing Link, The	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother	Belle Bennett	F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Music Master, The	Alec B. Francis	Fox		
Mysterious Island, The	Special Cast	M-G-M		
Mysterious Rider, The		Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Morals	Lya de Putti	Paramount		
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark	Special Cast	Warner Bros		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Nocturne	Special Cast	M-G-M		
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Open Book	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp		
Paradise for Two	Dix-Bronson-Beranger	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Perfect Fool, The	Ed. Wynn	Paramount		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polish Blood		Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Potters, The	W. C. Fields	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Purple Mask, The		United Artists		
Pursued	G. Glass-S. Holmes-G. Astor	Elbee Pict		
Quality Street		M-G-M		
Quicksands	Richard Dix	Paramount		
Race Wild	E. Percy-D. Torrence	Elbee Pict		
Raging Seas		Tiffany		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	D. Phillips-E. Metcalf	Columbia Pictures		
Resurrection	La Rocque-Del Rio	United Artists		
Return of a Soldier	Special Cast	M-G-M		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Rider of the Plains	Tim McCoy	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
River, The	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of Montercy, The				
Rose of the Bowery		American Cinema		
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Rough House Rosie	Clara Bow	Paramount		
Royal Romance	G. O'Brien-McDonald	Fox		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Runaway Enchantress, The	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Salvation Jane	Viola Dana	F. B. O		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
See If I Care	Alberta Vaughn	F. B. O		
See You Later	Douglas MacLean	Paramount		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Scparate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkruat	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silver Shield, The	Thomas Meighan	Paramount		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Smith of Cornell	George Walsh	Chadwick		
Sorrell and Son		Paramount		
Somewhere South of Sonora	Ken Maynard	First National		
Song of the Dragon, The	Dorothy Mackaill	First National		
Sorrows of Satan, Thc	Adolphe Menjou	Paramount	11000 feet	Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Special Delivery	Eddie Cantor	Paramount		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stage Madness	V. Valli-Carmenati			
Stark Love	Special Cast	Paramount		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunya	Gloria Swanson	United Artists		
Surf Man, The		M-G-M		
Sweethcarts in Every Port	W. C. Fields	Paramount		
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Goldcn Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, Thc		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Ten Modern Commandmcnts	Esther Ralston	Paramount		
Their Sccond Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Third Degree, The	Dolores Costello	Warner Bros		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chascr, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tongues of Scandal		Sterling Pict		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Turkish Delight	Julia Faye	Prod. Dist. Corp		
Twelve Miles Out	John Gilbert	M-G-M		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Uneasy Payments	Alberta Vaughn	F. B. O		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vanity Fair	Pola Negri	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Wag Lady, The		M-G-M		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War Horse, The	Buck Jones	Fox		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory?	Special Cast	Fox		
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wind, The	Lillian Gish	M-G-M		
Wings	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		
Winning Spirit, The	Raymond Griffith	Paramount		
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
Wolves of the Air	J. Walker-M. Harris	Sterling Pictures		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds		M-G-M		
World at Her Feet, The	Florence Vidor	Paramount		
World's Illusion, The		M-G-M		
World Struggle for Oil, The	Special Cast	Pathe	5 reels	
Worst Woman, The		Famous Attractions		
Wreck, The	S. Mason-M. MacGregor	Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Jean Hersholt	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		
Yoke, The	Special Cast	Warner Bros		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		



Newspaper Opinions on New Pictures

"What Price Glory," Fox Films, Carthay Circle Theatre, Los Angeles

Times: "'What Price Glory' is overwhelmingly real. It is undoubtedly destined for a triumph and a far-flung career. There is nothing to equal a picture of this sort anywhere. It is a picture that reflects sincerity and power, a picture that will reach the majority. The atmosphere is truer than that of any war production thus far seen. It is one of the truly noteworthy features of the past few years. Raoul Walsh, by virtue of his direction, takes his place among the outstanding figures in the industry."

Examiner: "'What Price Glory' is a smashing screen triumph. The principals in the cast all achieve distinction. Applause came fast from every part of the house. 'What Price Glory' is a thrilling epic."

Express: "'What Price Glory' incidentally and by common consent of an overflowing audience takes its place as one of the landmarks of the camera drama. It is certain to run for months. It is great as a spectacle and a drama, great in human characterizations and in entertainment qualities and is the most tremendous of its genre as a phillipic against the inhuman business of war. There has never been a better example of what the cinema can do. It lifts its director, Raoul Walsh, into the foremost rank of the men who stand apart for distinguished achievement."

Herald: "'What Price Glory' will stand on its stupendousness, its vividness and its appeal. It is a notable triumph by many shades. It is Raoul Walsh's greatest work. The effectiveness of realism is ever present."

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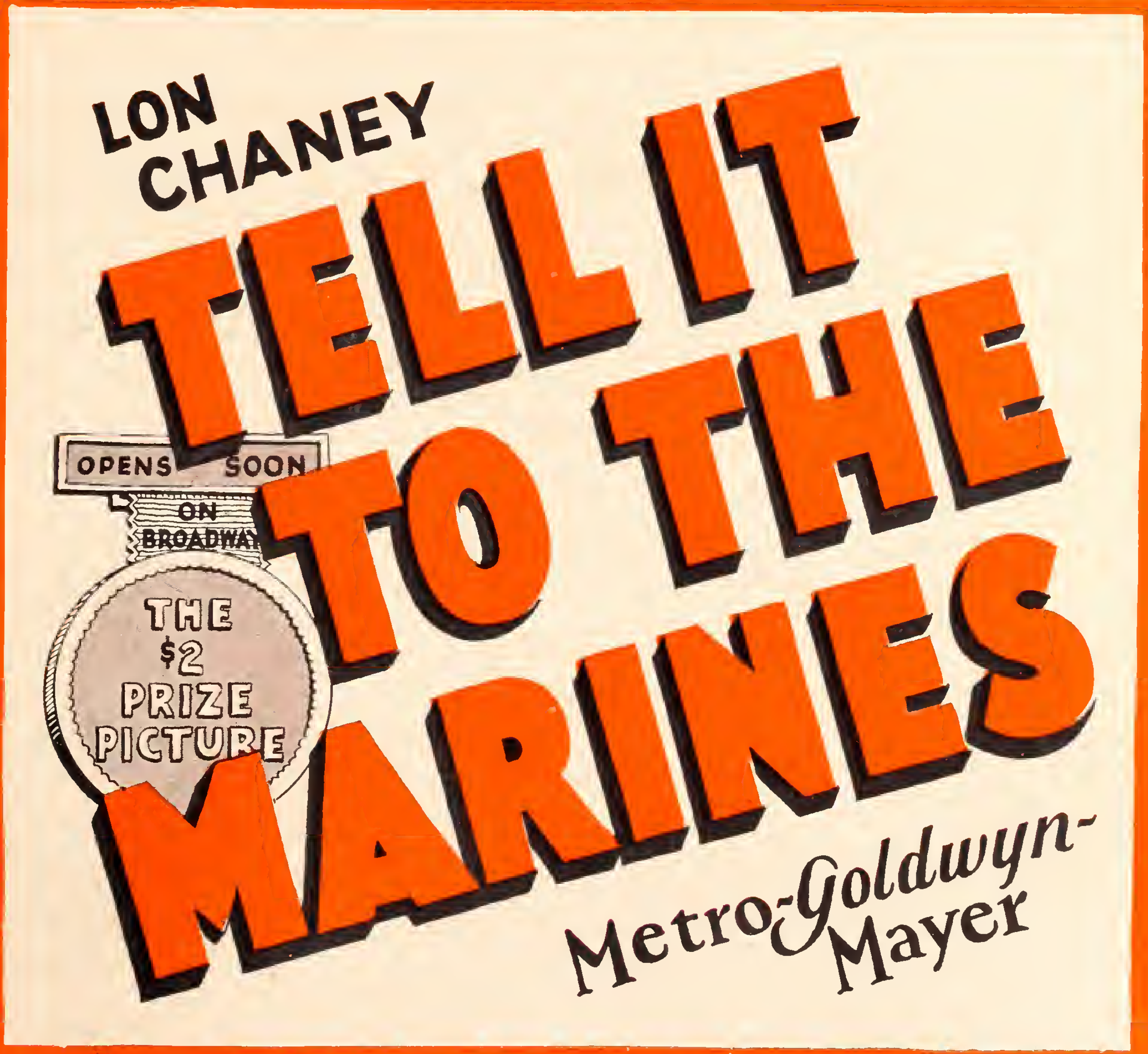
December 11, 1926

Motion Picture News

Reg. U. S. Patent Office



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Vol. XXXIV No. 24

Published Weekly—$2.00 a Year

PRICE 20 CENTS

Los Angeles — New York — Chicago

ADOLPH ZUKOR JESSE L. LASKY
PRESENT A
HERBERT BRENON
PRODUCTION

"The GREAT GATSBY"

WITH
WARNER BAXTER
LOIS WILSON
NEIL HAMILTON
GEORGIA HALE

From the novel by F. Scott Fitzgerald and the play by Owen Davis, Screen play by Becky Gardiner, Adapted by Elizabeth Meehan,

WILLIAM LE BARON
Associate Producer,

A Paramount Picture

"I would not rate 'THE GREAT GATSBY' a bit below 'BEAU GESTE' and I would place it well ahead of at least three road shows now playing on Broadway."

—*New York Evening World*

Typical of the reviews *every* picture in PARAMOUNT'S BIRTHDAY GROUP is getting and earning!

AL CHRISTIE'S

"The NERVOUS WRECK"

is coming

150 First Runs week Dec. 26

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Atten-

Showmen, here is a production that is in every sense an epochal achievement, presenting in dramatic terms a pictorial record of the glorious part played by the women in the world war. Here is a theme that transcends any story of the war thus far transferred to the screen. A gripping, human document, tense with dramatic interest and brimming with tears, laughs and poignant heart interest—the romance of three women "buddies" in the shell zone of France, with Vera Reynolds giving one of the outstanding performances of the year.

"Corporal Kate" embodies every element of a great Showman's attraction.

"This is undoubtedly one of the outstanding pictures of the year, one of the best feature pictures produced by the DeMille organization. From the box-office angle, it will probably pan out as a record breaker."

Filmograph

"P. D. C. has a winner in 'Corporal Kate'. It has the elements of sure-fire appeal with every type of audience. Properly exploited this film will be a real money-getter for any exhibitor."

Film Mercury

Previewed at Beverly Hills Theatre—Los Angeles.

ı Distributors Producers International Corporation
46th St. N. Y. WILLIAM M. VOGEL, *General Manager*

shun

VERA REYNOLDS

in

"Corporal KATE"

with **JULIA FAYE** and **KENNETH THOMSON**
A **PAUL SLOANE** Production
From the story by Zelda Sears *and* Marion Orth
Scenario by Albert Shelby Le Vino ~
DIRECTED BY PAUL SLOANE
Supervised by **C. GARDNER SULLIVAN**
Produced by De Mille Pictures Corporation

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WARNER BROS., 1600 Broadway, N.Y.

"MILLIONAIRES" the most unique picture I have ever seen. The humor swept our audiences with gales of uncontrollable laughter while pathos excelling even Humoresque gave to the story that intimate trend so vital to American audiences. Too much cannot be said of "MILLIONAIRES"! Our audiences enjoyed it immensely!

Howard Irwin North,
Managing Director,
Metropolitan Theatre.

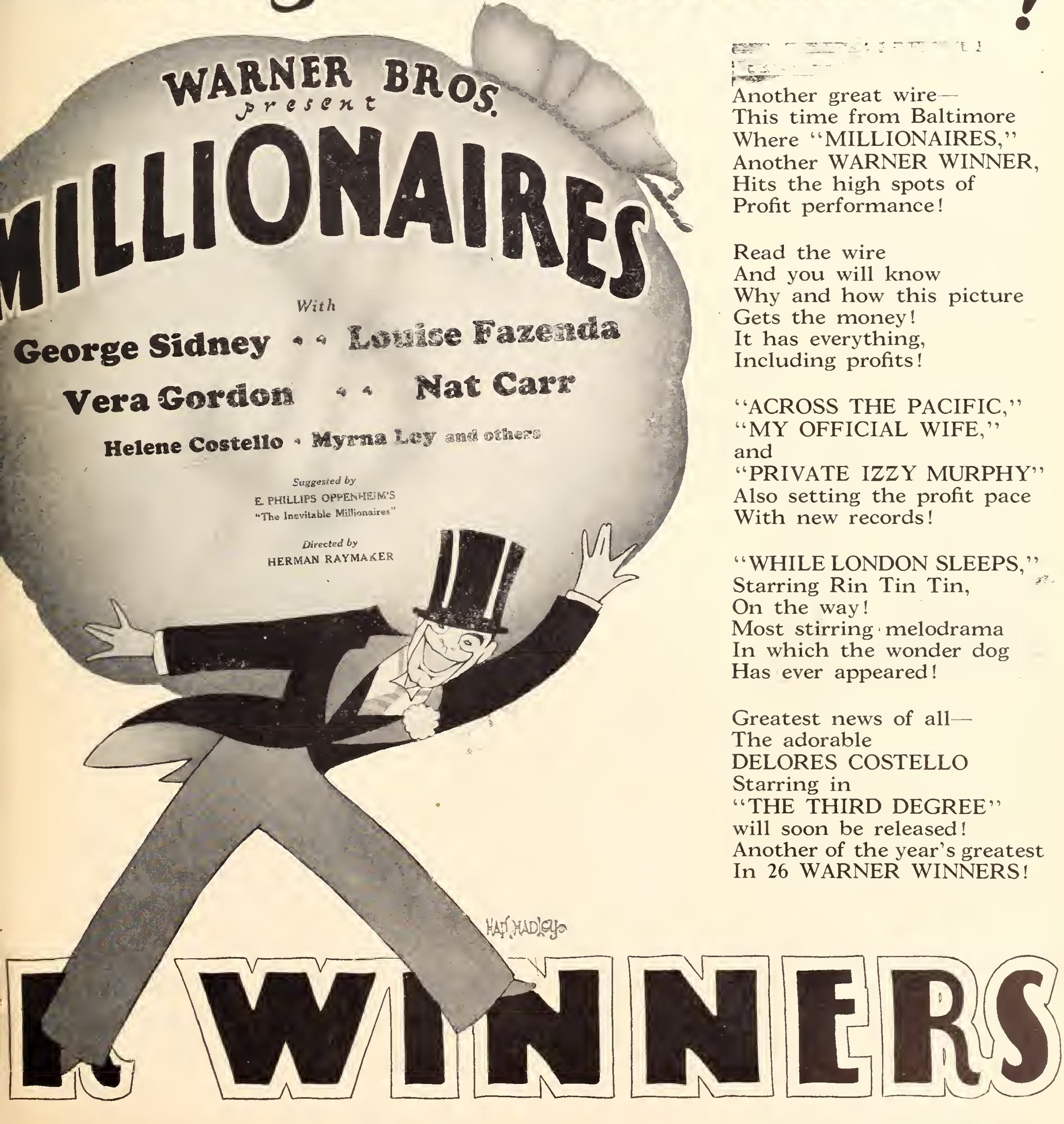
"ACROSS THE PACIFIC" opened new Capitol Theatre. This is a marvelous picture, real box office bet. Audience simply wild over picture. Glad we have Warner Winners under contract!
Capitol Theatre, Lincoln, Neb.

"MY OFFICIAL WIFE" a Warner Winner rightly named! Just finished playing to excellent business. Keep up the good work!
Olympia Theatre, Worcester, Mass.

"PRIVATE IZZY MURPHY" best box office production we have had in three years. Broke all records! Second week opened bigger than first!
Orpheum Theatre, Chicago, Ill.

26 WARNE

Another Warner Winner
Now Getting the Big Money for Exhibitors!



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Another great wire—
This time from Baltimore
Where "MILLIONAIRES,"
Another WARNER WINNER,
Hits the high spots of
Profit performance!

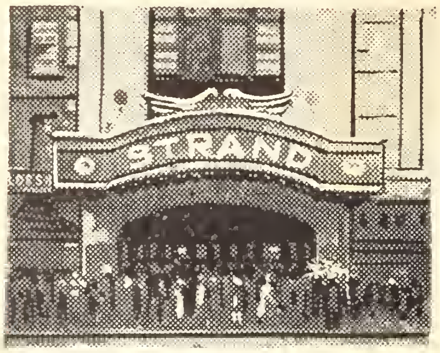
Read the wire
And you will know
Why and how this picture
Gets the money!
It has everything,
Including profits!

"ACROSS THE PACIFIC,"
"MY OFFICIAL WIFE,"
and
"PRIVATE IZZY MURPHY"
Also setting the profit pace
With new records!

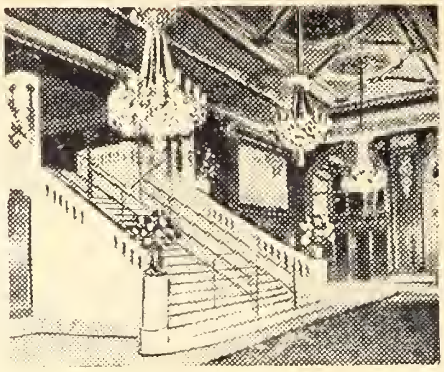
"WHILE LONDON SLEEPS,"
Starring Rin Tin Tin,
On the way!
Most stirring melodrama
In which the wonder dog
Has ever appeared!

Greatest news of all—
The adorable
DELORES COSTELLO
Starring in
"THE THIRD DEGREE"
will soon be released!
Another of the year's greatest
In 26 WARNER WINNERS!

Helmer System of Theatre Cooling



MARK STRAND, NEW YORK
250 tons refrigerating apparatus. 100,000 cubic feet of cooled air per minute. 3,500 people maximum capacity.

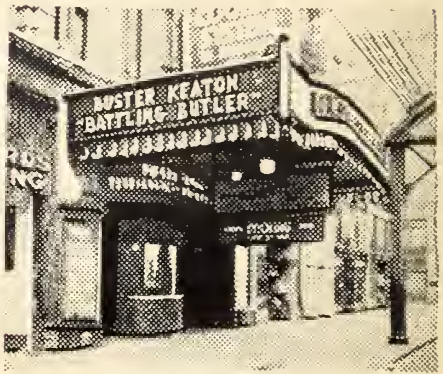


CAPITOL, NEW YORK
400 tons refrigerating apparatus. 180,000 cubic feet of cooled air per minute. 6,000 people maximum capacity.

EMBASSY, NEW YORK
50 tons refrigerating apparatus. 30,000 cubic feet air per minute. 1,000 people maximum capacity.

MARK STRAND, B'KLYN, N. Y.
250 ton refrigerating apparatus. 100,000 cubic feet air per minute. 3,500 people maximum capacity.

LOEW'S STATE, NEW YORK
300 tons refrigerating apparatus. 120,000 cubic feet air per minute. 4,000 people maximum capacity.



LOEW'S METROPOLITAN, BROOKLYN, N. Y.
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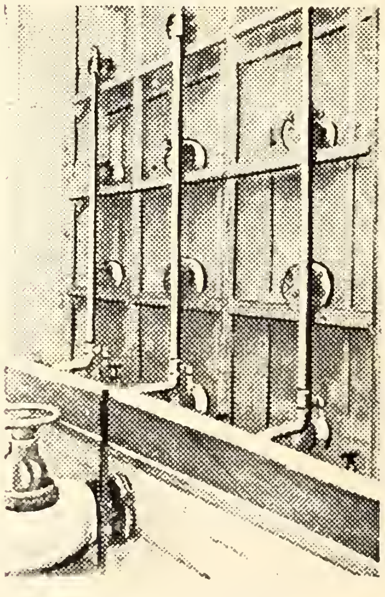
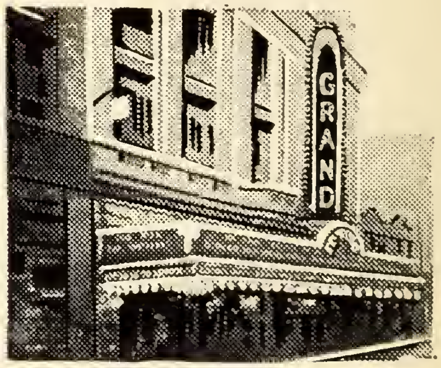
DAVIS, PITTSBURGH, PA.
2,000 people maximum capacity.

Inside of theatres kept at 70 to 75 degrees F. temperature and a low relative humidity of 55% irrespective of outside hot humid weather. Inside comfort conditions.



SPRAY CHAMBER
Spray chamber showing the Helmer (Pat.) revolving spray nozzles which spray iced water, through which the air must pass, reducing the air to a low temperature and eliminating surplus moisture.



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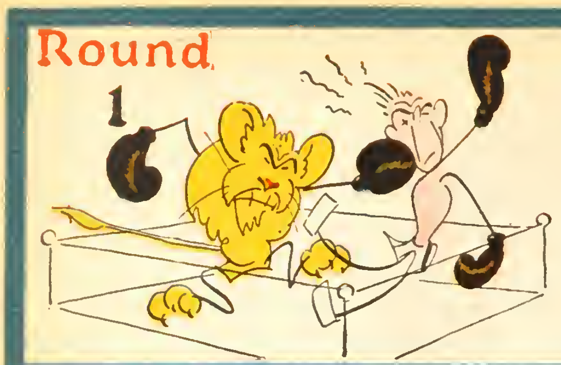
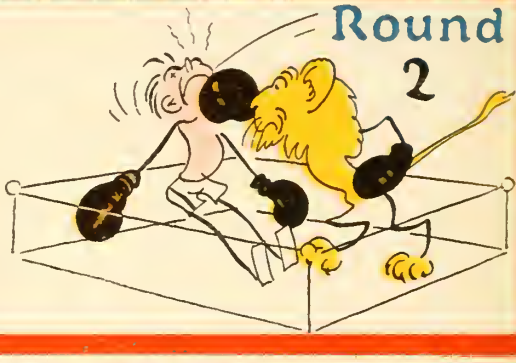
ROUND BY ROUND STORY

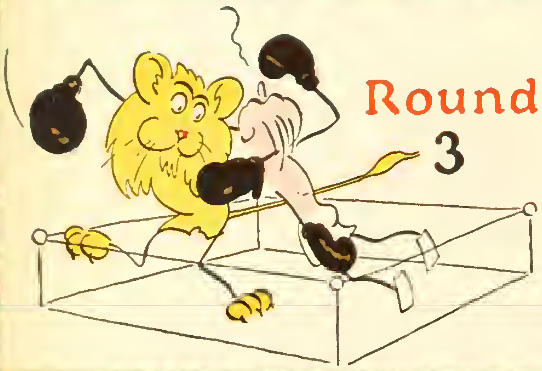
How **M-G-M** *won the World's Heavyweight Championship*



ROUND ONE. The Lion in great shape . . . starts off with a rush . . . Opposition sees Stars . . . John Gilbert, Marion Davies, Lillian Gish, Norma Shearer, Buster Keaton, Mae Murray, Lon Chaney, Ramon Novarro . . . Crowd cheers Lion . . .

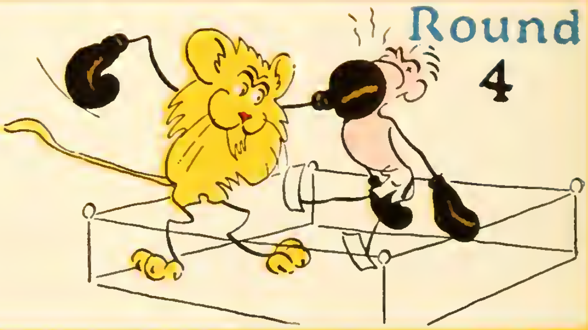
ROUND TWO. Audience on its toes as Lion socks across a "He Who Gets Slapped" right to the box-office . . . Follows through with a "Navigator" "His Hour" . . . Applause . . . In the Lion's corner Marcus Loew, Nick Schenck, Louis B. Mayer, Irving Thalberg, Harry Rapf, Hunt Stromberg and others plan smart showman campaign to capture World's Championship . . .

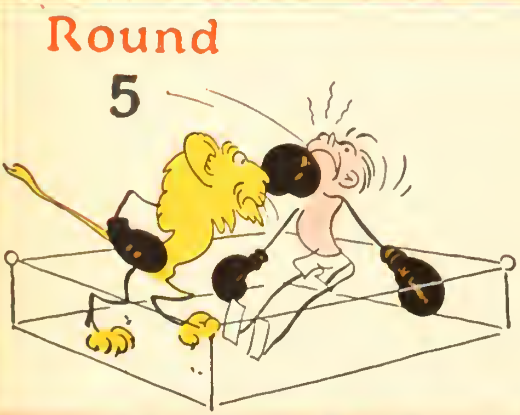




ROUND THREE. The talk of the industry at ringside is about the Lion's clever directors . . . he's got the smartest ones in the business . . . no wonder he's battling in such sensational form . . . Zowie! Lion opens up right in the Embassy with some Gloria Gould fireworks and sends a "Merry Widow" wallop waltzing through history . . . follows through with "Unholy Three" uppercut . . . boys, did you ever see anything like this slugging, record-smashing Lion?

ROUND FOUR. This session starts with a Trackless Train body blow that's heard 'round the world . . . . (it's somewhere in Europe now) . . . Lion's consistent delivery amazes opposition . . . . one after another "Never The Twain" "Midshipman" "His Secretary." . . . . Lion slips across "Mike" and round ends in uproar . . . .

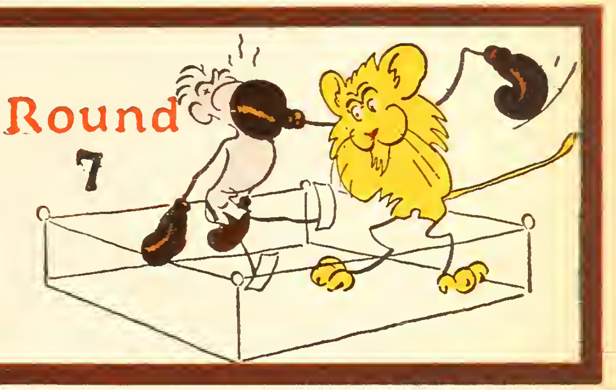


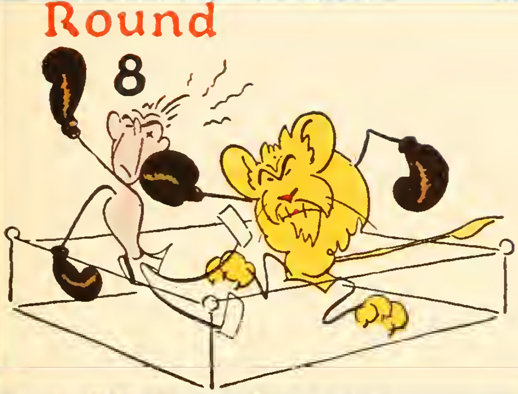


ROUND FIVE. Lion blankets Broadway with seven attractions at one clip, giving writers at ringside something to talk about for next ten years . . . "Big Parade" at Astor, "Ben-Hur" at Geo. M. Cohan, "Marē Nostrum" at Criterion, "La Bohème" at Embassy, "Ibanez' Torrent" at State, "Merry Widow" at Capitol, "Brown of Harvard" at New York . . . Great! says everybody as Round ends with audience getting signatures from the popular Lion . . . (on contracts).

ROUND SIX. A whirlwind session . . . Lion baffles crowd with "Masked Players" Contest . . . fools everybody and they love it . . . a showman as well as a scrapper . . . . it's an unbeatable combination for getting the dough.

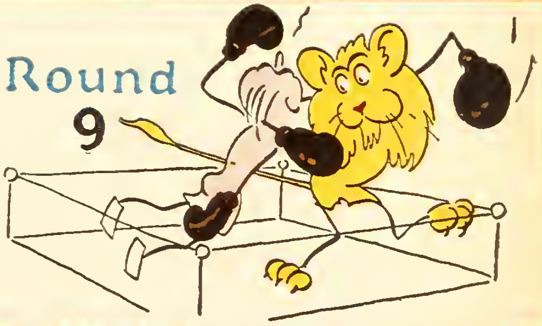
ROUND SEVEN. Lion plants a "Scarlet Letter" through Central box-office and cleans up opposition with still another Road-Show hit . . . Louis B. Mayer confides to press at ringside that Lion has really just begun to do his stuff . . . word spreads through audience that the Lion has a "Battling Butler" up his sleeve . . . . he has! . . . .





ROUND EIGHT. Everybody betting on Lion to walk away with World Championship 1926-27 . . . . never such a flash . . . . opens up with Capitol exhibition smashing over "Waltz Dream" "La Bohème" "Battling Butler" "Marē Nostrum" getting opposition on extended run with a punch in both weeks . . . . audience gets great kick when Lion winds up round with a lovely "Waning Sex" that shakes box-office . . . .

ROUND NINE. Lion starts "Four Horsemen" going and runs away with this round . . . Opposition groggy . . . Police reserves at Capitol as world's largest theatre breaks record with phenomenal "Four Horsemen" . . . Lion delivers a Western punch with a Tim McCoy in it that's aptly called "War Paint" . . . Lets loose a marvelous "Temptress" smash as round ends in cheers . . . .



ROUND TEN. Whoopee! Watch that Lion sting across a "Bardelys" that will be the gossip of years...followed by a "Tin Hats" comedy slam...Crash!...Opposition sees more stars than there are in heaven...It's whispered that the Champ has three grand Road-Show socks coming...soon "The Scarlet Letter"...watch for "Tell It To The Marines" ...and then comes the gigantic "The Fire Brigade"...hits ...hits...The Parade of Hits...right into the little old box-office...making history...making money...Three Cheers for the Lion...a real Champ!

METRO-GOLDWYN-MAYER IS THE WORLD'S CHAMP—

that's where the heavyweight money is!

LET the Lion fight your opposition
HE knows how
M-G-M exhibitors are in the big money class
THEY get Big stuff to handle
THE public is wise to the fact that
THE important, talked-about entertainments
COME from Metro-Goldwyn-Mayer
A lot of exhibitors who followed their hunch
TO play M-G-M
ARE rich today . . . . and getting richer
THEY'RE the Champion Showmen
JOIN the livest crowd of all . . . .
GET that wonderful championship feeling with

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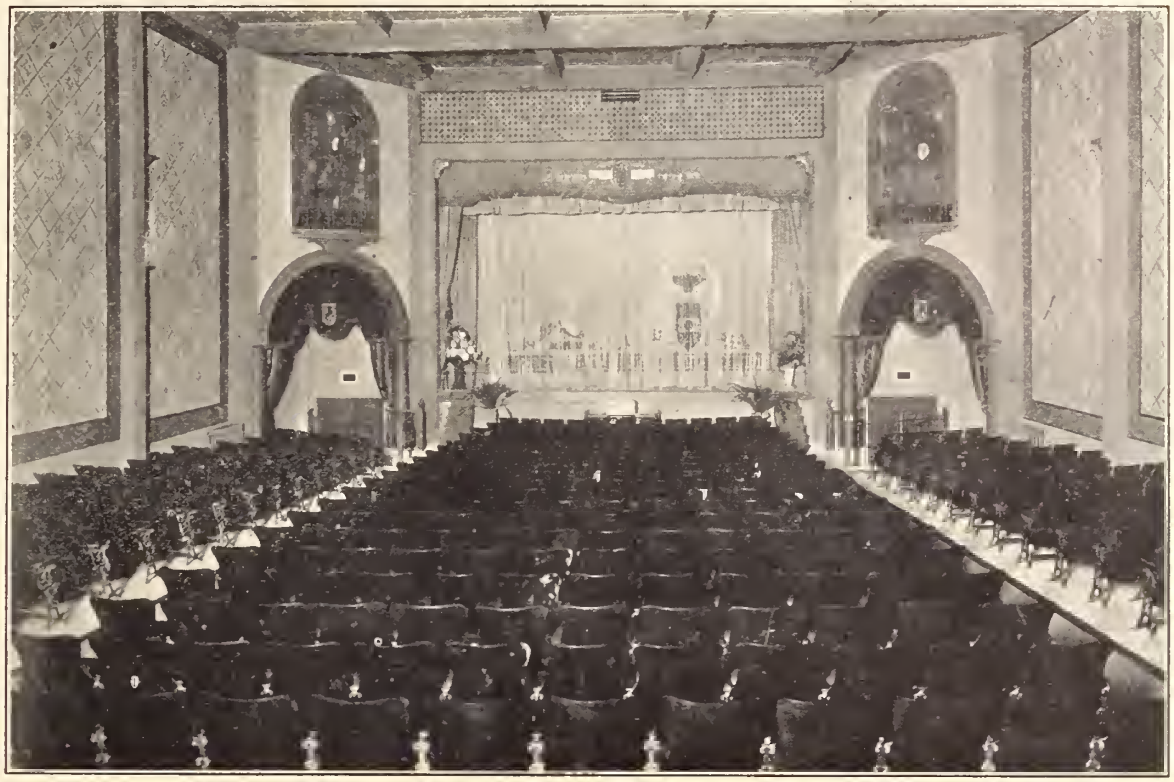
An Important Message to Exhibitors and Projectionists



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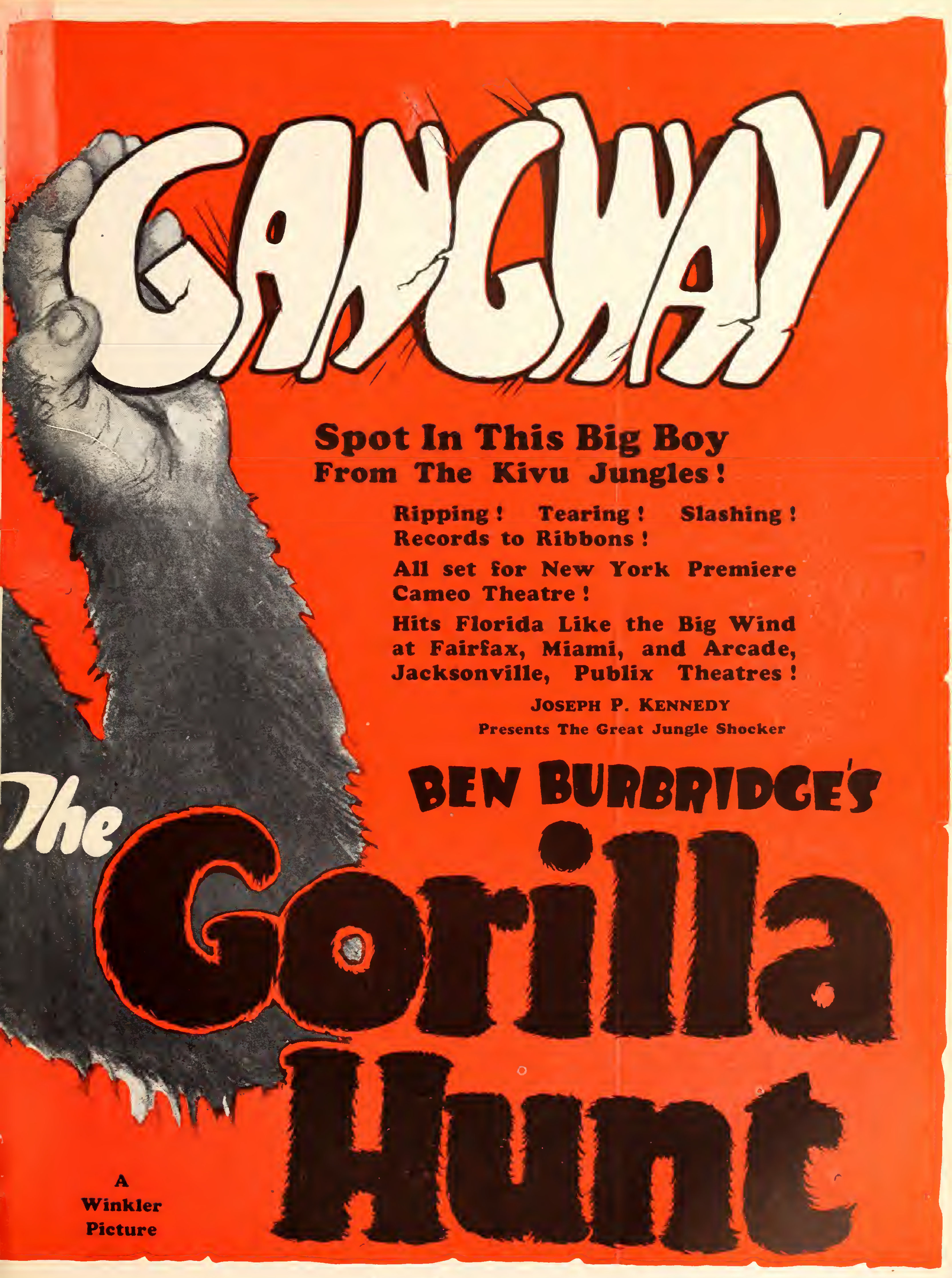

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Ripping! Tearing! Slashing! Records to Ribbons!

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BEN BURBRIDGE'S

The Gorilla Hunt

A
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MARRIAGE CLAUSE, starring Billie Dove. Give us more like this. It is the first we have had on new Universal contract and it really is a SPECIAL. We had more good comments on it than any in a long time. - W. H. Gilfillan, Lotus, Red Lake Falls, Minn.
(From Box Office Reports Greater Amusements 11/20/26)

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"Give us more of them and we will pay our bills and income tax too."
Majestic Theatre, Roseburg, Ore.

The Old Soak

"A very good picture that pleased everyone!"
Star Theatre, Nashville, Mich.

Her Big Night

"Clean, clever, and drew extra business. Better yet, pleased all!"
S. T. Theatre, Parker, S. D.

The Texas Streak

"Another good Gibson. Decidedly different. Pleasing and then some!"
Lyric Theatre, London, Tenn.

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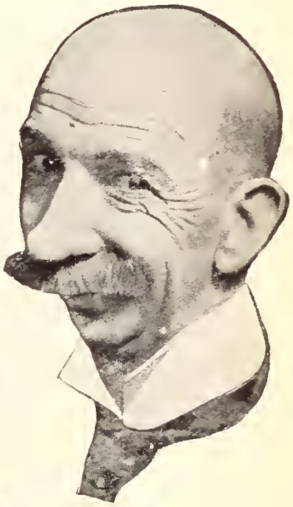
BIG LAUGHS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for LAUGH MONTH

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Motion Picture News covers over 82% of the theatres in "the Springfields."

and—

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We know our theatres; therefore, we know our circulation and its value to and its use by our advertisers.

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Circulation Backed by Accurate Analysis

it started
like this ~

fast work!

YOU will need to work fast to get this one before your competitor--- for it spells *Money-in-the Bank---Sure!*

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by WARNER FABIAN AUTHOR OF FLAMING YOUTH

with

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ALLAN FORREST – MATT MOORE
HALE HAMILTON – CHARLES WINNINGER
WALTER CATLETT – OLIVE TELL

Scenario by JAMES HAMILTON

ALLAN DWAN *Production*

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Overpowering Applause Wave Sweeps in Another FIRST NATIONAL Sensation!

'THE BLONDE SAINT' OF SCENIC BEAUTY AND DEEP INTEREST

"The Blonde Saint" must be more than an average movie. After the desperate battle I fought with half of New York to get into the Mark Strand Theatre last Sunday. . . . I admit that I was not only literally swept off my feet, but I was swept off my mental balance as well by the crowds of movie-goers standing in the cold waiting for a chance to get a glimpse of Doris Kenyon.

Doris Kenyon, kidnapped, taken to sea and dumped in primitive Sicily, excelled herself as Anne Bellamy, the girl men cannot forget. Lewis Stone's indifference fails ...er from giving ...formance she ...teered. . . . .of the young ...nnibale is en... Ann Rork, who ...sing personality ...ibtedly a future. ...londe Saint" is ...rth seeing.

. Y. American

HAS ADVENTURES ENOUGH TO FILL FOUR MORE FILMS

"The Blonde Saint" has enough adventures to furnish handsomely three or four more First National Pictures. Among its varied pleasures are a vendetta, Sicilian robbers, deaths, a plague, a yacht, a Princess and a wicked novelist. . . .

Ann Rork, a quietly beautiful girl with a restrained, sure and precise. . . . In one part, Doris Kenyon, so saintly blonde, wearing a long tulle picture dress, is particularly lovely.

Nothing happens except this: an angelic girl about to marry a cold and correct man is loved by a novelist with a past most devilish. Refusing him on board ship, he throws her over the railing, jumps in to the sea after her, swims to a passing fishing craft, and so they land on the Isle of Life, just off the coast of Sicily. . . .

—N. Y. World

STONE ADMIRABLE, ABLY DIRECTED, IN 'BLONDE SAINT'

This picture has been most adroitly directed by Svend Gade, the Danish producer, who before he came to this country attained no little fame through his picturization of "Hamlet." Among the films he made in Hollywood was "Into Her Kingdom," in which Corinne Griffith was featured. "The Blonde Saint," however, despite the far-fetched narrative, is a much better criterion of his talent, for he has obtained wonderfully competent performances from all the players in the cast.

Lewis Stone is admirable in the role of Sebastien. He is a sort of beloved rascal who won't be denied in his love for Anne. Doris Kenyon is not only attractive, but thoroughly capable, even in the heroine's highly emotional moments.

—N. Y. Times

'BLONDE SAINT' A MASTERPIECE SAYS MIRROR

Compared with the general run of current Broadway attractions, "The Blonde Saint" is a masterpiece! . . . .

"The Blonde Saint" is a pleasing romance with beautiful locales and very well acted.

—N. Y. Daily Mirror

HIGH PRAISE FOR SVEND GADE 'SAINT'S' DIRECTOR

We write to extol Svend Gade, the director of a fine picture named "Siege" and more recently director of "The Blonde Saint." . . .

Mr. Gade has demonstrated what we have always believed, that any story is good in the hand of the right director. . . .

Miss Kenyon is very ...tractive as Anne, an... like Lewis ...eens ...ly as M...

N. Y. ...ibune

Sam Rork's latest lands way up in that *Hit-after-Hit* List that's keeping

FIRST NATIONAL FIRST

in the Hearts of Showmen!

KEN MAYNARD
in THE UNKNOWN CAVALIER

MILTON SILLS
in THE SILENT LOVER

CORINNE GRIFFITH
in SYNCOPATING SUE

FOREVER AFTER
with
MARY ASTOR
and LLOYD HUGHES

SAMUEL E. RORK *presents*

"THE BLONDE SAINT"

with **LEWIS STONE** *and* **DORIS KENYON**

Adapted by MARION FAIRFAX
From Stephen French Whitman's Novel "The Isle of Life"

A MARION FAIRFAX Production
Directed by SVEND GADE

A FIRST NATIONAL PICTURE

First National Pictures

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Motion Picture News

Volume XXXIV NEW YORK CITY, DECEMBER 11, 1926 No. 24

A Matter of Advertising

THERE is a very interesting question on the boards right now, important enough to have the serious attention of this industry.

I refer to the matter of the amusement rate placed by many big dailies and lesser newspapers upon motion picture advertising. The rate is higher by a considerable percentage than the run-of-paper, or regular commercial rate.

Here in New York an effort is being made by the Hanff-Metzger advertising agency, handling the Paramount business, to have the advertising rate made normal.

But it is not merely a New York City matter. It applies to exhibitors all over the country; it affects an outlay, annually, for the newspaper advertising of picture theatres, which is not less than ten million dollars; and it has a lot to do with the gross sales and the future of motion pictures.

It is a matter of large fundamental importance.

In effect, the motion picture people say to the newspaper: we want to buy good sized space so that we can give adequate service to the public. That's good enterprise for you, for us, for the public. But we cannot afford to and should not pay a rate made high by the publicity tactics of our predecessors in the entertainment business.

And the newspapers reply: it's your own fault, or at least the fault of the theatrical business, that the rate is abnormal. The theatre man has never been a legitimate advertiser—neither straightforward nor intelligent. Failing to give adequate service in his little stereotyped, advertising card, we are compelled to give our readers the adequate service in our own columns. Therefore, the rate is high and it will go higher.

What the newspaper says is true. No one knows it better than the trade press. But, on the other hand, the newspaper must realize that in the motion picture theatre of today, there is much more to advertise to a vastly greater audience than has ever been true of the legitimate, vaudeville, etc.

The picture theatre doesn't compete with the legitimate; it is away beyond that. It is even beyond competing with the radio. The picture theatre, with its appeal to the many, many, millions, is a direct competitor of the luxuries, semi-luxuries, and necessities for which the American dollar is spent and that means all the nationally advertised products of the land.

It is high time that the newspaper realized this fact; a national aggregate of over ten millions in advertising is a pretty good proof of it. If motion picture theatres want to increase their space and their dollars spent and ask only the rate their real competitors get, why not let them?

But it is also high time that our industrial leaders realize how motion pictures may be sold by advertising. Whatever their vision, daring and resources in production and distribution they are, nearly all of them, the worst advertising men in the industrial world. They are, in fact, still thinking along exactly the same lines that made it necessary for newspapers to levy a higher rate on theatre advertising.

It's time we came out of the woods, time we threw away the old circus ballyhoo and all its disreputable publicity tricks and sold pictures to the broad public as other reputable necessities are sold.

W A Johnston

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Speaking Editorially

ANNOUNCEMENT of plans for the second Roxy Theatre, which will be a 3,500-seat neighborhood house, is one of the outstanding news events of the week. In construction, the theatre will be unique. The interior will be that of a mansion, with the homelike atmosphere stressed. Other interesting features are described fully elsewhere.

* * *

CERTAINLY, this is another indication that the industry is in the theatre era. The New Paramount is already a commanding landmark on Broadway, and is playing to wonderful business, without, apparently, hurting other theatres on the street.

Within a comparatively short time, the first Roxy Theatre will be opened at Seventh Avenue and Fiftieth Street. These palaces are, of couse, shows in themselves; and that fact must always be taken into consideration in judging their ultimate effect on total theatre attendance.

* * *

IT IS becoming fairly obvious that the creating of new picture patrons, and the retaining of those who are already fans, is not merely a matter of good pictures. The theatre itself—the big, new pretentious house, we mean—is an attraction in itself, and its pulling-power as a showplace is very great.

Clearly, it is up to the production side of the industry to keep pace with the theatre; and that will no doubt be done, if for no other reason than that the theatre demands it.

* * *

WE ARE much interested in a statement made by Lieut. George W. Cowan, public amusement officer in Providence, R.I., on the subject of "Sane Regulation of Moving Pictures." Lieut. Cowan's statement was read in the Rhode Island Legislature at the time the Sunday Opening Bill was up, the result being the passage of the measure permitting Sunday showings of films as passed by the National Board of Review.

Lieut. Cowan takes a strong position in opposition to censorship. He wrote in part:

* * *

"PUBLIC opinion in a democracy such as ours is the basis for all regulation. It governs the type of play which is produced upon the stage, the kind of books which are published, and the kind of articles which appear in magazines and newspapers. In order to effectively regulate any form of expression, public opinion must be analyzed and its consensus reflected by any act of regulation which is to follow.

"The Police Departments are institutions for the protection of the general public. As such, theoretically at least, they are the servants of the people. This should at once be recognized by all police officials in whose hands regulation, special or otherwise, of the people's amusements is placed.

* * *

"THE motion picture may be regarded as the chief amusement of the people today, having a ten times greater audience than the older form of entertainment, the theatre; as such it should be regarded with special deference. Is this always the case? Anyone who has made a study of the amusements of the large cities will at once admit that many plays and the average burlesque show, not to speak of cabarets, are often, one might almost say, invariably more objectionable than 99 photoplays out of 100 appearing on the local screen. Why is it then that the motion picture should be singled out for more restrictive regulation than these plays, burlesque shows, and cabarets, which are so much more damaging to public morals? When it is so singled out it is a case of special restriction on one form of amusement—the form of amusement which goes before more people

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

S. R. Kent

S. R. KENT, general manager of F.P.-L., is now out of the hospital following an operation for appendicitis. We join with his organization in expressing our great pleasure at his recovery and the hope that he will soon be back at his desk, fitter than ever. Few executives that we know of are capable of inspiring the tremendous loyalty that Mr. Kent does, and we can well imagine that during the weeks that he was lying in the hospital more than one man in the field worked just a little harder than ever before to show the "chief" upon his return that there had been no let-down in his absence.

In the last issue of the Annals of the Academy of Political and Social Sciences, devoted entirely to various phases of the motion picture, appears an interesting article by Mr. Kent on the future of motion pictures, which will probably be reprinted in this publication at an early date.

* * * *

DESPITE the opening of the new Paramount Theatre, business has not suffered in the slightest at the other Broadway houses, either last week or this week. Grosses have not been abnormally high, but neither has the quality of most of the picture offerings.

As a matter of fact, any event of this sort awakens new interest in motion pictures and stimulates many a fan who has dropped by the wayside to resume his picture-going habits. The overflow from such a house has its effect, too.

* * * *

THIS week's gross at the Paramount will be about $75,000 or $76,000, judging by the business done up to Tuesday night. Each day from Saturday to Tuesday ran slightly above the opening week, but there is no holiday, which means a loss of about $5,000. The final total last week was $80,180, a world's record for Roxy to shoot at, although we rather expect that the Paramount will break its own record New Year's week.

The problem of handling crowds at this house is critical. Brass railings were to be placed to regulate this, but at the last moment the fire department decided otherwise. Now the management is trying to find a substitute, without much success so far, although there is a considerable improvement this week.

* * * *

BUSINESS for the first month, at least, will be no criterion of the drawing power of the pictures. After most of the fans in the metropolitan area have seen the new house, the real battle will commence. When we consider the variation of $30,000 or so between a poor picture and a great picture at the Capitol we realize that a beautiful house, presentations and music will insure a certain minimum, but that good pictures still count and always will. This week's attraction at the Paramount is "The Canadian."

* * * *

THE best business in weeks is being done at the Mark Strand by "The Winning of Barbara Worth," which will be held for a second week. Vilma Banky is on her way East and may appear at the house next week, which would boost the second week correspondingly. A gross between $40,000 and $45,000 may be looked for this week.

* * * *

IN its fourth week at the Rialto, "We're in the Navy Now" continues to demonstrate that people love to laugh and will pay well for the privilege. The total for the week will very likely be around $32,000 or $33,000, from present appearances.

* * * *

ANOTHER comedy of war life, "Tin Hats," is rocking the walls of the Capitol with mirth these days. Despite the absence of a holiday, business at this house is likely to touch $60,000 this week, and might go to $65,000, if things hold up.

"Faust" comes to this theatre next week, and it will be interesting to note the public reception of this tragic but highly unusual production.

* * * *

NO definite figures are available on the business being done by "What Price Glory," at the Harris, but lines before the box-office afternoon and evening tell their own story. Standing room has been sold on several occasions.

In the absence of more definite information we hazard the estimate that the weekly gross here will range from $18,000 to $20,000, if our figures on the capacity of the house are correct.

* * * *

THE long-run pictures are going on as usual. "Sorrows of Satan" is in its last week and "Scarlet Letter" comes off shortly. The others, "Big Parade," "Beau Geste," "Ben-Hur," "Don Juan," "Better 'Ole," seemed intrenched for an indefinite stay. All are doing amazing business, which varies only slightly from week to week. Truly, the day of the long-run picture is here, and "bigger and better" is no longer an empty phrase.

* * * *

HERMAN STARR, Warner Bros. executive who recently returned from an important trip abroad, reports a decided need for larger theatres in London. Long lines of patrons waiting outside even the neighborhood houses is no uncommon sight, he says. He ventures the prophecy that the time is not far distant when 2,000 and 2,500-seat houses will be as common there as here.

While abroad, Mr. Starr completed the final details of the absorption of Vitagraph, Ltd., into Warner Bros. New headquarters have been established in a handsome building in the West End of London, at 13 and 14 Newman Street.

* * * *

WE may expect a cycle of mountaineer comedies in the near future, if the industry runs true to past performances in following the lead of the new Harold Lloyd picture, "The Kid Brother." A whole group of football and college pictures followed "The Freshman." "Grandma's Boy" let loose an avalanche of similar themes. "Safety Last" started a cycle of "thrill" comedies.

The new Lloyd work is laid in a hillbilly town, and shows the comedian as the youngest of three brothers in a family of strong men. He is never taken into the family councils, never given a voice in affairs and suffers the general indignities of the youngest in any family. In the end, however, he whips the bully and recovers the township's money stolen from his father, saving the family honor and winning his rightful place. The picture will soon be ready for its first preview, we hear, after which Lloyd, as usual, will retake and remake as much as may be needful, if any.

LAST week we printed a portion of an article by Felix Feist of Metro-Goldwyn-Mayer, who pointed out that few persons within the industry realized the real magnitude and complexity of the distribution and sales problems which just commence when the work of the studio has been completed.

Further extracts from this article, dealing with the routine gone through by the sales department on each program picture, follow:

* * * *

AT the opening of the season the important first run theatres in each exchange territory are made acquainted with the details of our season's product by the district and branch managers who in acquainting these important theatres with our product, negotiate deals for the rental and playing of the picture by these exhibitors. Frequently home office representatives are a part of these negotiations. At the time that this work is going on there are still many of the smaller theatres who have before them the then current season's product available for their use. The salesmen, during this time, are traveling to these accounts, even though they may be in the remotest part and are continuing their work of selling the current season's product.

After the more important first run theatres throughout an exchange territory have been negotiated with, the salesmen then start out to sell the new product to the great rank and file of theatres in that sales area.

* * *

SALESMEN travel by automobile in most instances. There is no place too far or too small for them to go to. If it has a theatre, even though it be open only a few times a year, a salesman will ultimately visit it. The salesman's work in closing deals for our pictures in these smaller situations is as difficult and as demanding of painstaking effort and ability as is required in covering the very largest houses and circuits in the country.

Our men have in recent weeks signed contracts for our program of pictures for the 1926-27 season in the bottom of a coal mine where the exhibitor, who owned the theatre which operated on Saturday only, indulged in his major occupation of mine foreman. They have signed contracts on the Alaskan border, in silver mines in the Rockies, in fact, wherever the theatre owner was to be found.

Every picture made has sufficient merit to have a great appeal to some classes. But the great successes of one city or locality may prove only luke warm in another and vice versa. For instance, the layman may attend a theatre, witness a performance which does not appeal to him and go out disgruntled, feeling that pictures are getting "worse and worse." He forgets that the picture must be made for the public as a whole and that it is the industry's problem not only to make pictures which will appeal generally to all classes, but to raise the so-called "low brow" to a higher standard. Exhibitors sometimes lose sight of this and feel that because they may have been inordinately successful with one type of picture in one instance, that it is good business to continue with this one type, failing to realize that in so doing they may be driving away people from their show houses and thereby injuring themselves.

* * * *

IN accordance with its policy of retrenchment, we hear that Ufa in Berlin is converting the home office building, Ufa-Haus, in Potzdamer Platz, into a huge restaurant in collaboration with a leading firm. This building represented an enormous expense which returned no revenue, and the company will remove its offices to other and less pretentious quarters.

Stories this week claimed that Ufa is seeking another American loan. It is expected, however, that after the release of "Metropolis," in which a large sum of money is now tied up, this company's financial position will be slightly easier.

* * * *

AN interesting commentary on the international situation in relation to American films is furnished by the information from Metro-Goldwyn-Mayer to the effect that of all that company's directors one-third are actually foreign born, not counting those of foreign descent.

Viatcheslav Tourjansky and Dimitri Buchowetzki were born in Russia, the former in Kiev and the latter in Moscow. Benjamin Christianson was born in Viborg, Denmark, while Victor Season first saw the light of day in Varmland, Sweden. Marcel de Sano was born in Roumania, Reginald Barker in Scotland, Rex Ingram in Ireland and John S. Robertson in Canada.

* * * *

EXPERIMENTS with talking film devices continue to multiply, and the success of Vitaphone will probably bring out a host of them. Allen Canton, rather well known as an inventor in various fields, announces a talking picture or music film based on the photography of air waves and the use of an air blast loud speaker in which there is no diaphragm to limit the possibilities of sound reproduction. The cost of installation on a projector, he announces, will be less than $500, bringing it within the range of even the smaller houses.

There is a real need, it seem to us, for something radically new in speakers. That used with Vitaphone is truly marvelous, but there are minor refinements still to be worked out. The lisp which it gives an "s" sound, for instance, is downright objectionable and makes some words difficult to understand.

* * * *

JOHN HAMRICK, owner and general manager of the Blue Mouse, Egyptian, Uptown and Lakeside theatres in Seattle and the Blue Mouse theatres in Portland and Tacoma, has been in the East for several weeks, and reports from Seattle indicate that he is arranging for the Vitaphone showings in the Pacific Northwest.

* * * *

MEANWHILE the General Electric Company is going ahead quietly on the Pallaphotophone. The mechanism is being installed at the State Theatre in Schenectady, N. Y., the home of the G. E., preliminary to a demonstration under actual operating conditions. The first tests are scheduled to take place in the near future.

* * * *

RUPERT HUGHES, in a recent issue of *Greater Paramount News*, published for the F. P.-L. studio personnel, takes issue in characteristically vigorous fashion with certain critics of the screen. Here are a few of his pungent remarks:

"Everything that is said against the motion pictures and their makers—everything that is said against Hollywood is true. It is also just as true of every other art, industry and community.

"Everything evil that has been said or is being said or is going to be said about Hollywood and the Hollywood art has been said or is being said or is going to be said about Athens, Rome, Florence, Paris, London, New York and Boston, and about the drama, grand opera, painting, architecture, poetry, sculpture, fiction, religion, and all the trades and businesses, including criticism.

"Who is saying all these things against the pictures? Who is publishing all these attacks? What do the attacks prove? Are the critics and their publications innocent themselves of the charges they bring against the movie world?

* * * *

"They say that most motion pictures are stupid. God knows they are. So are most magazines, especially the comics. Artemus Ward said it was a good idea for a comic paper to publish a joke once in a while; and most of them do—once in a while. So there is a brilliant moving picture once in a while, just as there is a noble novel once in a while, a great short story once in a thousand, a splendid play once in a while, a great opera once in a decade.

"They say that motion pictures are monotonously alike. God knows they are. But they are not half so much alike or so monotonously repetitious as the criticisms these critics keep uttering in the same old phrases year after year.

"They say that motion pictures are produced for money instead of art. This also is true, and a good thing and an inevitable thing. For art is accidental. You cannot just say, 'I'll guess I'll be artistic,' and be it every time. You can be self-conscious. You can be affected. You can be posy and peculiar, perhaps. But you cannot be artistic all the time any more than you can be successfully commercial all the time.

"A person in any art who is forever trying to be an artist is a pest, a nut and a foredoomed failure. People run away from 'arty' novelists and long-haired poets and velvet-jacketed painters, actors with a 'mission' and playwrights with attitudes. Why should such nuisances be expected or desired in the motion picture field?

"Few of the greatest works of art are faultless; most of the great works of art are held great because of one or two or more great moments. Motion pictures often reveal great passages that nobody praises because it is not the custom to analyze and praise films for detached beauties as it is to praise a play for a single lofty act, a poem for a resounding line, or a novel for a remarkable characterization."

Belle Bennett, whose mother roles have been famous since "Stella Dallas," will next appear in the name role of Kathleen Norris' "Mother" for F. B. O.

Kathryn Perry, a charming and talented young Fox player now appearing in the Helen and Warren comedies, of which "Not to Be Trusted," is latest

Dolores Costello, starring in "The Third Degree" for Warner Bros., visits the Los Angeles jail to get local color for her interpretation of the leading role

PICTURES AND PEOPLE

MIKE AND GENE

MAJOR EDWARD BOWES, acting as toastmaster at the dinner given to Gene Tunney last Monday night, revived for the champion one of the most intimate associations of his A.E.F. days. As a result, you will now find near the stage door of the Capitol Theatre an autographed copy of Gene's place card at the dinner.

Mike Collins, stage doorman of the Capitol, was once a pugilist and trainer and taught Major Bowes boxing in the days of his youth in San Francisco. During the war Collins was assigned to training duty with the troops, one of his protegees being Tunney. After the armistice, Collins, en route to 'Frisco, dropped in to pay his respects to Major Bowes, who promptly installed him as stage doorman, which post he still faithfully holds.

During the course of the Tunney dinner, Major Bowes asked the champion if he remembered his old trainer, Mike Collins. Tunney was overjoyed to hear of him again, and through the Major sent him the signed place card as a reminder of old times.

GILBERT IN N. Y.

JOHN GILBERT, having completed his roles in "The Flesh and the Devil" and "The Day of Souls," arrived in New York last week for a short vacation. He declares that his role in "The Flesh and the Devil" is the greatest he has had since "The Big Parade." "Twelve Miles Out" will be his next starring vehicle.

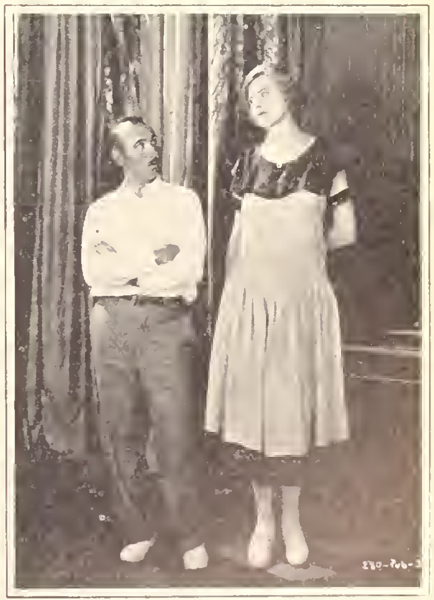
"SUNRISE" VIVID ROMANCE

ACCORDING to those who have seen the daily rushes, F. W. Murnau is making a vivid love story

All baths in the movies are taken in a peculiarly opaque liquid only slightly resembling water, but some day the prop man is going to make a mistake. This is Laura La Plante as she appears in Universal's "The Love Thrill"

John Gilbert, Metro-Goldwyn-Mayer star, is met upon his arrival in New York by James R. Quirk of Photoplay and his wife, May Allison

Lillian Gish in costume for "Annie Laurie," her latest Metro-Goldwyn-Mayer starring vehicle, in which she is the lovely Scotch heroine of ballad fame



Donald Crisp, directing "Man Bait" for Metropolitan, stands six feet, or thereabouts—from which you can estimate the stature of Gleen Walters, in the cast

Four of the principal personalities in the cast assembled by Columbia Pictures Corporation for "The Better Way," directed by Ralph Ince. Left to right, the players are Hazel Howell, Mr. Ince, who also appears in the film; Dorothy Revier, and Eugene Strang

of "Sunrise," his first American production, at Fox. The picture vividly contrasts a rural village and a metropolitan city. Work on the former has been completed on location at Lake Arrowhead and he is now in the midst of the city sequences. Janet Gaynor and George O'Brien are the principals in the story and Margaret Livingston is the city woman who comes to disturb the harmony of their love.

An entire village was built on the shores of Arrowhead for the rural sequences. At present Murnau is working on one of the largest sets ever built, representing a section of a city a mile long and a half mile wide. The production is of no particular time or place, and both the village and the city might be in any country.

With "What Price Glory" auspiciously launched, interest will now center on "Sunrise," and the industry will be watching with more than a little eagerness for the debut of this promising film.

GLORIA'S FIVE ROLES

FIVE distinct characterizations will be portrayed by Gloria Swanson in "Sunya," now nearing completion in New York. They are: The incarnation of an Egyptian girl centuries ago; a young American girl, sought by a reincarnate Yogi; the temperamental opera singer, who captivates Paris; the purchased wife of a millionaire; and the prematurely aged school teacher, battling to support her family. Hugo Ballin, who is recognized as one of the leading art directors in pictures, is designing the sets. A rich man's mansion and a poor man's hut; reproductions of the famous Opera Comique; a section of the trans-Atlantic line; a temple in the Himalayan Mountains and scenes from Paris, New York and a small suburban city are parts of the Cosmopolitan atmosphere Mr. Ballin's sets have given to the Swanson studio. This wide variety of scenes is necessery for the five characterizations of Miss Swanson. Three of these are played in America, one in France, and the other in Egypt.

As the studio work progresses, those present see Miss Swanson wearing the beautiful gowns of the opera singer and the wife of the millionaire. Again they see her in the shabby raiments of a discarded wife and the prematurely aged school teacher. Critics who have watched her are enthusiastic over her performances and are especially impressed with her characterization of the school teacher.

Johnny Hines and his unit trying out the influence of a little California climate on the serious business of thinking up laughs for "All Aboard," his next First National picture. We have C. C. Burr, the producer, Horace Woodmansee, Hines, Peter Mile, Charles Hines and George Amy. At extreme left is Loretta, the parrot

EVE'S 300TH SCRIPT

YOUTHFUL authors harboring ambitions to become scenarists may well envy the record set this week by Eve Unsell, who has just completed her three hundredth film adaptation, "Exclusive Rights."

Miss Unsell's typewriter has been turning out the scripts for screen hits for fourteen years. The unusual success she has achieved is probably the result of merging her experience as a newspaper writer and an actress. Shortly after her graduation from Emerson College, she settled in Boston to become a journalist. After some time on the reportorial staff she resigned to join the cast of the road company playing such comedies as "Seven Days" and "Excuse Me."

This was in 1912 when the fever of amateur scenario writers for fame was at its peak. Like everyone else, Eve succumbed to the epidemic, wrote down what she thought a likely movie plot and sent it off to the Famous Players Company. She proved herself unique by receiving a check instead of a returned manuscript. There followed a letter offering her a place on their writing staff.

PATHE RELEASES APPROVED

THREE of Pathe's current releases were given the unqualified approval of the Motion Picture division of the Los Angeles District of the California Federation of Women's clubs in their latest organization bulletin. The pictures lauded were "Alaskan Adventures," "Thundering Fleas," featuring "Our Gang" and "Smith's Vacation," the Mack Sennett comedy featuring the Smith family.

The Motion Picture division of the Los Angeles District of the California Federation of Women's clubs has undertaken a very constructive piece of work for the coming year. They are opposed to censorship and are bent on educating, intelligently, the women who belong to the federation to support good pictures, rather than to dwell on objectionable ones. They have taken as their slogan, "Selection, Not Censorship—Make the Best Pictures Pay Best."

They also have as their object "A Junior Matinee for Every Theatre." Many West-coast theatres and theatre chains co-operate with them.

GRAINGER'S SON IN STUDIO

APPARENTLY James R. Grainger, general sales manager of Fox Films, intends to learn all about production activities even though he may be obliged to receive his information across the breakfast table at his home. (When he is at home, "Jimmy" is known as the globe-trotting general sales manager and has not had many opportunities of late to become well acquainted with the members of his family.)

Having displayed considerable artistic ability and a leaning toward film production, James Edmund Grainger, the 22-year-old son of the man who tells exhibitors why they ought to play Fox pictures, is now sitting in with Allan Dwan, who is directing "The Music Master." The junior member of the Grainger family, since his graduation from Fordham university two years ago, has been learning the ins and outs of salesmanship under his father's tutelage, but three months ago shifted his affections to production activities. He spent more than two months at the Fox studios in Hollywood and recently returned to New York. He will be attached to the Allan Dwan unit at the Fox Tenth Avenue studios for at least another year and will then probably return to the West Coast. The senior member of the Grainger family may be selling the pictures the junior member produces some day. Stranger things have happened in the movies.

Beulah Livingstone, of the United Artists' New York office, now on a visit to Hollywood in connection with stories, is introduced to Gardner James, Inspiration Pictures' new "find," by J. Boyce Smith, vice-president of Inspiration. Beulah's sister, Mabel Livingstone, is publicity director for the latter company

MAJOR BOWES TOASTMASTER

MAJOR EDWARD BOWES, managing director of the Capitol Theatre and a regular Sunday radio feature through WEAF, acted as toastmaster at the dinner tendered to Gene Tunney by Marcus Loew at Kennedy's Chop House, Monday evening, November 29th, in honor of the champion's debut in vaudeville at Loew's State Theatre, New York City. N. T. G. of WHN handled the microphone during the broadcasting. Wen Talbert's "hot" Chicago band and revue was on hand to afford entertainment together with a number of specialties from the various night clubs.

GOLDWYNS EN ROUTE EAST

SAMUEL GOLDWYN, producer, left Los Angeles Monday night (Nov. 29th, 6 P. M.) on "The Chief," the new Santa Fe fast train, for New York. Mrs. Goldwyn accompanied him. Samuel Goldwyn, Jr., as yet too young for transcontinental tours, remains in Hollywood, anticipating his first sight of Broadway.

Mr. Goldwyn comes to New York with avowed intent to "haunt" the theatres of Broadway in search of a stage play with suitable story and characterizations for another film co-featuring Ronald Colman and Vilma Banky. It was a Broadway stage play that furnished the original vehicle in which the couple made their first screen appearance together: "The Dark Angel."

Harry Carey, Pathe Western star, now appearing in "Satantown" and three other features, discusses Westerns and their production with Hoot Gibson, another of the Western stars who manages to be convincing as well as thrilling

ESCHMANN'S HOME-COMING

"COMING back to the Pathe organization is like coming back home," states E. A. Eschmann, now at the head of the Feature Sales department of Pathe Exchange, Inc. "Nothing could have been more homelike than the reception accorded me at the Home Office and letters and telegrams of congratulation and good wishes descended upon me in a grateful avalanche when I took up my new duties.

"During my previous affiliation with Pathe I made many firm friends who are still with the organization. It was, therefore, a real pleasure for me to read the expressions that came to me from all parts of the country—not only because of the sentiments involved, but also because, knowing the Pathe organization as I do, I know for a certainty that every word was sincerely meant by the writers.

"This wide-spread response from those with whom I will be affiliated in the organization forecasts a spirit of mutual helpfulness; a spirit of co-operation which is bound to bring results.

"Plans are now in the process of completion which will result in a new line of feature product that will be second to none in the industry. Stories, stars and productions will be of the highest merit—pictures in which quality predominates—pictures fine enough for the screens of the finest theatres throughout the country and at prices in true reflection of properly governed negative costs."

See the birdie! Robert McGowan, who leads "Our Gang" through their capers for Pathe, and Jimmy Finlayson, Hal Roach, comedian, feed the famous pigeons at St. Mark's in Venice. They made several scenes abroad for a new "Our Gang" whirlwind

Acts Draw Suburban Fans to Cities

J. F. Cubberley Declares Added Attractions at Big Houses are Hurting Small Town Cinemas—Presentations Sound Development

ELABORATE stage presentations which supplement feature pictures at large cinemas in the cities are cutting deeper inroads into the noticeably decreasing patronage at small town houses, according to J. F. Cubberley, general manager of theatres of the Northwest chain (Finkelstein & Ruben) outside the Twin Cities.

The attraction value of the palatial theatres of the larger towns coupled with improved transportation facilities afforded by good roads and the widespread ownership of automobiles initiated the swing away from the home-town picture show to the bigger houses in the nearby city, and an even greater impetus has developed for this movement as a result of the vaudeville acts and presentations with which the big town houses surround their screen offerings, Cubberley declares.

According to this observer—and as contact executive of one of the largest circuits Cubberley is in intimate touch with the theatre situation in both small towns and cities of the Northwest—the automobile and the good roads are, to a certain extent, responsible for the growing habit of "going to the city" for picture entertainment, but to an even greater degree is the movement traceable to the "added attractions" offered by the big houses.

The addition of stage features—a new development, comparatively, which has spread with amazing rapidity during the past year or so—he regards as a progressive idea in picture theatre management, but a warning against an over-emphasis on this phase of the entertainment at cinemas is sounded by Mr. Cubberley in the statement he recently issued on the subject of presentations. Extensive experimentation with presentations which employ vocalists, instrumentalists, dancers, and other specialty performers in prologues or tabloid revues and vaudeville acts, has proved the soundness of this policy in the larger houses in the Northwest chain.

Secretaries Film Board of Trades Plan Convention

THE secretaries of the thirty-two film boards of trade in the United States will hold their first convention in Los Angeles for one week of May, 1927. It is likely that the Canadian, Cuban and Mexican boards will be represented at the meeting, whose arrangements is prompted by a desire for closer acquaintance, cooperation and an interchange of practical ideas among the various secretaries. It is said that the two sectional meetings of secretaries have resulted in a much better and broader understanding of film board of trade activities. About twenty-five of the secretaries will travel from Chicago to the Coast on a special car, where it is planned to familiarize the board officials with the industry's production and other work.

However, according to Mr. Cubberley "there are limitations." A theatre he says may profitably build up its patronage to a certain point by means of stage presentations, but the mounting costs of increasingly large attractions of this sort will show a loss to the exhibitor who attempts to develop his business beyond the natural limitations of his location.

The Northwest chain has a large circuit over which acts are routed. The company maintains a booking office in Minneapolis, which books acts for houses in Wisconsin, North and South Dakota. In addition to booking vaudeville acts of wide reputation, a production department is conducted by the company and several presentations of the revue and prologue type are staged for production at the key house of the circuit, the State Theatre in Minneapolis, and then are routed to other theatres of the chain.

The centralization movement which Mr. Cubberley reports, is showing a steady growth in the Northwest, as it is in practically all sections of the country, calls attention again to the back-swing of the pendulum. With the growth, many years ago, of the cinema, the motion picture entertainments in theatres "close to home" brought about a situation in which the city houses were left high and dry, so far as suburban patronage was concerned. Starting with the era of palatial theatres of large seating capacity, and luxurious appointments and decorations which made the structures attractions in themselves, the big towns turned the tide back in their favor. Improved roads, the development of automobiles to suit almost every pocketbook, and now the elaborate programs—the latter in a measure resulting from the necessity of scaling up the shows to the attraction level of the gorgeous temples erected to house them—now add their might to the lure of the big house in the nearby big town and leave the community theatres to struggle mightily in the effort to stem the tide of patronage which, in a steadily increasing stream, is flowing back again to the entertainment halls of the city.

Sunday Show Wrangle Still Continues

Performances Discontinued in York, Pa., and St. Petersburg, Fla.; Iowa Town in Deadlock; Pelham, N. Y. to Have Movies

OWING to the fact that his lease expired December first, Edward R. Moore, who has been operating the Hippodrome in York, Pa., on Sundays, in defiance of the city ordinance which forbids Sunday pictures, has been forced to discontinue the performances on Sunday as he was notified his lease would not be renewed.

When it was announced last July that Sunday movies were to be shown in York there was widespread and organized opposition to the movement. The matter got into City Council in the form of an ordinance prohibiting the showing of pictures on Sunday. The bill was passed by council.

No more Sunday shows for St. Petersburg, Fla. The Supreme Court of Florida upholds the city ordinance which prohibited the showing of motion pictures on Sunday. The theatre managers made a fine, clean fight against this ordinance, which prohibited them from operating, but allowed other businesses to operate on the Sabbath, carrying it to the supreme court. Citizens of the "Saintly City" will now have to motor to Tampa for their Sunday recreation.

Wound and Rob Theatre Man and Policeman

THREE bandits last Monday at noon shot down and seriously wounded Anthony F. Steuver, treasurer of the St. Louis Theatre, and Patrolman Melvin Shinall and robbed them of $10,000 at Grand and Washington boulevards, two blocks south of the theatre. They were taken to city hospital and are expected to recover. A young woman was wounded slightly by one of the bullets that struck Patrolman Shinall.

A special election has been requested of the city council of Newell, Iowa, in order to get the vote of the people upon the Sunday closing question. Vern Madsen of the Wonderland Theatre at Newell has asked the council to give the people this opportunity to revoke the Sunday closing ordinance of the town.

The City Council of Hamburg, Iowa, came to a deadlock over the Sunday closing proposition in that town. The advocates of the Blue Law urged the passing of a Sunday closing ordinance. Two members of the council voted for the Blue Law proposition, two voted against it and two refused to vote.

Permission has been requested of the village trustees of Pelham, N.Y., for operating Sunday night shows at the Pelham by Clint Woodward, manager. The matter has been referred to the village attorney, A. M. Merkel.

The Seven Obstacles To Progress

By John Grierson

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(Editor's Note.—*This is the sixth article of the series by Mr. Grierson. It will be printed in two installments, the second appearing next week. The views expressed by Mr. Grierson are, of course, his own. They do not necessarily represent the opinions of the Editor of* The News).

IN drawing my series of articles to a close, it may be the better part of valor in a cautious critic to make some appropriate gesture of humility. It frequently happens that a theory (be it ever so blue-eyed and blonde) can be very neatly stabbed to the heart by the fact of the matter; and a critic must forever be fearful of the rod of correction wielded by practical men and practical circumstances. I am not unaware of that. Cinema criticism is nothing if it is not sufficiently mindful of the practical difficulties laid on a young industry, and of the ghastly complexity of the labor of actual production.

I may as well emphasize this gesture of humility at the beginning, because in this last article I have elected to put down all the weaknesses of the industry together and exaggerate them; and it may be that before the end, I shall have dropped into the style of the easy knocker whom the industry has good reason to detest. But in this matter I crave privilege. I believe in the industry. I believe that it is getting nearer and nearer to its public and falling gradually into its destined place in modern society. And it is doing so. not because it is being forced from the outside. but because it has the secret of growth within it.

Its energy and ambition are two principal factors in its growth. There is another. The policy of box office to which the industry is committed is in the end a stepping stone to the best service of the public; to the recognition of its wants and the fulfillment of its dreams. It is. in fact. a better stepping stone to a realistic service of the public than the patronizing attitudes of the Highbrows and the Uplifters. This has been abundantly apparent in the more recent history of cinema.

But I believe cinema has a huger part still to play in modern life. It has not reached the point of saturation nor near it. It has to get closer still to the life of its public. it has to go deeper still in the service of its public. it has to become even more indispensable to its public. As I have suggested. it is the destiny of cinema to be the source of imaginative release and every-day inspiration for the common people of the world. And that is not only an ideal of service. but a pointer to commercial success such as no other business has dared to dream of.

It is in the light of this belief that I emphasize the weaknesses of the industry. An institution with so great a destiny cannot afford to take its existence sloppily. With this explanation. I go about my business.

The Seven Obstacles to Progress

There is one outstanding problem. It is the problem of how those very actual talents which Hollywood has at its command can be set a-going harmoniously, how they can be integrated to the end of better production. There is the complementary problem of how the industry can best utilize those outside talents which are necessary to it. Briefly. there is a great amount of creative energy in and around the movie world. but there isn't the integration and use of it that there ought to be. The unit is troubled with negative elements. and false elements. and cheap elements. and catch-as-catch-can elements, and there are times when it doesn't look altogether healthy to the wandering stranger. The theory that it's a tough world, and that the stranger's stomach ought to be correspondingly stout is poor theory. because the elements I think of are unnecessary elements that keep back the greater success of the industry—and that is paramount. They are the monkey wrenches in the cinematic machinery that gum up the works.

Taking all the good sides of the cinema world for granted and the progress of the industry as a whole for granted. I shall cite the negative elements together and then take them singly. I list them under the general heading of the Seven Obstacles to Progress.

(1) The *gimcrack reputations*, with the resultant big-man vanities and little-man vanities—the penny balloons that publicity has blown into the semblance of size.

(2) The smart-aleck *complacency* and self-satisfaction of the tenth rate—the disheartened carelessness (the pulling of punches) on the part of the first-rate—the let-it-slide spirit which limits initiative.

(3) The provincial narrowness and *superficiality* of outlook. the unashamed ignorance. the hick-town nervousness of big feelings and big ideas. This with regard to the motivations of human drama and the destiny of cinema as the source of inspiration for the common people of the world.

(4) The blatant under-estimate of the public's wants and the public's capacity—the *disrespect for the public.*

(5) The lack of hospitality to criticism—the die-hard *resentment of outside ideas.*

(6) The pestiferous *individualism*—the nursing of the job at all costs. playing off catch-as-catch-can politics. getting ahead on the principle of opportunism rather than by genuine contribution to the good of the whole and the future of cinema.

(7) The *lack of the spirit of investigation* within the industry itself—the nervousness about experiment in technical effects and dramatic effects. With this goes the exaggerated spirit of specialization which often leaves one man in the studio unit ignorant of what his neighbor is doing and not very eager about asking. With this. too, goes the failure of production people to talk cinema. They talk shop (personalia. politics. etc.) but not cinema. The silly fear about being exploited and having one's ideas stolen (as if ideas were as rare and exclusive as diamonds) and the canny spirit which prevents the proper exchange of ideas may be included.

The Gimcrack Reputation

The first obstacle is the gimcrack reputation. It eats at the vitals of the industry. and the very conditions of the industry today help to nourish it more and more. rather than to kill it. The system of salesmanship especially nourishes it. What can you expect when you sell pictures before they are made? You are selling a pig in a poke: or worse still. you are selling a pig that hasn't had a chance to go into the poke. for the good reason that it doesn't even exist. The result is that you have to sell a picture on its pedigree: you have to sell it on names: on the name of the director. or the name of the star. And what does picture pedigree amount to except in a few exceptional cases? Who makes the picture? Does the author. or the continuity writer. or the general supervisor. or the director. or the assistant director. or the art director. or the cameraman? Or is it not just possible that the director's wife has something to do with it? Save in a few cases I would as soon say the man in the moon as any of them. for a picture. save when one outstanding figure dominates (Chaplin say. or Von Stroheim). is a composite production. and the product of the studio unit working as a whole rather than of any single figure. What's more. as the range of effects in a single picture widens. it will become more and more only possible for a composite unit to produce it. Even Chaplin will have to bring in an advisor on art and a first-rate photographer one of these days. Even Von Stroheim will have to be kept away by somebody or other from his narrow-gauge and slightly perverse realism.

As I see it. the studio unit of the near future will not only have a decent director and a star to boss it. but a decent musician and a decent expert on costume and a decent poet and a decent expert on visuals to boss it, too. This means that there will have to be more and more an integration of different energies rather than a dependence on one or two.

And that will mean a good riddance of the gimcrack reputation. Up till now, the salesmen have been selling names, and the publicity men have built up a mythology around the names to serve their immediate purposes. But the publicity has boomeranged. The names have frequently grown fat and lazy and arrogant and so entirely credulous of the spurious reputation that has been thrust upon them, that they have lost all sense of proportion. Shakespeare—there are quarters in Hollywood you wouldn't get a hat off for Shakespeare! Bernard Shaw—there are quarters in Hollywood that feel so innocently superior to the good Bernard that they would enter naïvely into argument with him and give him the lie! And all because of the publicity made necessary by the condition of sales. Why, out in Hollywood the publicity men made one man so much higher than the angels, that everybody around had to call him God.

The important point, of course, is that these gimcrack reputations become a hindrance to the industry rather than an asset. They hog the road of progress and all the honking of honest men won't shift them.

When you think of it, what stage of the industry is this for people to get puffed up? Twenty-five years from now all but half-a-dozen of today's reputations will have vanished and sunk like the movies of ten years ago into the dust. And the half-dozen will remain because their actual pictures live, and have something in them fundamental enough for people to see again. Today's vanity won't matter so much.

The Cure for High-hats

I realize that proper publicity is necessary and indeed, one of the intriguing aspects of the cinema manifestation. The public demand it and need it. They need figures to worship, and the mythological reputations of stars can be as fair an aid to the imagination as any. I merely object to the stars claiming the power of miracle for themselves, and deceiving themselves. A billboard is one thing and an honest mirror another. Fan mail and the worship of the humble are fine things, but stars should perceive that they are a part of dream-life (the dream-life of the publicity man and the public), and not confuse them with waking reality. They are to be treated with all respect, but by no means to be taken seriously.

The cure for the gimcrack reputation is obvious. (1) Sell pictures. Build up pictures ahead. Show them on Broadway and State Street and sell them on their actual box office effect. I leave a qualification for those pictures for which box office reputations on Broadway and State Street are no criterion.

(2) Go on improving the honor system in the studios, and make it certain that the people really contributing to a picture (be they ever so unknown) are given proper credit for their work. Let the stars and the directors *et al* leave their billboards outside. This will lift the hoodoo of Job that is at present on the industry. In Job, if you remember, the just were stricken and the unjust flourished. There was something in Job, too, about the "flattering tiles" which destroy honesty.

(3) By a little self-discipline it ought to be possible for the industry to disbelieve its own exaggerations. The producers and publicity men start a ballyhoo about somebody or other, and to begin with, they are not deceived about the reality of the matter. In less than no time, however, they are as much the victim of their own repetition as their audience. Chloroform is an excellent beverage but there is no fun in committing a nice chloroform murder if you finish by catching an overdose yourself. The industry might find it worth while to keep a tribe of professional cynics and pay them generously for keeping people brutally conscious of the simple laws of personal arithmetic. It should be compulsory under the rules of contract for every high-hat of the cinema persuasion to visit one of these professional cynics once a week, for his (or her) soul's sake and the industry's.

Complacency, Provincialism, etc.

The second obstacle is complacency. I met it frequently in Hollywood. In some cases it was the complacency of the stupid; in other cases it was the more dangerous complacency of the talented and apathetic who have got to the mental pass of saying, "O, let it ride—who gives a damn?" Or alternatively, "Good God, of course, it's a three-ringed circus—what did you expect?"

Stupid or talented, the gesture is identical and the effect harmful. It involves a snap of the fingers at the future. In the case of the stupid it amounts to carelessness in pictures which takes them no further than the obvious. In the case of the talented, it involves the pulling of punches which might be grand. Raymond Griffith is, I believe, one of those who is pulling his punches. He has much more in him than most people realize, and so much, that I set him down as one of the greatest potentials in the industry, and one of those most likely to bring it prestige. For reasons which are frequently no fault of their own, others are having their punches pulled for them. Dix is in this category. He has some of the things that Fairbanks has, and many of the things that Fairbanks needs; for instance, a command over sober seriousness and the more majestic mask and gestural effects. But the public have had only one superb glimpse of his real power in "The Vanishing American."

The curse of this complacency business is that the cinema world has, as yet, no conscious traditions of attainment; and this fact I have exaggerated for present purposes into the charge of provincial ignorance. The industry is young and not quite out of the baby clothes of its pioneering years. It is born of a new democratic public whose demands in drama have never been properly ascertained. One of its traditions is a vaudeville tradition of catch-as-catch-can entertainment and quick returns. It has no tradition in art; it has no tradition of real fame behind it to haunt it, as has the craft of poetry and the other aesthetic crafts. It has, for no fault of its own, few standards.

Then the personnel of the industry is mixed. Part of it (and a somewhat important part) is in the business tradition, pure and simple, and cannot be expected to be the last judge of the terms of public appeal. Dramatic motivation, let us say, is not their speciality. The other section of the industry comes from anywhere and nowhere, with and without knowledge of the arts, but frequently without. In Hollywood they tell you that the number of wise men is fifteen and they will not raise you by one. This, however, is slight evidence. The art shops and book shops of Hollywood are a little better. The level of average discussion in Hollywood of how perfectly wonderful, etc., etc., is better evidence still.

What Might Be Done About It

Nobody is to blame. Cinema is young and easily rich, and sorrow has not come into its gay twenties to temper its youthful lack of discipline. And Hollywood is itself a provincial town, set by a provincial sea, in a provincial climate. Intellectually speaking, it is in the midst of rustic seclusion. It is far away from New York, far away from Chicago, far away from poverty and stress (physical or mental), and a little lost to the world, where the storms blow and the winter rages. With no tradition in the arts to stir it, and no knowledge of how cinema is the child of all the arts and dependent on them, Hollywood denies itself even that continuing connection with the common people which is the taproot of art. The very system by which stars are placed on pedestals isolates them from the every-day life whose dreams they have to fulfill. It happens so.

As a partial cure for this state of affairs (I shall suggest other cures later) an arrangement might be made by which the personnel should not be permitted to isolate themselves too long in Hollywood. There might be a greater exchange between studios; with studios in the East, with studios in England, France, Italy, Germany and Russia. I feel that the introduction of outsiders, from Germany and Russia especially, will have excellent effect.

The proper discussion of cinema, and the proper criticism of cinema (without regard to publicity or place-hunting) ought to start shortly. This might take the form of a periodical circulated *within the industry* which will gather together cinema criticism from all parts of the world, bring out the contribution that painting and poetry and the other arts can make to cinema, discuss and encourage new dramatic effects, technical advancements and camera, lighting, etc.

The encouragement of an interest in paintings and the running of a first-rate art gallery in Hollywood with continuous exhibitions from the more established galleries (German color facsimiles will serve for the rest) might accomplish a little improving in the general sense of composition.

Disrespect for the Public

Still another aspect of Hollywood's complacency is the disrespect for the public which prevails in certain quarters. I have heard it said that Hollywood divides its reading too exactly between the trade papers and *The American Mercury*. The trade papers too often preach the gospel that hicks are hicks the world over and that you have to play down to them. At least, they suggest it. *The American Mercury* preaches likewise. The result whether among the lowbrows of the industry or the pseudo highbrows is identical. There is no sufficient belief in the capacity of the public to understand, there is no sufficient belief that the cinema public, while it won't stand for the hole-and-corner values of special classes and art in the arty (or emasculated) sense. does at all times stand for whatever is simple and noble and genuine.

As I noted in a previous article, time and time again the incapacity of the public was served up to me as sufficient excuse for bad work and low standards of achievement. A conversation with Chaplin was interesting in this regard. He felt low one night and the burden of his tale, for a while, was "what's the use! There's the crowd cheering for dumb stuff, as well as for good stuff, and often enough not for good stuff, at all." Then with one of those parabolic changes of mood which are characteristic of him, Chaplin changed his tune. Perhaps, he suggested, if it's simple enough and big enough in that honest-to-God way that goes only with simplicity, they get it. Or, perhaps, what they really get isn't what they cheer about but what they get subconsciously and are only properly aware of after. Somebody added (perhaps it was Chaplin himself or Donald Ogden Stewart) that there was a point in audience reaction where people cheered as if they had seen God; not knowing it, but with that sort of feeling. A feeling of delight, he called it. I recommend the distinction as a guide to the biggest box office reaction the cinema (or any other entertainment) can ever achieve. It is the reaction in which an audience gets a trifle in the way of inspiration. The condition of it, however, is not disrespect for the public and the theory that any old hokum will serve it, but that the public has to be taken into partnership in those simple, dramatic matters that go deep.

A proper understanding of social institutions and their growth and of the place of the cinema as a social institution, would make this plain. It would be a sufficient cure for the attitude of disrespect if the industry made a proper study of its own audience reactions and got a dozen really competent social psychologists (with cinema good will) to report on them. It might not find a desire for complexity on the part of the public and often it would find an uncritical stomach for hokum. Nor would it find the desire for subtle drama or arty drama or far-away-fantastic drama, even if that drama is surpassingly fine for a few. But the experience with pictures like "The Big Parade" and "Beau Geste" and "The Covered Wagon" is sufficient to point out the taste for the more simple and ennobling effects.

Footnote

This is the point Lasky is driving at when he says (in *The Film Daily Year Book*) that the day of the mere program picture is gone forever. "It is not enough," he says, "that a picture be well made. It is not enough that it tell an interesting story or that it be enacted by a good cast. *Every picture should have some basic theme or element which lends itself to exploitation.*"

In my estimate Lasky's analysis is excellent and clears the way for a profounder attitude to box office values; the basic themes of human life are easily discernible. It is my contention that the basic theme is one which is near to the people. simple enough to be understood, and at the same time one which searches out their intensest desires and deepest ambitions and inspires them. This is not so much a matter of boy-girl-and-moter-car as some producers seem to think. It means big things pictorially and big things psychologically. A basic theme is more likely to be one of ambition, pride, and achievement of distinction. Pride, I believe, is one of the biggest box office themes. It involves such things as pride of self, pride of family, pride of country, pride of race, etc. Pride of self is that complex of human values which includes self-command, self-sacrifice, loyalty, and above all, dignity; in common parlance it means "standing up to it," "sticking it," "showing guts." "The Vanishing American" (pride of race and pride of self); "Beau Geste" (pride of family and pride of self); "Ben Hur" (pride of race); "The Dark Angel" (pride of self); "The Big Parade" (pride of self, pride of country), were pride pictures.

("The Seven Obstacles to Progress" will be concluded next week.)

Speaking Editorially

(*Continued from page* 2216)

than any other and in which more people have a voice, or should have, to decide for themselves as to what they shall or shall not see—a principle of the majority on which all democratic government is founded. Let the police censor keep this in mind and he will be doing far more justice to the community he represents as its public guardian than he will by assuming a restrictive attitude which most often is the reflection of a narrow group or his own personal prejudices.

* * *

"REDUCED more nearly to the terms of a formula, the police official, having charge of the regulation of motion pictures, should act only upon well-founded complaint followed by a representative group opinion based upon actual examination of the film complained against. If this group opinion coincides with the complaint against the picture, he should then regard himself as acting within his just powers in taking steps to delete or ban the production, first assuring himself that his action is in accord with the best public opinion of his community. If, however, the group opinion does not uphold the original complaint, he should then conceive it to be his duty to allow public opinion itself to assert itself in regard to the picture, which opinion may only assert itself when the picture is placed upon the public screen. But even with this procedure local restriction is apt to be provincial. It must be clearly recognized that the motion picture is as educational in its nature, as informative, as it is entertaining. Its great value to society is its power to carry ideas. Now the ideas of any one community may be very good ideas, they may represent very firm standards, but no idea and no standard is quite permanent.

"The National Board of Review of Motion Pictures, has endeavored, and I think you will agree, with much success, through a close study of the motion picture and its reactions, to compound the ideas of public mind throughout the country in regard to what may safely be presented on the motion picture screen."

Text of the Imperial Conference Report

Complete Document Shows British Premiers "On the Fence" As Far as International Film Situation is Concerned

(By Arrangement with Kinematograph Weekly)

LONDON, November 25.—The complete text of the report of the General Economic Sub-Committee, which was adopted by the Imperial Conference, is now available. A summary of the report, with editorial comment was printed in last week's issue of MOTION PICTURE NEWS. The full document is as follows:

“The General Economic Sub-Committee beg to make the following Report to the Imperial Conference on the subject of the Exhibition within the Empire of Empire Kinematograph Films:—

“1. The importance and far-reaching influence of the kinema are now generally recognized. The kinema is not merely a form of entertainment, but, in addition, a powerful instrument of education in the widest sense of that term; and even where it is not used avowedly for purposes of instruction, advertisement or propaganda, it exercises indirectly a great influence in shaping the ideas of the very large numbers to whom it appeals. Its potentialities in this respect are almost unlimited.

The Position Today

“2. In Great Britain and Northern Ireland the proportion of Empire-produced films to the total shown has recently been only about 5 per cent., and in the Irish Free State the proportion is probably not higher.

“In Australia, of the total number of films imported in 1925, only a little over 8 per cent. were of Empire origin, and on the basis of length of film the Empire proportion was probably substantially less.

“In New Zealand in recent years the proportion of films shown which were of Empire origin appears to have been about 10 per cent.

“In Canada the direct imports of films from Great Britain and Northern Ireland in the year ended March 31, 1925, were only 1.3 per cent. of the total films imported.

“The proportion of British films shown is also known to be very small in South Africa, Newfoundland and India, and in the Colonies and Protectorates, although statistical data are lacking.

“3. It is a matter of the most serious concern that the films shown in the various parts of the Empire should be to such an overwhelming extent the product of foreign countries, and that the arrangements for the distribution of such Empire films as are produced should be far from adequate.

“In foreign kinema pictures the condition in the several parts of the Empire and the habits of its peoples, even when represented at all, are not always represented faithfully and at times are misrepresented.

“Moreover, it is an undoubted fact that the constant showing of foreign scenes or settings, and the absence of any corresponding showing of Empire scenes or settings, powerfully advertises (the more effectively because indirectly) foreign countries and their products.

“4. In Great Britain and Northern Ireland and in the Irish Free State, Empire-made films enjoy in respect of Customs duty a rebate of one-third.

Tariff Advantages

“In Australia, British-produced films (i.e., films wholly printed in Great Britain and Northern Ireland from negatives of which at least 75 per cent. of the length was photographed in Great Britain and Northern Ireland) are admitted duty-free, whilst other films are subject to duty.

“In New Zealand, films which qualify for admission under the British Preferential Tariff are duty-free, others being dutiable.

“In Canada, films made in Great Britain and Northern Ireland, and in certain other Empire countries, pay a preferential rate of duty which is one-half of the general rate payable by most other countries, including the chief source of supply; France and a few other foreign countries which obtain the benefit of the French Convention pay a rate which in this case is the same as that now paid under the British Preferential Tariff, but the imports from these countries are insignificant.

“In South Africa, Newfoundland and India, Empire-made films do not receive a tariff preference. The degree of preference accorded to British films in those Colonies which have a preferential tariff varies from one-fifth in Mauritius to one-half in Trinidad and other Colonies, some of the duties being levied 'ad valorem' and others at specific rates.

“In Bermuda foreign films pay 5d. per 100 feet plus a surtax of 10 per cent., and in Fiji 12½ per cent. 'ad valorem', while British films are admitted free. Most of the African Colonies and Protectorates are precluded by international agreement from according any preference.

“5. As indicated in the preceding paragraph, Australia requires that for any film to be entitled to preferential treatment the larger part of the picture which it shows—whatever the nature—must have been photographed in Great Britain and Northern Ireland. But in Great Britain and Northern Ireland, and apparently in certain other Empire countries, positive films need only have been printed within an Empire country receiving preference, from negatives taken elsewhere, to quality for preference.

“Existing duties are levied on a basis which ignores the actual earning power of a film, but the levy of duties on the basis of exhibition or entertainment value would give rise to serious administrative and other difficulties.

“Generally speaking, it must be concluded that the existing duties on films, and the preferences accorded in some cases, have been of little effect in promoting film-production, as distinct from film-printing, within the Empire.

The Remedies

“6. Great importance is attached by the Sub-Committee to the larger production within the Empire of films of high entertainment value and films of sound educational merit, and their exhibition throughout the Empire and the rest of the world on an increasing scale. The Sub-Committee have considered various methods by means of which, it has been suggested, this object could be most usefully assisted by the Governments of the various parts of the Empire. These methods include:—

“Effective Customs duties on foreign films, whether accompanied by a change in the basis on which duties are payable or otherwise;

“Ample preference or free entry for films produced within the Empire;

“Legislation for the prevention of 'bind' and 'block' booking;

“The imposition of requirements as to the renting or exhibition of a minimum quota of Empire films.

“7. The Sub-Committee are in full agree-

Attitude of C. E. A. on Gaumont-Bio Theatre Deal is Awaited in Great Britain

FOLLOWING the announcement that Gaumont has purchased the Bio circuit of theatres in England, the reports coupling the Loew interests with the deal, film circles in England are awaiting with considerable interest the attitude of the Cinematograph Exhibitors' Association.

The Bio circuit embraces many small houses in small cities. Some time ago the C. E. A. ruled that it was O. K. for the distributors to own "show window" houses in the key cities, but that any encroachment upon the small town field would be fought vigorously. One American distributor was forced to withdraw from a house which he had purchased for this reason.

The C. E. A. moves cautiously in such matters, and there will no doubt be a thorough investigation to determine the precise status of the deal, the Loew connection with the matter, if any, and such details.

M.-G.-M. to Operate 44 Houses in Brazil Through Owners Arrangement

IT was learned this week that Metro-Goldwyn-Mayer has assumed the operation of forty-four motion picture theatres in Brazil through a pooling of interests by the owners of these houses and a mutual desire to benefit by the Marcus Loew method of theatre management. Twenty-two theatres are situated in Sao Paulo, fourteen in Rio de Janeiro and eight are in Santos.

This arrangement, which gives M-G-M a key position for all first-run theatre showings, is upon a percentage basis. The exhibition of films in Brazil is about six months behind the showing of the same films in the United States, says the M-G-M office. "The Big Parade" is scheduled to open at the Theatre Casino, Rio de Janeiro, January first.

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ment as to the need for remedying the existing position and promoting the production and exhibition of Empire films, and recommend that remedial measures of the kinds indicated in the preceding paragraph should be considered by the Governments of the Empire.

"They recognize, however, that circumstances vary in different parts of the Empire, and that, although the lack of Empire films is general, the other factors which have contributed to bring about the present position do not operate in all parts of the Empire, or do not operate uniformly.

"In the case of Canada and Australia, the division of powers between the Dominion and Commonwealth Governments on the one hand, and the Provincial and State Governments on the other, may constitute an obstacle to uniformity of action. In this connection, however, it may be mentioned that the State of Victoria has already initiated legislation requiring a minimum quota of Empire films to be exhibited, and that New South Wales is reported to be on the point of proceeding along similar lines.

"8. It is necessary to emphasize the fact that State action cannot be effective, and indeed, so far as any quota system is concerned, could not be maintained for any length of time, unless two conditions are fulfilled.

"The first is that there shall be a substantial output of films which not only conform to such requirements as to production within the Empire as may be prescribed in any case, but are also of real and competitive exhibition value.

"Whatever action may be taken by Governments will be useless unless producers show sufficient enterprise, resource and adaptability.

"On the other hand, it should be recognized that suitable Government action, whether legislative or administrative, may be an effective incentive and encouragement to private enterprise in its efforts to place the Empire Film Industry on a sound footing.

"The second essential condition is the development of effective distributing arrangements throughout the Empire, different parts of the Empire co-operating wherever possible.

Markets

"9. Great Britain and Northern Ireland is the largest producer of films and the largest market for films in the British Empire, and any action which it may be found possible to take there would undoubtedly be of the greatest assistance to the other parts of the Empire in dealing with the problem.

"10. In some parts of the Empire, films have been produced illustrative of the conditions and resources of those countries or of the activities of Government departments. Films of this kind attracted considerable attention at the British Empire Exhibition at Wembley, and their display has also been secured in other ways. It would, in the opinion of the Sub-Committee, be very advantageous if the production and exhibition of films of this nature could be continued and increased.

"It is understood that the question of the educational use of the kinematograph is to be considered by the Imperial Education Conference next year, and it is to be hoped that the possibility will not be overlooked of co-operation between the Education Departments with regard to educational films which would familiarize children with the life and character of the different parts of the Empire.

"11. Finally, the Sub-Committee feel that a useful purpose would be served if the Governments of the Empire could arrange for the exchange of information as to the progress made in the production of films in their respective territories.

"12. The Sub-Committee recommended, for the consideration of the Conference, the adoption of the following Resolution:—

"The Imperial Conference, recognizing that it is of the greatest importance that a larger and increasing proportion of the films exhibited throughout the Empire should be of Empire production, commends the matter and the remedial measures proposed to the consideration of the Governments of the various parts of the Empire with a view to such early and effective action to deal with the serious situation now existing as they may severally find possible."

(Signed) S. J. CHAPMAN,
Chairman of the Sub-Committee.
2, Whitehall Gardens, S.W.1,
November 18, 1926.

Ohio Exhib. Campaign for Funds for S. Bullock's Kin

A CAMPAIGN is now on among Exhibitors of the state of Ohio to obtain funds for the adequate provision of the family of the late Sam Bullock of Cleveland, Ohio, who died last July and left behind him a record of a splendid fighter and worker and one who fervently believing in the cause he worked for, that he worked without a salary for many years, paying his expenses out of his savings. Exhibitors of Ohio have contributed and are contributing to the fund. They feel that additional contributions will be forthcoming if the appeal is given national prominence. At the recent convention of the Ohio theatre owners, C. C. Pettijohn, in the name of the Cleveland Film Board of Trade, subscribed to the fund, which in the hands of J. J. Harwood, vice-president of the Ohio exhibitor unit, for administration. The books will be closed on December 15.

In and Out of Town

BACK from extensive tours of their territories Ned E. Depinet, Ned Marin and A. W. Smith, Jr., of the First National sales cabinet, report that general prosperity, good labor conditions and product are all indicative of a bumper exhibitor's season. Depinet visited the South, and while in Dallas attended the convention of the theatre owners of that State. Marin traveled in the West and spent more than a week at the Burbank studio. A. W. Smith toured the Eastern exchanges.

CARROL S. TROWBRIDGE returned to New York on Tuesday of this week after a trip of three weeks through the South and Middle West. During that time he visited P.D.C. branch offices in Dallas, St. Louis, Kansas City and Chicago for the purpose of getting the reaction on the unique plan adopted in connection with the distribution of "The Nervous Wreck."

Ohio Amusement Takes U. A. Case Higher Up

THE Ohio Amusement Company has filed an appeal against a judgment recently rendered in favor of United Artists, pertaining to the payment of $1,100 for alleged breach of contract. This judgment was rendered by Judge Reid of the Court of Equity and upheld an award made by the Board of Arbitration through an arbitrator who was called in when the Board turned in a tie vote. Sam Horwitz, of the law firm Stanley and Horwitz, representing the Ohio Amusement Company, has filed an appeal and intends to take the case to the higher court in order to properly bring before the higher court the question about the unreasonableness of the uniform contract, which made possible the award. Horwitz is submitting this question to the Court of Appeals, which will hear the entire case all over again. This is the case which started originally over the question of availability dates of pictures following the first-run engagement. Later the battle was centered on security demands, as laid down in the uniform contract. Now the question will deal fundamentally with the uniform contract.

National Conference of Independent Theatre Owners Called by M. P. T. O. A.

FOLLOWING suggestions made at the Ohio, New Jersey and other State meetings of the Motion Picture Theatre Owners, recently, for a pooling of interests by the independent theatre owners to meet the present growth of theatre chains throughout the country, have come "insistent demands for concrete action to meet trustification and other evils within the industry—" according to a statement from M.P.T.O.A. headquarters. Joseph M. Seider, Chairman of the Administrative Committee of the national body, has issued a call for a general meeting of Independent Theatre Owners to be held at Columbus, Ohio, January 6th and 7th, 1927, under the auspices of the Motion Picture Theatre Owners of America.

"This meeting will be open to every form of discussion and suggestion touching upon any phase of the motion picture business where changes for the better can be effected," says the M.P.T.O.A. statement, and continues: "None but bona fide Independent Theatre Owners will be permitted to take part in the Columbus conference"—later "if meetings with the other side are found necessary the way will be opened for the same."

Declares Milwaukee Overseated

Staab Estimates 17,000 Seats in Downtown Section; Suburbs Crowded

ACCORDING to Henry A. Staab, executive secretary of the Wisconsin exhibitor unit, Milwaukee is the most overseated city in the country, with a seating capacity of 17,000 alone in the downtown section. He estimates Milwaukee's population as 570,000, while the Government figures of July 1, 1926, place it at 517,000.

A similar situation is said to exist in the suburban field despite which twelve new theatres, planned or under construction, will add 40,050 seats to the total. It is stated these houses involve an estimated cost of $6,925,000. At present, there are about seventy theatres in Milwaukee playing to an estimated weekly attendance of 396,500.

There are three factors in the Milwaukee downtown field, exclusive of the Palace-Orpheum combination house operated by the Orpheum Circuit. These are Saxe Enterprises, which have the Wisconsin, Strand, Rialto and Merrill in the loop; Universal, which operates the Alhambra and the Uihlein interests, which operate the Garden. Saxe and Universal also have a string of suburban theatres.

Motion Picture
News
Booking Guide

"Enables us (THE BOOKING GUIDE) to better select our shows and to feel that we are not taking much chance. We need it and you should be commended for the good work. We are for you."

M. M. BLAIR,
Regent Theatre,
Cedar Falls, Iowa.

"THEY BUY BY IT"

Hold Second U. A. Sectional Sales Meet in Chicago

Midwestern division sales managers of United Artists convened last Sunday and Monday, November 28 and 29, at the Drake Hotel in Chicago, where they were summoned by Al Lichtman, the new general manager of distribution for United Artists. It was the second sectional sales convention of the company as the Eastern sales managers had met in New York the previous week. Besides Mr. Lichtman, other United Artists executives attended the Chicago meeting and addressed the assembled sales managers. They were Arthur W. Kelly, vice-president and treasurer; Cresson E. Smith, general sales manager for the Midwest; and Victor M. Shapiro, director of advertising and publicity.

"The future of every salesman in this organization is sacred to me," Mr. Lichtman declared in his address and he went on further to say that he preferred to develop men within the organization rather than to replace them with men outside. To use his own words: "If anyone is replaced in United Artists it will not be because of me; but because for good and sufficient reasons a man has replaced himself." Mr. Lichtman outlined the sales quota idea, informing the convention that liberal latitude would be given initiative and judgment of individual sales managers and salesmen, with consequent credit and responsibility placed at its source.

Report Amalgamation of Australian Film Interests

Recently a move was made to consolidate Australian motion picture interests with the result that Electric Theatres, Associated Theatres, Hoyt's Proprietary Ltd., Circuit Theatres, the Tallis and Thring interests and several other smaller companies operating in New South Wales, Victoria and Western Australia have amalgamated, Trade Commissioner E. G. Babbitt, Sydney, reports to the Department of Commerce.

Theatres are being built for the new company in Perth, W.A.; negotiations have been concluded for another in Adelaide; and two more, with a seating capacity of 3,000, are to be erected in Melbourne. Later extra theatres will be built in Sydney.

It is reported to be the intention of the new company to create a chain of large picture theatres of the latest design in each of the capital cities. Practically the whole of the suburban theatres in Victoria, about 60 in all, are already under its control. The Union Theatres Ltd., which control many of the picture theatres in the main cities in Australia, are not amalgamating or associating their interests with this new company.

Warsaw, Poland, Aids in Protecting American Films

Substantial assistance was rendered American film companies by the Warsaw, Poland, office of the Bureau of Foreign and Domestic Commerce during the past year in securing protection for American films in the absence of a copyright convention, it is declared in the annual report of Dr. Julius Klein, director, just submitted to Secretary of Commerce Hoover.

As an example of the work performed, it is stated that one pirated film which was about to run in all of the leading motion-picture houses was held up by the Polish authorities for a period of two months in order that the legitimate owners might have time to bring in a copy of the film and save the market.

This and other service to the industry, it is pointed out, was performed while motion picture activities were included with others in the specialties division. Since July 1, last, film work has been centered in a separation motion picture section, under Clarence J. North.

Order Return W. C. Theatres Case for Trial

Rejecting the stipulation offered in lieu of testimony in the West Coast Theatres case, the Federal Trade Commission last week ordered the case returned for trial, naming John W. Bennett as examiner to take testimony and G. E. Roland as prosecuting attorney.

The action of the commission is a rejection of the motion offered by Guy Mason, counsel for the theatres, to quash the case, offered at a hearing November 8, when the stipulation thrown out last week also was submitted. Members of the commission severely criticised the stipulation as showing nothing; it was agreed to by counsel for the commission and the respondents following the starting of hearings in the case on the Coast some months ago, which were then discontinued.

To Build Second Roxy Theatre in N. Y.

3,500-Seat House, to Cost $5,000,000, Will Be Constructed Immediately in Smart Neighborhood—Interior Will Be Like a Mansion

HERBERT LUBIN announces the acquisition of a valuable plot of ground at Lexington Avenue, 58th and 59th streets, New York City, and will immediately proceed with the erection of the second Roxy Theatre which will be opened in December, 1927.

His first enterprise was the creation and financing of what is said to be the world's largest theatre, seating over 6,000 and costing $10,000,000. This theatre, located at Seventh Avenue and 50th Street, is rapidly nearing completion and S. L. Rothafel, Director General of the Roxy enterprises, expects to open it in February.

The second theatre will cost about $5,000,000 and will have a seating capacity of 3,500. Mr. Lubin announces that Mr. Rothafel—"Roxy," as he is known the world over—will have charge of the new theatre.

For quite some time, theatre builders have been seeking locations in the Lexington Avenue, 59th Street district, but the difficulty has been to acquire a plot of the requisite size for a large motion picture house. A sufficiently large plottage was finally secured by Frederick Brown, who is noted for his extensive and highly successful real estate transactions, and for his prominence in philanthropic movements. Immediately the land was assembled, it was acquired by Mr. Lubin from Mr. Brown.

New Amusement Center

It has been predicted for some time that the Lexington Avenue and 59th Street district would become one of the leading amusement centers of New York. The Lexington Avenue subway has one of its principal stations at 59th Street, the Third Avenue elevated is only one block away, and the Second Avenue elevated is only two blocks distant. Surface car lines on Madison, Lexington and Third Avenues furnish additional transit facilities, and bus lines will soon operate on 57th and 60th Streets. The Queensboro Bridge and the B. M. T. Subway afford rapid transit from Long Island with its many important and extensive residential districts.

Mr. Lubin's newest Roxy Theatre will draw on the big population included in the area of Fifth, Madison, Park and Lexington Avenues, and, of course, it will have a large patronage from the Long Island residential district served by the Queensboro Bridge. The district in which the theatre is located is filled with homes of New York City's smartest society people. According to the statistics in the Social Register, the exact society center of Manhattan is located within five minutes walk of the new theatre.

S. L. Rothafel

Present indications are that the most important residential building movement in Manhattan has already started in the district surrounding the Roxy Lexington Theatre. On Sutton Place are the homes of many of the smartest society people, and one skyscraper apartment house has already been erected there. Upon East 57th Street, large apartment houses of the highest class are being completed and a number are in various stages of construction. Real estate experts predict that within a year or two the district of which Lexington Avenue and 59th Street is the center, will witness the building of more high-class apartments and hotels than any other section of New York.

An innovation in interior treatment is promised by Walter W. Ahlschlager, the noted architect of Chicago, who is responsible for the new Roxy Theatre now nearing completion. Instead of the highly ornamental effect prevalent in most of the large movie palaces, there will be an effort made to create an intimacy heretofore unknown in this kind of theatre.

To Be Built Like a Mansion

It is proposed to treat the entrance and the grand lobby and foyer of Roxy's "Mansion," in a strictly homelike atmosphere, preserving the quiet, restful effect of a home in good taste. This will be accomplished by walnut panels, topped by a unique treatment of ceiling in gold leaf and lighted with an ingenious effect so that a soft glow will be an absolute novelty.

The auditorium itself will form the Salon or music room of this "Mansion." This great room will preserve its personally intimate character by its mellow walnut wall treatment, and delicate gold-leafed plastic ceiling. Its period will be a dainty homelike Louis XV with antique columns flanking either side of the proscenium opening. Restfulness, rather than theatrical decorations will be the keynote of this entire creation, a desire being uttermost to make the producer a host to his patrons, who become visitors to an exclusive, large home, where his well-drilled assistants receive them as his guests to spend a pleasant evening in an atmosphere of restful refinement.

Every facility will be installed for the comfort and convenience of the patrons. A feature will be the perfect heating, ventilating and cooling systems which will be modeled after those now being installed in the parent house at Seventh Avenue and 50th Street. The seats will be spaced 36 inches back to back in the auditorium and 39 inches in the mezzanine, and everything will be done with the ultimate end in view—the convenience of the public.

Mr. Ahlschlager, together with Mr. Rothafel, feel that a theatre in this district, treated in this manner, and preserving the comfortable influence of a home, will be far superior to the traditional effect seen in almost every theatre. This, together with the modern cooling plant and stage equipment will provide a comfort and facility for giving a performance under Mr. Rothafel's personal supervision that will give the patrons of this new theatre an entertainment of high-class motion pictures, music and the divertissements for which Mr. Rothafel has become noted, fusing all into a colorful whole that should attract and delight.

Lubin Discusses Consolidations

Mr. Lubin, when asked regarding reports that have been current for several months to the effect that these theatres will be united with existing chains of theatres in the Metropolitan district said: "The motion picture industry has always been a hotbed of rumors. Instead of following the usual plan of announcing plans to be accomplished, I am reversing the procedure and accomplishing first. I can only say that the first theatre in my plans is now nearly completed. Operations will commence immediately on the erection of the second Roxy Theatre. I am considering several other sites, but have not yet closed.

"As far as consolidations are concerned, nothing tangible has developed yet. Friends of mine who own circuits of fine, modern, neighborhood houses have discussed with me the possibility of consolidation. These men who have been pioneers in their various neighborhoods, and have built up excellent theatres, want to maintain their independence against the encroachment of the chains of the producer-owned theatres. These men are opposed to being owned or dominated by producers and have discussed with me an alliance for reasons which are very apparent to those who have studied the New York theatre situation. No propositions made to me have as yet been accepted, and I do not know that they will be. I am working along well-defined plans which are the result of much study and my ultimate object is to provide New York City with a number of fine, large, modern theatres in the highly populated neighborhoods. We may, ourselves, build more Roxy Theatres, or we may join with some of the existing circuits and assist the owners in building new houses along the lines we ourselves have in mind. If the latter procedure is followed, we shall retain the present owners as our partners and managers."

The attorneys representing Mr. Lubin in the transaction were Harry G. Kosch, of New York City, and Edward Sonnenschein, of Sonnenschein, Berkson, Lautman & Levinson, of Chicago, and representing Mr. Brown in the matter was Harry Marks, of Marks & Marks, New York City.

Ohio Educational Director Rules Schools Should Not Be Used for Theatrical Films

THAT schools should not be converted into theatres is the burden of a ruling just issued by State Director of Education Vernon M. Riegel. All high schools which have motion picture equipment must make use of it for educational purposes, according to the new regulation, and state inspectors will make findings against schools which fail to do so.

This ruling is made necessary by the fact that many schools have been confining their showing of films to the theatrical type entirely. Director Riegel indicates that it is his view that a school which can afford to own and use motion picture equipment for entertainment purposes has no excuse for not using it for educational training. The director does not disapprove the use of motion pictures for community purposes so long as such use is incidental to the regular work of the schools or of educational value to the community.

The Department of Education, through its new Division of Visual Instruction, is endeavoring, according to the announcement, to set up a central exchange for educational films by encouraging the deposit of such films with the division. The pictures are not to be shown theatrically by the schools but are strictly for educational work.

Labor-Producers to Arbitrate

Five Union Representatives and Five Company Representatives to Pass on Differences

AN arbitration committee, consisting of the presidents of five unions and five producers representing all studios, has been established at the West Coast studios as a result of the general understanding reached last week between the Theatrical Stage Employees and the M.P. Machine Operators unions and Los Angeles Motion Picture Producers, when a threatened strike of the labor forces was averted.

This committee of ten, which will be permanent, will pass on all differences that arise in the studios. "All the large producers of pictures are parties to the agreement with the unions," declares William F. Canavan, head of the International Alliance of Stage Employees and M.P. Machine Operators. Under the terms of the new arrangement the committee is to "hear and consider requests or grievances or other questions affecting wages, hours of labor or working conditions which may fail of local adjustments at the studios."

The committee will meet at once for organization and from time to time as occasion arises, on the committee's own initiative or at the request of either side. This agreement terminates the strike scheduled for December first.

The trouble started when the labor union issued an ultimatum setting December first as the date of a walk-out of union workers from the studios unless the open-shop policy was discontinued and other conditions, working hours, overtime money, in the union demand were met.

Motion Picture
News
Booking Guide

"Have every one of THE BOOKING GUIDES you have issued on file. Use it for reference, particularly on the older picture in locating reviews."

BEN L. MORRIS,
Temple Theatre,
Bellaire, Ohio.

"THEY BUY BY IT"

Body of John Fairbanks Is Buried in Denver Cemetery

Following funeral services held on Wednesday afternoon, the body of John Fairbanks, brother of Douglas Fairbanks and general manager of the Douglas Fairbanks Pictures Corporation, was interred in its final resting-place at Mount Olivet Cemetery in Denver, Colo. Only Douglas Fairbanks and Mary Pickford, relatives and friends of the family, were in attendance at the services and funeral cortege. All movie fans of the region of Denver were deeply interested in the visit of the movie folk to their city.

Roumanian M. P. Industry in Early Development Stage

There are about three hundred motion picture theatres in Roumania, thirty of which are located in Bucharest, states a report to the Department of Commerce from Trade Commissioner G. R. Canty, Paris. The larger of these houses seat approximately 400 people, and in general are not so well appointed or so luxurious as the average French or German theatre.

There are no picture studios in all Roumania, although there is one organization under the auspices of the Foundation Carol, at Bucharest, which makes from time to time certain exterior views. Therefore, motion picture production in that country has hardly been commenced, although players of the Theatre National have made several attempts at it.

The general conditions of the Roumanian film market are not unlike those prevailing in France concerning foreign made pictures; that is, the State rights of a picture are bought from an owner and then rented wherever possible, states Trade Commissioner Canty. Renting prices likewise are similar to those in France with prevalent rates about 1 franc 50 centimes a metre. In one instance, a picture brought as high as 40,000 francs to its owner for the Roumanian rights.

The countries maintaining the industry in Roumania are in their order; Austria, Germany, United States, Hungary, France and Sweden. The American share in the motion picture business of Roumania took a decided jump during 1925, with two American film companies establishing agencies at Bucharest. Austrian companies followed suit, and the Dorian Film and Saschafilm Societies now maintain important film stocks at Bucharest.

Films entering the country are subject to censor examination, and films having a political or religious character or dealing in certain other subjects are excluded entirely. There is no native motion picture apparatus or equipment industry in Roumania, and the principal types employed are Gaumont (French), Pathe (French) and Ernemann (German).

A few of the Paris houses along the boulevards, where prices range now from 6 or 7 francs to 26 francs per seat have initiated this movement, but these houses cater especially to an international patronage made up chiefly of tourists. The purchasing power of the French people is low, and admission prices to motion picture theatres are already said to be considered excessively high by the French.

Betty Francisco in F.B.O.'s "Uneasy Payments"

Betty Francisco has joined the cast of Alberta Vaughn's "Uneasy Payments," the original story by Walter A. Sinclair which David Kirkland is directing for F.B.O. The completed cast includes Jack Luden, Gino Coarado, Eugene Stone, Victor Potel, Brindsley Shaw, Lucille Ward, Lottie Williams, Amber Norman and Billy Gilbert.

Stanley Company Building New Houses

Purchase of Two Philadelphia Theatres and Erection of Two More Reported; Schine Bros. Negotiating for Robbins Chain

THE Stanley Company of America has inaugurated one of the most active building campaigns that it has yet undertaken. In addition to the new Erlanger Theatre, which will be a legitimate house, to be erected at 21st and Market streets, and the new Garrick, another legitimate house at 20th and Market streets, it will also build on the opposite corner at 20th and Market streets, a new 5,000 seat motion picture and vaudeville house which will be known as the New Stanley.

Ground will also be broken during the coming week for a new $1,000,000 theatre at 69th and Ashby Road to seat 1,800. This will be in opposition to a house now being erected on the opposite corner by William Freihofer, who also owns a large chain in Philadelphia. The Stanley Company has closed a deal for the Rialto Theatre in Woodbury, N. J., with W. Hill. The deal calls for the outright purchase of the theatre at $260,000. A plot of ground has been purchased in Bridgeton for a 2,000 seat house. The building will also embody stores and apartments and will have a footage of 120 feet on the main street in Bridgeton. The total cost will be approximately $200,000.

Another transaction recently closed is the purchase of the Globe Theatre at Juniper and Market streets, in the heart of the shopping section in Philadelphia. This house has been operated by the Stanley Company under a lease from the Finance Company of Pennsylvania. The consideration involved is $2,250,000.

Picture Legislation in 25 States Is Possible

IT is anticipated that legislation affecting motion pictures will be introduced in twenty-five states in 1927, when forty-three law-making bodies will convene. Of this number, forty-one will begin activities in January.

On Jan. 3, California, Idaho, Montana, Ohio and Tennessee meet. Jan. 4: Minnesota, North Dakota, Pennsylvania, Rhode Island and South Dakota. Jan. 5: Colorado, Connecticut, Florida, Illinois, Maine, Maryland, Massachusetts, Michigan, Missouri, New Hampshire, New York, North Carolina and Vermont. Jan. 6: Indiana. Jan. 10: Arizona, Arkansas, Iowa, Oregon, Utah and Washington. Jan. 11: Alabama, Kansas, New Jersey, New Mexico, South Carolina, Texas and Wyoming. Jan. 12: Wisconsin and West Virginia.

The Stanley Mark Strand Corporation which is a part of the Stanley Corporation of America, which owns and controls more than 250 theatres, all in the East, on Wednesday closed the purchase of a parcel of land in Utica, New York, on which there will be erected a commercial building and a motion picture theatre with seating capacity of more than 4,000.

The Utica property is on Genesee street including No. 161 Genesee street and adjoining properties, and contains 125 feet frontage on Genesee street by 250 feet deep, and was purchasd from Harold M. Clapp and Verner P. Kennedy.

The property at present is occupied by former private homes which have been turned into business buildings. The work of demolishing the present buildings will begin shortly after the New Year and it is planned to have the new theatre completed early next Fall. The theatre will be patterned after the Mark Strand theatres in New York and in Brooklyn and will be conducted under the same policy of first run pictures with appropriate surrounding bills and presentations.

The Nate Robbins chain of theatres, in Utica, Watertown and Syracuse, New York, may shortly become a part of the Schine circuit, as negotiations are now on to that end. Auditors have been going over the books during the past week at the headquarters of the Robbins Company in Utica. The company operates five theatres in Utica, two in Watertown, and one in Syracuse.

The Schine Brothers have their headquarters in Gloversville, and already own and operate something more than seventy theatres in New York State. The two brothers have been very active of late in taking over theatres, and only recently acquired control of the situation in Ogdensburg and Massena, while their latest acquisition was the Pontiac, located in Saranac Lake.

Paramount Theatre Sets New Record

Gross for Opening Week $80,180; Capitol Held High Previously with $74,342; Famous' 1926 Income $6,500,000, Estimates Journal

WITH gross receipts of $80,180 for the opening week the new Paramount Theatre, New York City, sets a new world's record for a picture house; previously the "high" intake was held by the Capitol Theatre, New York City, with a paid attendance of $74,342 which occurred the week of October 17.

The net profit of Paramount for the initial week is estimated at $40,000 by the Wall Street Journal, which figures deductions as theatre rental, $10,000; film charges, $10,000; also an overhead of $20,000. Cost of the building is figured at $11,000,000, and $4,400,000 was paid by Famous when it purchased the site five years ago; the land is now appraised at $6,000,000.

A mortgage bond issue of $10,000,000, underwritten by Kuhn, Loeb and Company, covered the financing of the entire project, the rest of the cost having been defrayed by current income.

An exceptionally good year for Famous is prophesied by the Wall Street Journal which estimates the year's income for the company at $6,500,000; earnings for 1925 were $5,718,053. This stands out when it is considered that practically no allowance is included for income from the Balaban & Katz holdings and but little from the Paramount.

Cosmopolitan - Shubert Deal Not Consummated

DESPITE reports this week to the effect that the Cosmopolitan studios in New York had been sold to the Shuberts for a rehearsal hall and warehouse, E. B. Hatrick, International News head and representative of William Randolph Hearst in such matters, flatly denied on Thursday that any such deal had been consummated.

The studio is now being used by Gloria Swanson and Robert T. Kane productions.

Famous now has outstanding 575,070, common shares against 235,000 shares in 1925, the additional stock having been sold to the stockholders for cash. The proceeds were almost entirely devoted to the purchase of Balaban & Katz, with the subsequent formation of Publix.

One source of Famous income, the Charles Frohman Co., which it owns entirely, has two plays running and a third in preparation. At the Empire Theatre, New York City, "The Captive" is bringing in about $14,000 a week and "The Play's The Thing" is the attraction at the Miller. "The Constant Wife" will be presented in the near future.

Oklahoma Exhib. Unit Meets in Okla. City Dec. 7 and 8

The Oklahoma exhibitor unit, according to an announcement from President Fred Pickrel, will hold its annual convention in Oklahoma City on Tuesday and Wednesday, December 7 and 8.

Colvin Brown Sailing for Trip to Europe

Colvin W. Brown, vice-president in charge of foreign distribution for F.B.O., sails December 3 on the Olympic for a trip to Europe.

Loew's Inc. Shows Net Profit of $6,388,200 for Year Ending August 31, 1926

THE consolidated balance sheet of Loew's Inc., as of August 31, 1926 shows a gain in net profits over the previous twelve months of nearly a million and a half dollars. It is a strong financial statement from every angle. Net profits of $6,388,200 are shown, this including returns from 100 per cent owned subsidiaries. This compares with net profits of $4,708,631.42 in the preceding twelve months.

Total assets for the 1926 period are listed as $78,812,236.09 as compared with assets of $53,755,396.24 for the previous year. While the current liabilities for both periods are approximately the same (in the neighborhood of $4,500,000), the current assets for the period ending Aug. 31 of this year have been increased approximately $11,000,000, which, of course, represents a tremendous increase in working capital.

Another significant phase is that of investments, which show an increase approximating $4,000,000. Of this amount an approximate $2,000,000 represents increased investment in affiliated corporations and $2,000,000 as a loan to Ufa. The latter amount is secured by mortgages.

Plan Annual Contributions to Jewish Charities

Seventeen leaders in the theatrical, motion picture and music industries attended a luncheon meeting on Tuesday, November 29, the purpose of which was to arrange for the permanent organization of the New York amusement industry to raise funds annually for the Federation for the Support of Jewish Philanthropic Societies.

Adolph Zukor, councilor of the amusement division of the Federation, presided and in opening the meeting announced that $36,000 had already been secured of the $100,000 quota assigned to the amusement industry as its share of the $4,720,000 goal of the Federation. Since the last official tabulation, $16,000 has been collected thus leaving a balance of $44,000 to be secured. Prominent figures in attendance at the luncheon meeting were besides Mr. Zukor, Leo Ерecker, Jacob Wilk, Paul Eulick, Sam Forest, Ed Davidow, Joe Leblang, S. Enrek, J. S. Ryan, E. N. Schnitzer, H. H. Burbaum, Ely Stroock, S. Weintraub, Charles Weinblatt, Loney Haskell and Maurice Goodman, who is also councilor of the amusement division of the Federation.

Motion Picture News
Booking Guide

"I consider THE BOOKING GUIDE my 'right hand support' in contracting for pictures. I have found the ratings generally correct and feel that it is fair to both exhibitor and producer in fixing prices. I am a small-town exhibitor and do not speak for large towns."

W. E. BURGESS,
Burgess Theatre,
Scottsville, Va.

"THEY BUY BY IT"

"Temptress" With Sad Ending for Ohio Exhibitors

The Ohio censor board decided that when "The Temptress" was shown in that State, it should appear with a sad ending. The picture arrived in the State with two endings, one sad, one happy. Local exhibitors determined to use the happy ending. And then along came the censor board and decided, in the name of all the exhibitors of the State, to play the sad ending only. So that's the way Cleveland patrons saw it last week, and will continue to see it, unless they step over the State line.

W. R. Rothacker Resigns From Famous Players

Watterson R. Rothacker has resigned as Assistant General Manager of Production for Famous Players-Lasky, his reason being that he cannot afford to neglect numerous personal business affairs which have suffered because of his inability to supervise them.

It is expected that Mr. Rothacker will remain in the industry, with which he has been associated for many years as one of its outstanding executives.

M-G-M Places Tenen Holtz Under Long Contract

Tenen Holtz, stage and screen character actor, has been placed under a long-term contract by the M.-G.-M. studio. He was recently seen in "Upstage," Norma Shearer's vehicle, and "Exit Smiling," starring Beatrice Lillie.

Betty Jewel Given First Role Under Contract

Her first big role, that of the heroine in "The Mysterious Rider," has been awarded Betty Jewel, recently signed by Paramount.

Government Ends Proceedings Against C. H. Duell

The case of the Government against Charles H. Duell, head of Charles L. Duell, Inc., was disposed of Friday of last week or November 26 by the filing of a nolle prosequi by the assistants of United States Attorney Bruckner. Mr. Duell was charged with having committed perjury while testifying in the suit of his company against Lillian Gish to restrain her from contracting with any other producer. The trial of the action began before Federal Judge Julian W. Mack in April, 1925, and the complaint was dismissed after Mr. Duell had testified. Mr. Duell was held in $10,000 bail after having been charged with committing perjury by the Court. All of the proceedings against Mr. Duell are ended by this action of the Government.

Nat'l Playhouse, Inc., Obtains Chicago House Lease

National Playhouses, Inc., the corporation of which J. J. Cooney is president, Clement J. McMahon is vice-president and Ben J. Cooney is secretary and treasurer, has secured a thirty-year lease o nthe magnificent two thousand-seat theatre, which will be a part of the skyscraping theatre and office building to be constructed at 23 W. Monroe Street, in the near future. The site of this proposed twenty-nine-story structure is directly opposite the Majestic Theatre and is in the heart of the loop district. D. H. Burnham & Company are to be the architects of the office building, with John Eberson designing the theatre. It is understood that the project calls for a $9,500,000 investment.

Small French Houses Withdrawing From Business

A GRADUAL withdrawal from business of a number of small cinema houses in France has resulted in much comment concerning the methods best adapted to check that tendency, according to advices to the Department of Commerce from Trade Commissioer C. R. Canty, Paris.

Since the beginning of October a leading French motion picture trade journal has had a number of its copies, which had been mailed to different French theatres, returned with the information that the houses had discontinued operations. This has led to an urgent appeal by the French paper to members of the industry in France to practice more effective methods in advertising and the like calculated to prevent their disappearance. Many of these houses, it is reported, will complete contracts at the end of this year and are then expected to retire from business. The reason is advanced that this situation is due to the fact that the small revenues of the houses in question and the gradually increasing cost in films and printing have cut the margin of profits extremely low.

Furthermore, it is stated, the public sentiment has prevented admission prices being advanced more than from 10 to 20 per cent by which method the small houses would have been able to meet the situation.

Laemmle's "Les Miserables" Awards

Total of $6,000 Towards Scholarships Offered by Universal President for Essay by High School Pupils

UNIVERSAL this week announced that plans have been completed for the awarding of scholarships to high school students throughout the United States who write the best essay on "What Ideals for Life Do You Find in 'Les Miserables'?" the Societe des Cineromans production which Universal will distribute in England and America. The awards will be known as the Carl Laemmle-Victor Hugo Scholarships.

Representative men in educational circles have signified their willingness to act as judges of the essays. Among them are Dr. Nicholas Murray Butler, president of Columbia University; Dr. John J. Tigert, United States Commissioner of Education; Dr. Ernst Crandall, Director of Visual Education of New York City; Dr. Thomas Finnigan, Chairman of Visual Education of the National Educating Association, and Octavus Roy Cohen, nationally known author who recently consented to the filming of some of his stories by Universal.

There will be eleven awards: one of $1,000 and ten amounting to $500 each, a total of $6,000 offered as an incentive to a greater study of Victor Hugo's works. The essays are to run five hundred words and will be judged principally on the basis of critical appreciation of Hugo's story.

Carl Laemmle

In a statement issued by Mr. Laemmle regarding "Les Miserables," he disclosed the fact that for some time he had contemplated making a picture version of the Hugo masterpiece, but, learning that the European company was already engaged in production of the story, he investigated and found that the story was receiving admirable treatment, with the result that he arranged to distribute the picture in England and America.

His study of the principal character in the story decided the Universal president to make possible a more generous appreciation of the author's ability and to that end he instituted the essay contest because he believed the rewards offered had a definite constructive value.

It is the hope of the Universal organization, said Mr. Laemmle, that one of the leading universities in each State will participate in selecting the essays from their State high schools so that the company will have, finally, forty-eight essays from which to select the winning eleven. Tentative dates for the submission of essays are named as January 1, 1927, to February 28, 1927, inclusive, although it is possible that the time may be extended beyond the February date.

Simultaneous with the release of the photoplay built around the Hugo romance, which will take place in the United States sometime shortly after the first of the year, a new series of Victor Hugo's works will reach the reading public. Also, it has been announced that a story of "Les Miserables," on the order of Charles Lamb's "Tales From Shakespeare," are being projected for early publication.

Incandescent Studio Lights Tested

Years of Experimenting Done by Maude Adams and General Electric Company; Metropolitan Studios Giving Practical Try-out

ALTHOUGH the use of incandescent electric lights in the studio in place of the present arc lights has been advocated for years on various theoretical grounds, the first practical tests under actual operating conditions are now being made by the Metropolitan studios and the Los Angeles office of the General Electric Company. If the tests are as successful as present results forecast, a radical change in methods of studio lighting may be seen.

The present tests are being conducted by William Sistrom, general manager of the studio; William Whistler, chief electrician; and E. P. Marques of the Los Angeles office of the General Electric.

Particular interest attaches to the experiments for the reason that Maude Adams has been working on this problem for years in association with General Electric, and it was for her that the present types of equipment were developed. The earliest experiments in incandescent lighting, many years ago, involved the use of large banks of hundreds of small bulbs, which gave a flat, diffuse light that could not be concentrated and gave no satisfactory shadows and modeling.

Miss Adams needed for her work (which was largely with color photography) a single bulb much larger than anything then in existence. Despite assertions that it could not be done, Dr. Nutting, then of the G. E. and now with the Bureau of Standards at Washington, developed a 10 k. w. bulb, which he followed up with a 30 k. w. bulb. (The intensity of this 30,000 watt bulb will be realized when it is considered that the average bulb for house lighting is 40, 60, or 75 watts.) These large bulbs, mounted in a parabolic mirror reflector, will project a beam of light for seven miles. It can be concentrated in this manner for effects similar to those for which the large sun arcs are used, or can be spread and diffused slightly by throwing it out of focus within the reflector.

Miss Adams' use of incandescent lighting has been mainly to obtain a photographic quality impossible with arc lights. Her work has all been with panchromatic raw stock (a film sensitized to all colors and recording them in better balance than ordinary film, which makes blue too light and red too dark) and the full benefit of panchromatic can only be obtained when a light source is used which approximates daylight. Incandescent lighting is much better in this respect than arc lighting, and by suitable regulation of the voltage, the composition of the light from the bulbs can be changed at will. By using the large bulbs at a subnormal voltage, in combination with a small amount of Cooper-Hewitt light, the quality of sunlight after 4 p. m., the most perfect photographic light known, can be virtually matched.

Inasmuch as the use of panchromatic film is gaining ground steadily, and is certain to be practically universal at some time in the future, the need for suitable lighting is likely to be great. If incandescent lighting proves entirely feasible from other standpoints as well, this is certain to make it an important factor in studio illumination of the future.

There are other important advantages as well. The bulb requires no "trimming" or other attention; it is light in weight and easily portable; it is compact; it is economical in current consumption; the first cost of installation is nearly 50 per cent lower; a set can be lighted more quickly and efficiently; and once it is lighted, one man from a single switchboard can control the entire lighting of the largest set at will.

The experiments at the Metropolitan studios will be watched with unusual interest, therefore, since they may result in a far-reaching alteration and improvement in the whole scheme of studio lighting.

Helen Brown Associated With Indiana M.P.T.O.

EQUIPPED with a very extensive knowledge of the motion picture business, Miss Helen Brown is now officiating as secretary to C. B. Trotter, manager of the Motion Picture Theatre Owners of Indiana. She assumed her new position on November 22 and was, until about a month ago, secretary and manager of the Indianapolis Film Board of Trade. For several years prior to her film board work Miss Brown was secretary to Mr. Brentlinger, former owner of a large circuit of theatres in Indiana. Miss Brown also served for four years as manager of the Indiana Arbitration Board.

Helen Brown

Fire Totally Destroys Park in Taunton, Mass.

Park Theatre at Taunton, Mass., was totally destroyed by fire early Monday morning, flames spreading to the H. O. Rogers Silver Company, which was also totally destroyed, and to various business establishments nearby, resulting in a total property loss of nearly $1,250,000 and calling the fire fighting forces of Taunton, Attleboro, Brockton and several nearby towns to the scene. For a time the entire business section of Taunton was threatened with extinction.

The fire, starting near the stage of the theatre about 6 a. m., was discovered by pedestrians, who sounded an alarm.

The theatre was operated by J. A. Donovan and had a seating capacity of about 1,300. Insurance of about $75,000 was carried on the theatre but it will cost $250.000 to replace it. The theatre was opened February 18, 1893 and for some years played legitimate shows. For the past two years motion pictures only had been shown.

Indianapolis Theatre Men Win Sunday Victory

ON the ground that the affidavits filed against Frank J. Rembusch, Manager Frank Horn and Operator William Norman for operating a theatre on a Sunday did not hold water because in his opinion only an owner can run a theatre, Judge Sharpneck of the Circuit Court of Bartholomew County has released the three defendants, who were also acquitted by the jury. They were found guilty last August in the City Court at Columbus, Indiana, of the Sunday violation charge, and the case had just reached the Circuit Court on appeal. It was claimed that motion pictures considered in the light of present-day necessities are a real necessity as they undeniably give restful mental occupation and provide physical rest.

S. E. Abel Managing Detroit Office of United Artists

Sydney E. Abel joined United Artists corporation on Monday, November 29, as manager of the branch office in Detroit. He was appointed by Gresson E. Smith, general sales manager, to assume the managership which has been vacant, due to the illness of H. W. Traver.

Mr. Abel has been in the selling end of the motion picture industry for eighteen years and for the past ten years was foreign manager of the Fox organization with headquarters in New York. His first five years as a film salesman were spent in Chicago and in his appointment to the Detroit post he is returning to his many friends in the Middle West who will welcome him back to the territory where he began his career.

In making the new appointment Mr. Smith expressed his sincere desire as an official of United Artists for the rapid recovery of Mr. Traver, who will remain with the company.

Gustin, Prominent Theatrical Figure, Dead

Harry E. Gustin, part owner of the Gray Circuit, the largest circuit in Maine, passed away Sunday night at his home in Brunswick, following a shock sustained a week ago. He was born in Toronto, Canada, 56 years ago and for 25 years had been identified with the theatrical business. He had served as manager of Keith's Theatre, the Bijou and the old National Theatre in Boston and at Keith's Theatre, Manchester, N. H. He then became a salesman for Famous Players with headquarters in Boston.

While covering Maine for Famous Players he became associated with William P Gray in the formation of the Gray Circuit and he also purchased a half interest in the Cabot Amusement Company of Brunswick. Me. During the past ten years he had been very successful in these enterprises as well as in the automobile supply and garage business in Brunswick and other Maine cities.

Lawler Theatre, Greenfield, Mass., Robbed of $1,500

The safe in the office of the Lawler Theatre, Greenfield, Mass., was broken open and robbed of approximately $1,500 in cash over the week-end. Burglars pried off the safe door after forcing entrance to the office.

Thieves forced entrance to the North Shore Theatre at Gloucester, Mass., during the week, broke open the safe and stole $1,461 in cash and some valuable papers. Fingerprint experts were called in and police are at work although they have but few clues to work with.

Johnny Hines' "All Aboard" Gets Under Way Soon

As soon as Johnny Hines has selected important members of his supporting cast and signed his leading woman, camera work will be started at the First National West Coast studio on the next Hines picture, "All Aboard." The latest additions to the production staff are George Peters, cameraman, and Tenny Wright, assistant director.

Conway Tearle Signed for F.B.O.'s "Hello Bill"

FILM Booking Offices has signed Conway Tearle to play the principal role in "Hello Bill," the working title of the special production F. B. O. will make dealing with the beneficient activities of the Elks. The film will have the backing of the Elks and they have been consulted about the story and will confer constantly with the production chiefs during its making. The lodges of Elks in different communities throughout the country will offer valuable co-operation to exhibitors.

Conway Tearle

Famous Players Canadian Corp. Elects Officers

The following officers and directors have been re-elected for Famous Players Canadian Corp., Limited, Toronto, for the fiscal year of 1926-27 as a result of the seventh annual meeting held recently:

President, Adolph Zukor, New York City; Vice-President, J. P. Bickell, Toronto; Managing Director, N. L. Nathanson; Secretary-Treasurer, Arthur Cohen; Comptroller, Thos. J. Bragg.

Directors—J. P. Bickell; Sir Herbert Holt, President Royal Bank of Canada; S. R. Kent, Famous Players-Lasky Corp., New York; I. W. Killam, President Royal Securities Corp., Montreal; N. L. Nathanson; W. D. Ross, W. J. Sheppard, J. B. Tudhope, Sir William Wiseman, New York, and Adolph Zukor of New York.

Officers Elected at New Jersey M.P.T.O. Meet

OFFICERS elected at the recent convention of the Motion Picture Theatre Owners of New Jersey, held in Atlantic City on November 18 and 19 are as follows:

Honorary President, Jos. M. Seider; President, Leon Rosenblatt, Bayonne, N.J.; Vice-Presidents, Peter Adams, Newark, N. J., J. Bernstein, Jersey City, N. J., Louis Rosenthal, Orange, N.J., and Samuel Stiefel, Philadelphia, Pa.; Secretary, E. Thornton Kelly, Fort Lee, N. J.; Treasurer, Charles Hildinger, Trenton, N. J.

Board of Directors (newly elected): I. M. Hirshblond, Toms River, N. J., Henry P. Nelson, Elizabeth, N. J., Louis Gold, Newark, N. J., and Benj. Harris, Newark, N. J.

Board of Directors with unexpired terms: Sidney Samuelson, Newton, N. J., Benj. Schindler, Camden, N. J., Leo Jeskowitz, New Brunswick, N. J., W. C. Hunt, Wildwood, N. J., I. A. Roth, Morristown, N. J.

Associate Members: Frank L. Warren, Princeton, N. J., George Brennan, Jersey City, N. J., Benj. Harris, Newark, N. J., and Harry K. Hecht, Passaic, N. J.

W. Beery and Jannings Together in One Film

EMIL JANNINGS and Wallace Beery are to make a picture together for Paramount.

Jannings and Beery will each complete the pictures now scheduled to them individually and then join talents in a production to be sent out as a super-special.

This new hands across the sea partnership is of their own choosing. Following Jannings' recent arrival in New York, he and Beery met for the first time at the Paramount convention at French Lick, Ind., and it was there that they expressed a desire to co-star.

Beery has just started production of "Casey at the Bat." He will follow that with "Louie the Fourteenth" and "The Greatest Show on Earth." The first American made picture for Jannings will be "The Man Who Forgot God."

Cameramen Go to Ireland for "Mother Machree" Shots

Fox Films is sending two cameramen to Ireland for scenes to add to the background of the now virtually completed "Mother Machree," which John Ford is directing. Winfield R. Sheehan, vice-president of Fox Films, was impressed with the story of the song conceived by Rida Johnson Young that he deemed it worth while to hold up the release of the picture until early Fall, so that more shots of the Emerald Isle might be incorporated into the film. The title role of the Ford production is portrayed by Belle Bennett. Others in the cast are Victor McLaglen, Ethel Clayton, Neil Hamilton, Constance Howard, Ted McNamara, Philip DeLacy and Pat Somerset.

Mammoth Hacienda for "Jim the Conqueror"

A mammoth Spanish hacienda for "Jim, the Conqueror" now under way at the Metropolitan studio, has been constructed on one of the studio stages. It is complete in all details and Director George B. Seitz declares it is one of the most lavish studio sets that he has ever used in a production. William Boyd and Elinor Fair are the featured players in "Jim, the Conqueror" and Tully Marshall, Tom Santschi are seen in support. The story was written by Peter B. Kyne and was adapted by Will M. Ritchey, who also supervises the production.

Warners Sign Alf Goulding to Directorial Contract

Warner Bros. have just completed negotiations with Alf Goulding, who has affixed his signature to a directorial contract with that company. His first production for Warner Bros. will probably be a comedy and he will receive his assignment in the immediate future. Harry Hoyt, another director signed by Warner Bros. two weeks ago, will not only direct his picture, "Bitter Apples," but will also do the scenario. This production will be put into work within the next week or so.

Columbia Has Two in Dec.

Lists "The Better Way" and "Remember" for Release On Its Program Schedule

IN accordance with its plan of releasing two pictures a month, Columbia offers for December "The Better Way," and "Remember," which are of the heavy dramatic type. "The Better Way" has already been previewed in California and received favorable notices, say its producers. It will be released December 5th.

Dorothy Revier and Ralph Ince, who directed, play the leading roles in "The Better Way," which is an adaptation of a story by Harry O. Hoyt concerning a poor stenographer who plays a stock market tip and wins riches but makes enemies as well as friends through her luck. Hazel Howell and Armand Kaliz are in the supporting cast.

"Remember," while not dealing directly with the World War, deals with some of the reactions of that conflict. It was directed by David Selman under the supervision of Harry Cohn. Dorothy Phillips and Earl Metcalfe play the leading roles, and Metcalfe, who served in the A.E.F. as lieutenant, helped stage the battle scenes incorporated in the production. Lola Todd and Lincoln Stedman are included in the supporting cast.

F. B. O. Names 3 for Filming

"Windjammers of Gloucester," "Little Orphan Annie" and "Down Our Way"

ANNOUNCEMENT is made this week by Film Booking Offices of the first three productions to be filmed for release on next season's program. They are among the most important to be made by this company for next year's schedule.

First is "The Windjammers of Gloucester," a story dealing with the fishermen of the old New England port, and in it will be seen replicas of some of the most famous sailing vessels in the world, it is said. Advance publicity is being secured through the fishing industry of Gloucester; stickers bearing the name of the production will be placed on every package of fish leaving the town, it is promised.

The second production is "Little Orphan Annie," from the poem by James Whitcomb Riley, to be made with a nationally known woman star in the role of the little drudge. The name of the player is not ready for announcement.

"Down Our Way," the third production, is from a magazine story by the late Larry Evans, which appeared in Cosmopolitan. It has been turned over to the scenario department for revision. Negotiations are now under way for the purchase of other stories.

Samuel Zierler *Presents*

GEORGE WALSH

"STRIVING for FORTUNE"

The vital, valiant star in an immensely attractive romance of men and ships. Best of all Walsh pictures Play it

Excellent PICTURES CORPORATION
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: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIB.						
Skyrocket, The	—	9	19	—	66	7,750 Ft.
FAMOUS PLAYERS						
Aloma of the South Seas		3	16	2	69	8,514 Ft.
American Venus, The	1	6	27	3	66	7,931 Ft.
Behind the Front	1	2	28	27	82	5,555 Ft.
Blind Goddess, The	—	4	21	6	72	7,249 Ft.
Born to the West	—	4	26	—	66	6,043 Ft.
Campus Flirt, The	—	—	15	8	80	6,702 Ft.
Cat's Pajamas	—	1	9	3	75	5,863 Ft.
Crown of Lies, The	—	8	6	—	53	5,020 Ft.
Dancing Mothers	—	5	26	2	68	7,169 Ft.
Desert Gold	—	5	26	3	68	6,900 Ft.
Diplomacy	3	5	9	—	52	6,950 Ft.
Enchanted Hill, The	—	—	18	4	75	6,326 Ft.
Fascinating Youth	—	1	22	—	69	6,882 Ft.
Fine Manners	—	8	15	—	60	6,435 Ft.
For Heaven's Sake	1	11	31	10	68	5,356 Ft.
Forlorn River	—	6	7	—	56	5,992 Ft.
Good and Naughty	—	3	7	2	68	5,503 Ft.
Grand Duchess and the Waiter	—	8	18	9	71	6,314 Ft.
Hands Up	2	7	31	—	62	5,883 Ft.
Hold That Lion	1	4	13	1	63	5,811 Ft.
Irish Luck	1	6	34	3	67	7,008 Ft.
It's the Old Army Game	3	6	12	1	56	6,889 Ft.
Kid Boots	—	1	10	1	70	5,650 Ft.
King on Main Street, The	2	9	21	3	62	6,229 Ft.
Kiss for Cinderella, A	12	11	17	2	49	9,686 Ft.
Lady of the Harem	1	4	9	—	58	5,717 Ft.
Let's Get Married	—	—	23	3	73	6,800 Ft.
Lord Jim	5	11	15	1	53	6,702 Ft.
Lucky Lady, The	—	6	9	—	57	5,942 Ft.
Mannequin	1	8	27	2	64	6,981 Ft.
Mantrap	—	5	15	—	63	6,077 Ft.
Miss Brewster's Millions	1	9	12	—	55	6,457 Ft.
Moana	3	6	12	1	56	6,133 Ft.
Nell Gwyn	1	1	11	2	69	6,741 Ft.
New Klondike	2	13	29	1	60	7,445 Ft.
Padlocked	—	1	17	2	72	6,700 Ft.
Palm Beach Girl, The	—	5	24	5	70	6,918 Ft.
Quarterback	—	—	7	6	84	7,114 Ft.
Rainmaker, The	3	5	19	3	63	6,055 Ft.
Runaway, The	—	6	11	1	62	6,271 Ft.
Say It Again	—	2	17	—	67	7,443 Ft.
Sea Horses	1	13	23	—	58	6,671 Ft.
Show Off, The	1	1	17	1	68	6,195 Ft.
Social Celebrity, A	—	7	15	2	64	6,025 Ft.
Song and Dance Man, The	2	15	14	—	52	6,997 Ft.
Splendid Crime, The	2	9	14	—	55	6,069 Ft.
Stage Struck	5	16	19	3	55	6,691 Ft.
That Royle Girl	—	12	21	4	64	10,253 Ft.
That's My Baby	1	4	22	1	65	6,805 Ft.
Tin Gods	—	2	16	7	76	8,568 Ft.
Untamed Lady, The	2	11	16	5	62	6,132 Ft.
Vanishing American	—	4	34	22	79	10,063 Ft.
Variety	—	5	11	10	73	7,804 Ft.
Volcano	1	4	11	—	59	5,467 Ft.
Wanderer, The	5	14	18	8	60	8,173 Ft.
Wet Paint	5	5	16	—	55	5,109 Ft.
Womanhandled	—	7	25	7	70	6,765 Ft.
Woman of the World	2	7	11	3	62	6,353 Ft.
You'd Be Surprised	2	3	7	—	54	5,994 Ft.
You Never know Women	—	4	10	—	61	6,064 Ft.
FILM BOOKING OFFICES						
Arizona Streak	—	3	7	2	68	4,640 Ft.
Beyond the Rockies	—	1	13	1	70	4,851 Ft.
Bigger than Barnum's	—	7	10	2	62	5,391 Ft.
Blue Streak, The	—	2	6	3	73	4,950 Ft.
Born to Battle	1	—	17	—	67	5,100 Ft.
Cowboy Musketeer, The	1	1	12	—	65	4,500 Ft.
Dead Line, The	—	1	9	—	67	5,000 Ft.
Flaming Waters	3	12	14	4	62	6,591 Ft.
Hands Across the Border	—	2	23	2	70	5,367 Ft.
Isle of Retribution	1	2	13	3	69	6,388 Ft.
King of the Turf	3	6	14	2	62	6,210 Ft.
Laddie	—	2	12	—	66	6,931 Ft.
Last Edition, The	1	9	23	4	65	6,400 Ft.
Lone Hand Saunders	—	—	8	2	76	5,447 Ft.
Midnight Flyer, The	—	9	24	9	70	6,200 Ft.
Non-Stop Flight, The	2	4	11	1	59	5,650 Ft.
One Minute to Play	—	—	8	6	83	7,713 Ft.
Queen O' Diamonds	—	4	8	—	60	5,129 Ft.
Tough Guy, The	—	5	22	11	75	5,454 Ft.
Two Gun Man, The	—	—	16	6	78	5,139 Ft.
When Love Grows Cold	3	11	7	—	47	6,500 Ft.
Wild to Go	—	—	10	—	70	4,750 Ft.
Wyoming Wildcat, The	1	2	15	1	66	5,156 Ft.
FIRST NATIONAL						
Amateur Gentleman, The	—	2	9	2	70	7,791 Ft.
Bluebeard's Seven Wives	—	8	21	2	64	7,774 Ft.
Brown Derby, The	—	3	13	4	72	6,700 Ft.
Dancer of Paris	1	4	18	2	66	6,220 Ft.
Duchess of Buffalo, The	—	1	10	—	67	6,940 Ft.
Ella Cinders	—	3	16	6	74	6,540 Ft.
Far Cry, The	2	5	22	—	61	6,868 Ft.
Girl from Montmarte, The	—	8	15	—	60	6,700 Ft.
Great Deception, The	—	1	8	1	70	5,855 Ft.
Greater Glory, The	—	1	6	3	76	9,710 Ft.
Her Second Chance	1	4	7	2	62	6,420 Ft.
High Steppers	—	4	9	—	61	6,136 Ft.
Infatuation	3	5	13	—	56	5,794 Ft.
Into Her Kingdom	1	—	10	1	68	5,855 Ft.
Irene	—	2	26	19	81	8,400 Ft.
It Must be Love	—	4	8	1	63	6,848 Ft.
Joanna	1	5	16	5	68	7,900 Ft.
Just Suppose	2	6	14	2	61	6,270 Ft.
Kiki	—	3	16	8	76	8,299 Ft.
Mademoiselle Modiste	—	1	24	1	70	6,230 Ft.
Memory Lane	—	4	18	4	70	6,825 Ft.
Men of Steel	—	—	11	3	76	9,153 Ft.
Miss Nobody	—	2	11	3	72	6,859 Ft.
Old Loves and New	—	6	10	—	59	7,423 Ft.
Pals First	—	4	8	—	60	6,834 Ft.
Puppets	—	2	12	—	66	7,486 Ft.
Rainbow Riley	—	6	23	1	65	6,450 Ft.
Ransom's Folly	3	4	9	—	53	7,322 Ft.
Reckless Lady, The	—	7	11	1	61	7,336 Ft.
Savage, The	—	4	13	1	65	6,275 Ft.
Scarlet Saint, The	1	10	7	—	51	6,880 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
Senor Daredevil	—	—	10	4	79	6,402 Ft.
Splendid Road, The	1	7	21	2	64	7,646 Ft.
Sporting Lover, The	1	4	7	1	59	6,446 Ft.
Subway Sadie	—	—	10	1	73	6,727 Ft.
Sweet Daddies	1	—	12	5	76	6,562 Ft.
Too Much Money	1	8	10	1	57	7,600 Ft.
Tramp, Tramp, Tramp	1	1	14	3	71	5,831 Ft.
Unguarded Hour, The	—	15	12	2	57	6,613 Ft.
We Moderns	1	8	21	6	67	6,609 Ft.
Wilderness Women, The	—	6	11	2	64	7,533 Ft.
Wise Guy, The	—	—	9	1	73	7,775 Ft.
FOX						
Ancient Mariner, The	5	6	4	—	41	5,548 Ft.
Black Paradise	—	—	14	—	70	4,962 Ft.
Cowboy and the Countess	—	3	13	2	68	5,000 Ft.
Desert's Price	—	3	5	4	73	5,709 Ft.
Dixie Merchant, The	—	4	8	—	60	5,126 Ft.
Family Upstairs, The	—	2	7	1	67	5,971 Ft.
Fighting Buckaroo, The	—	5	5	—	55	5,096 Ft.
Fig Leaves	—	3	7	2	68	6,498 Ft.
First Year, The	1	4	10	1	61	5,038 Ft.
Flying Horseman, The	—	—	11	1	72	4,971 Ft.
Fool, The	1	3	22	7	72	9,844 Ft.
Gentle Cyclone, The	1	—	9	—	65	4,825 Ft.
Gilded Butterfly, The	—	4	8	—	60	6,202 Ft.
Golden Strain, The	1	7	14	2	62	5,989 Ft.
Hard Boiled	—	1	12	1	70	5,680 Ft.
Johnstown Flood, The	—	5	14	5	70	6,357 Ft.
Lazybones	3	2	16	3	65	7,236 Ft.
Man Four Square, A	2	—	11	1	65	4,744 Ft.
My Own Pal	—	2	22	1	69	6,058 Ft.
No Man's Gold	—	—	12	2	74	5,745 Ft.
Palace of Pleasure	1	6	10	—	57	5,467 Ft.
Road to Glory, The	—	1	13	1	70	6,038 Ft.
Rustling for Cupid	1	1	11	—	64	4,835 Ft.
Sandy	1	9	18	3	63	7,850 Ft.
Shamrock Handicap, The	—	—	11	1	79	5,866 Ft.
Siberia	—	2	7	1	63	6,950 Ft.
Silver Treasure, The	1	1	9	—	63	5,386 Ft.
Three Bad Men	—	—	10	4	79	8,710 Ft.
Tony Runs Wild	1	2	9	4	71	5,477 Ft.
Wages for Wives	3	3	7	2	58	6,352 Ft.
When the Door Opened	5	7	14	—	52	6,515 Ft.
Womanpower	—	—	10	1	73	6,240 Ft.
Yankee Senor, The	3	2	16	—	60	4,902 Ft.
Yellow Fingers	1	3	8	—	58	5,594 Ft.
METRO-GOLDWYN-MAYER						
Auction Block	2	13	19	1	57	6,239 Ft.
Barrier, The	1	3	25	3	68	6,480 Ft.
Battling Butler	—	4	12	2	67	6,970 Ft.
Beverly of Graustark	—	2	35	3	71	6,977 Ft.
Black Bird, The	—	3	26	7	73	6,688 Ft.
Blarney	6	4	3	—	45	6,169 Ft.
Boy Friend, The	3	1	9	—	56	5,584 Ft.
Brown of Harvard	2	2	25	16	77	7,941 Ft.
Dance Madness	—	9	18	2	63	6,393 Ft.
Devil's Circus, The	—	6	23	4	68	6,750 Ft.
Don't	—	3	13	1	66	6,000 Ft.
Exquisite Sinner, The	1	9	8	—	52	5,844 Ft.
Gay Deceiver, The	2	3	5	—	51	6,624 Ft.
His Secretary	—	4	22	11	76	6,433 Ft.
Ibanez' Torrent	2	6	15	3	63	6,769 Ft.
La Boheme	1	1	12	3	71	8,781 Ft.
Lights of Old Broadway	—	12	20	5	64	6,437 Ft.
Lovey Mary	—	3	13	1	66	6,167 Ft.
Mare Nostrum	—	1	11	1	70	11,000 Ft.
Masked Bride, The	—	8	17	2	63	5,699 Ft.
Merry Widow, The	2	5	22	29	81	10,027 Ft.
Mike	1	9	33	10	70	6,755 Ft.
Monte Carlo	1	8	15	—	58	6,512 Ft.
Old Clothes	1	3	22	8	73	5,915 Ft.
Only Thing, The	3	6	17	—	57	5,284 Ft.
Paris	2	2	10	—	59	5,580 Ft.
Road to Mandalay, The	—	2	21	7	75	6,551 Ft.
Sally, Irene and Mary	—	7	24	6	69	5,564 Ft.
Soul Mates	4	11	11	1	52	6,000 Ft.
Time, the Comedian	1	9	8	—	52	4,757 Ft.
Waltz Dream, The	3	—	12	1	63	7,322 Ft.
Waning Sex, The	—	1	14	1	70	6,025 Ft.
PROD. DIST. CORP.						
Bachelor Brides	1	1	8	—	62	6,612 Ft.
Braveheart	1	4	8	7	72	7,225 Ft.
Danger Girl, The	—	7	4	—	51	5,647 Ft.
Eve's Leaves	1	3	6	1	60	6,750 Ft.
Fifth Avenue	1	3	6	—	56	5,503 Ft.
Gigolo	—	4	5	1	61	7,295 Ft.
Madame Behave	2	5	12	6	69	5,415 Ft.
Made for Love	2	10	2	—	41	6,703 Ft.
Man from Red Gulch	—	5	5	—	55	5,437 Ft.
Million Dollar Handicap, The	1	7	14	5	66	6,095 Ft.
Paris at Midnight	—	3	10	1	66	6,995 Ft.
Prince of Pilsen, The	2	2	8	2	63	6,600 Ft.
Red Dice	1	1	14	1	67	7,257 Ft.
Rocking Moon	1	2	15	1	66	6,013 Ft.
Silence	2	2	9	2	63	7,518 Ft.
Steel Preferred	5	5	13	8	67	6,717 Ft.
Three Faces East	4	5	18	6	65	7,419 Ft.
Unknown Soldier, The	—	1	12	12	83	7,979 Ft.
Up in Mabel's Room	—	1	11	11	83	6,345 Ft.
Volga Boatman, The	—	2	20	23	84	10,050 Ft.
Whispering Smith	—	2	17	—	67	6,155 Ft.
Wild Oats Lane	—	3	6	1	64	6,900 Ft.
UNITED ARTISTS						
Bat, The	—	1	14	8	79	8,219 Ft.
Black Pirate, The	—	3	14	7	75	8,200 Ft.
Partners Again	2	5	9	2	59	5,562 Ft.
Son of the Sheik, The	—	1	17	18	84	6,685 Ft.
Sparrows	1	3	8	1	62	7,763 Ft.
Stella Dallas	—	2	11	7	78	10,157 Ft.
Tumbleweeds	2	4	18	7	70	7,254 Ft.
UNIVERSAL						
Arizona Sweepstakes, The	1	6	17	2	63	5,418 Ft.
Beautiful Cheat, The	7	1	14	—	53	6,583 Ft.
Blue Blazes	—	1	14	—	68	4,659 Ft.
Chasing Trouble	1	4	5	—	53	4,585 Ft.
Chip of the Flying U	—	1	16	4	74	6,596 Ft.
Cohens and Kellys, The	—	3	17	18	82	7,774 Ft.
Combat, The	—	4	10	—	61	6,714 Ft.
Demon, The	—	1	9	—	67	4,539 Ft.
Desperate Game, The	—	2	7	5	76	4,400 Ft.
Fighting Peacemaker	1	2	7	—	59	4,292 Ft.
Flaming Frontier, The	1	3	11	7	76	8,829 Ft.
Goose Woman, The	—	6	16	9	73	7,500 Ft.
His People	1	4	13	13	77	8,983 Ft.
Home Maker, The	6	7	4	—	40	7,755 Ft.
Little Giant, The	3	6	9	—	52	6,929 Ft.
Love Thief, The	1	4	5	—	53	6,822 Ft.
Man in the Saddle, The	1	4	5	—	53	5,492 Ft.
Midnight Sun, The	—	4	6	2	65	8,767 Ft.
My Old Dutch	1	3	6	—	56	7,750 Ft.
Old Soak, The	—	—	10	—	70	7,445 Ft.
Phantom Bullet, The	—	4	11	1	65	6,148 Ft.
Poker Faces	1	—	8	3	73	7,808 Ft.
Rolling Home	1	1	9	4	73	6,993 Ft.
Six Shooting Romance	—	2	15	—	66	4,869 Ft.
Skinner's Dress Suit	2	7	16	4	63	7,025 Ft.
Sky High Corral	—	2	7	1	67	4,871 Ft.
Stella Maris	—	2	11	1	68	5,786 Ft.
Still Alarm, The	—	4	16	4	70	7,406 Ft.
Take it from Me	2	3	7	4	69	6,649 Ft.
Triple Action	1	4	5	—	53	4,800 Ft.
Two Fisted Jones	3	4	5	1	51	4,555 Ft.
Under Western Skies	—	3	16	3	70	6,452 Ft.
Watch Your Wife	—	6	5	—	54	6,980 Ft.
Western Pluck	1	3	5	3	66	4,207 Ft.
What Happened to Jones	1	6	19	6	68	6,726 Ft.
WARNER BROS.						
Across the Pacific	—	1	8	2	73	6,954 Ft.
Bride of the Storm	—	2	11	1	68	6,800 Ft.
Cave Man	1	2	11	1	65	6,843 Ft.
Fighting Edge, The	2	2	18	2	66	6,369 Ft.
Hell Bent Fer Heaven	1	1	10	1	66	6,578 Ft.
Hero of the Big Snows	—	2	8	—	64	4,745 Ft.
His Jazz Bride	3	3	6	2	57	6,420 Ft.
Hogan's Alley	1	4	11	2	64	6,062 Ft.
Lady Windermere's Fan	1	3	11	4	69	7,612 Ft.
Man Upstairs, The	—	4	7	1	63	6,251 Ft.
Night Cry, The	—	1	19	3	73	6,300 Ft.
Oh' What a Nurse	1	2	13	2	67	6,987 Ft.
Pleasure Buyers, The	3	7	9	1	54	7,131 Ft.
Satan in Sables	2	4	12	—	58	6,995 Ft.
Sea Beast, The	—	1	10	10	83	9,950 Ft.
Seven Sinners	2	8	5	—	45	6,880 Ft.
So This is Paris	1	2	6	1	58	6,135 Ft.
Why Girls go Back Home	1	2	7	—	59	5,262 Ft.

Lubitsch Chooses Technical Staff for "Heidelberg"

Ernst Lubitsch has assembled his technical staff in preparation for his picturization of "Old Heidelberg," an adaptation by Hans Kraely of the novel by Mayer Foerster, which he will direct at the Metro-Goldwyn-Mayer studio with Ramon Novarro in the featured role. George Hibbard will act as assistant director with Eric Loeke, borrowed from Paramount, as production manager of the producing unit. Ali Huber, costume designer and Berlin artist, has arrived to assume charge of the costuming and Hans Dreier will act as art director, working in company with Cedric Gibbons on elaborate settings.

Pyle Bids for Nathanson Hockey Team

"Cash and Carry" Pyle, the sports promoter who has been sponsoring Red Grange, Suzanne Lenglen and other sport and film celebrities, has made an offer for the Toronto professional hockey club, which figures in the National Hockey League, the big circuit of hockey. The principal owner of the Toronto team, known as the St. Patricks, is N. L. Nathanson, Managing Director of Famous Players Canadian Corporation, Toronto. The manager and coach of the Toronto team is Charles Querrie, who is also manager of the Palace Theatre, Toronto, a large theatre of the Famous Players chain in Canada. Nathanson and associates want $200,000 for the club, it is reported.

Louise Fazenda Appears As Star in "Fingerprints"

Louise Fazenda appears as a full-fledged star in "Fingerprints," an Arthur Somers Roche story which Warner Bros. will release in January. It had been the intention ot Warner Bros. to co-star Miss Fazenda with the late Willard Louis, but the death of the latter caused a change of plans. Her next production for Warners will be "The Gay Old Bird," by Virginia Dale, Chicago dramatic critic. John T. Murray will appear opposite Miss Fazenda and Herman Raymaker will direct. The Warners later plan to produce several Louise Fazenda productions presenting the star in roles of the Sis Hopkins type.

Thomas Meighan Will Do His Next Under Frank Tuttle

Frank Tuttle, who was to have directed Florence Vidor in "Afraid to Love," but because of the illness of the star was forced to change his plans, will direct the next picture Thomas Meighan will make for Paramount. The story is by Owen Davis and is scheduled to get under way inside of two weeks. Forrest Halsey is doing the adaptation.

M-G-M Will Star Lillian Gish in "The Enemy"

"THE ENEMY," Channing Pollock's Broadway stage success in which Fay Bainter was starred, has been purchased by Metro-Goldwyn-Mayer as a stellar vehicle for Lillian Gish. June Mathis, scenarist, has also been signed to do the adaptation and continuity. No director has as yet been assigned production which will be produced on a lavish scale. The negotiations that led to the acquisition of the Pollock play were handled by J. Robert Rubin, dealing with the New York producers.

Grey's "Drums of the Desert" for Warner Baxter

Warner Baxter is scheduled to portray the featured male lead in "Drums of the Desert," a Zane Grey story which Paramount will produce on the West Coast. He will play opposite Lois Wilson, who will return to Hollywood from New York to enact this role.

Chadwick Announces Cast for "Driven From Home"

I. E. Chadwick, President of Chadwick Pictures, and James Young, director of "The Bells," a recent Chadwick release, are selecting the cast of "Driven From Home," which the former will direct. Virginia Pearson and Sheldon Lewis have been engaged for leading roles and Ray Haller for the principal male role. Melbourne McDowell has also been engaged for the role of heavy. The balance of the cast will be announced next week.

Associated with Mr. Young are R. S. Sibley, technical director, and Cliff Saume, assistant director. The picture will be released early next year.

St. Clair Will Direct Dix in "Knockout Reilly"

In "Knockout Reilly," Richard Dix's next picture for Paramount, the star will be directed by Malcolm St. Clair, who will put the picture into production at the Paramount Astoria studio following the completion of "Paradise of Two" in which Dix appears with Betty Bronson. "Knockout Reilly" is to be based on "The Punch," a short story by Albert Payson Terhune. Forrest Halsey is doing the screen treatment.

Columbia Makes Additions to Cast of "The Wreck"

James Bradbury, Jr. and Frances Raymond, both of whom were seen to good advantage in "The Lone Wolf," have been added to the supporting cast of Shirley Mason in Columbia's "The Wreck." William Craft is directing the picture at the Hollywood studios of Columbia Pictures.

Four Companies Incorporate in New York State

Companies granted charters to incorporate in the motion picture business in this State, during the past week, included the following: Paul Producing Corporation, $25,000, Margaret McGrath, Samuel Greber, Elizabeth Morton, New York City; Amkino Corporation, $10,000, Leon S. Zamkovey, Nathan Barudin, Joseph Michael, New York City; Ben-Mar Amusement Corporation, $5,000, Benjamin M. Rossasy, Margaret Rossasy, Samuel Soelenfreund, Richmond Hill; Stratford Studios, Inc., capitalization not specified, Herbert Ascher, Rosalind Sattler, D. Bellevin, New York City.

Fox Comedy "A. W. O. L." Put Into Work

A new five-reel war comedy is being produced by Fox Films at the West Coast studio under the direction of Benjamin Stoloff. It is titled "A. W. O. L." (Absent Without Official Leave), and it features Gene Cameron, who has been seen in Fox comedy and comedy-dramatic roles; Holmes Herbert, and Sammy Cohen, the Private Lipinsky of "What Price Glory." Betty Francisco and Judy King have important parts and so has little Jerry Madden. J. W. Rubens wrote the scenario from an original story by William Counselman and George Marshall.

Samuel H. Adams Preparing Original for Paramount

Samuel Hopkins Adams, fiction writer, left Hollywood last week for Burlingame, Cal., en route to his home in the East. Mr. Adams has spent several weeks at the Paramount Studio in Hollywood in preparing an original story, and just before his departure for the East attached his name to a contract whereby he will do another original screen story for Paramount.

Strand Theatre, Greenville, Ohio, Ruined by Fire

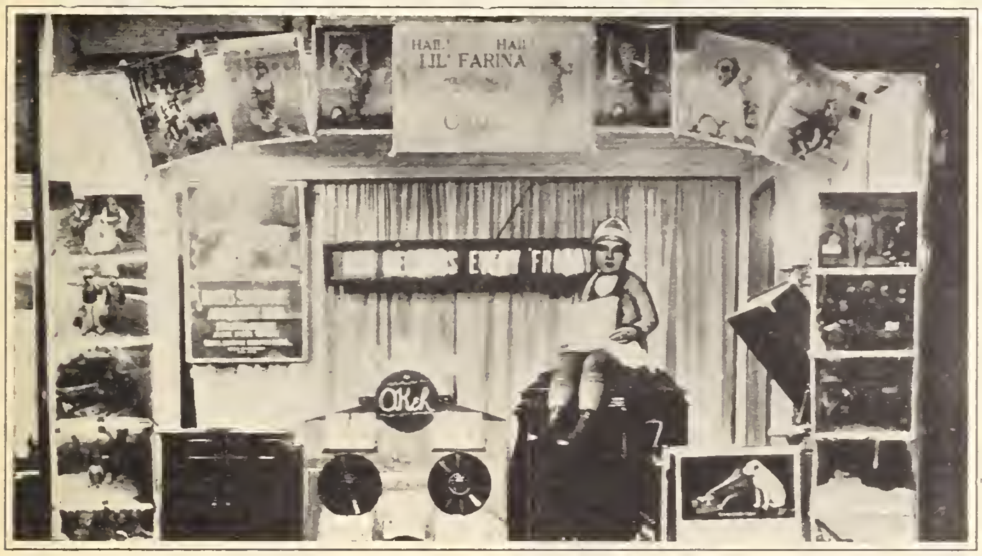
The Strand Theatre and office building, a fifty-year-old structure at Greenville, O., was completely wiped out by fire which resulted from explosion of a film in the projection room. Andy Neff, projectionist, was severely injured. The loss is estimated at $70,000

Rupert Julian's "The Yankee Clipper" Nearly Ready

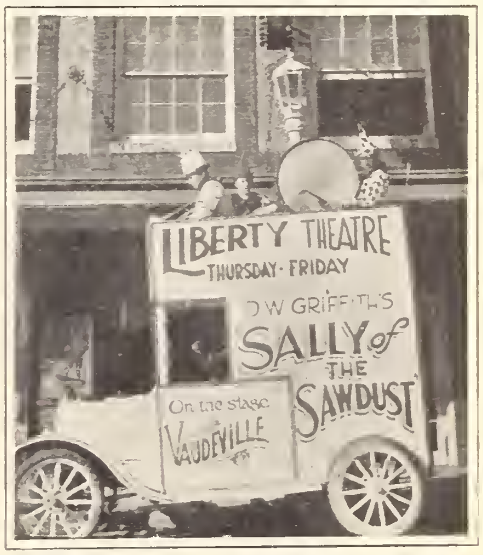
"The Yankee Clipper," the latest Rupert Julian production for Cecil B. De Mille, will be previewed soon, according to word from the De Mille studio. The story is woven around the historic tea trade races between American and British clipper ships during the fifties.

'Peaches' is coming

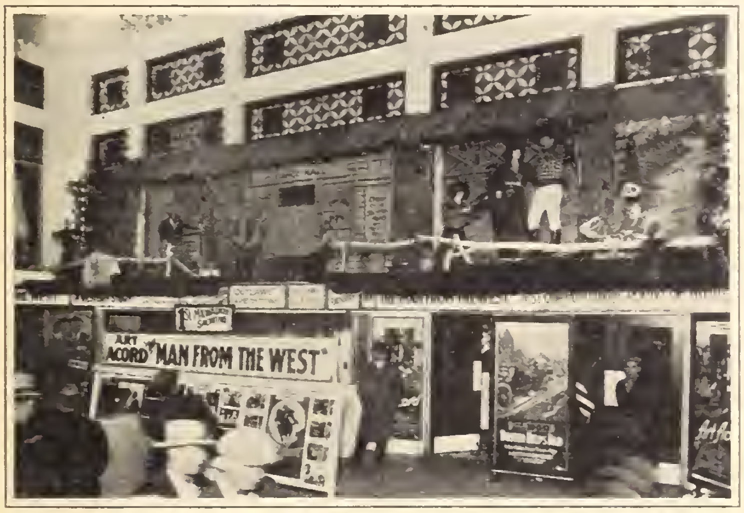
Exhibitors Service Bureau



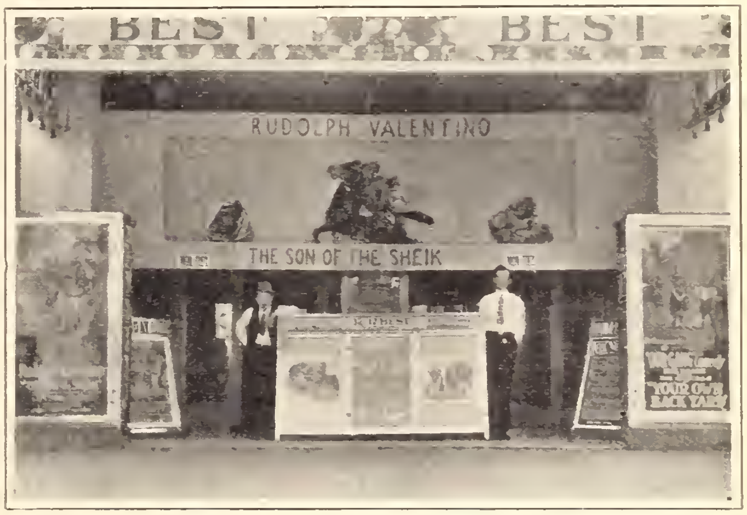
One of several music store window displays featuring the "Our Gang," famous in Pathe-Hal Roach comedies through a tie-in with the sheet music and "mechanicals" on the song "Little Farina, Everybody Loves You"



A circus wagon and a clown band ballyhooed "Sally of the Sawdust" (United Artists) at the Liberty Theatre, Washington, Ind. Stunt used by Guy D. Hammitt, manager

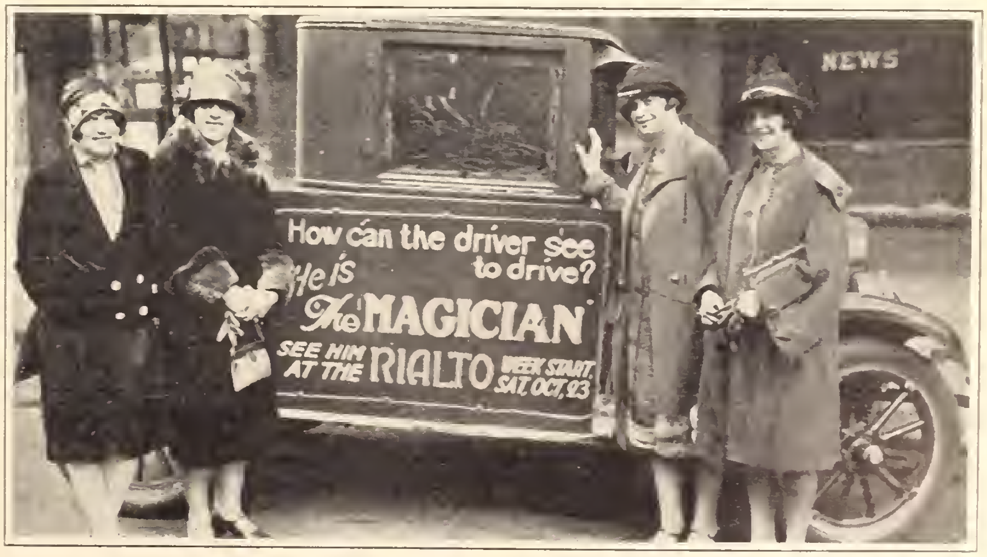


Manager O. L. Meister of the White House Theatre in Milwaukee gets excellent results with circus fronts as displays for his show. The display for Universal's "Man from the West" shown above, was an especially elaborate arrangement



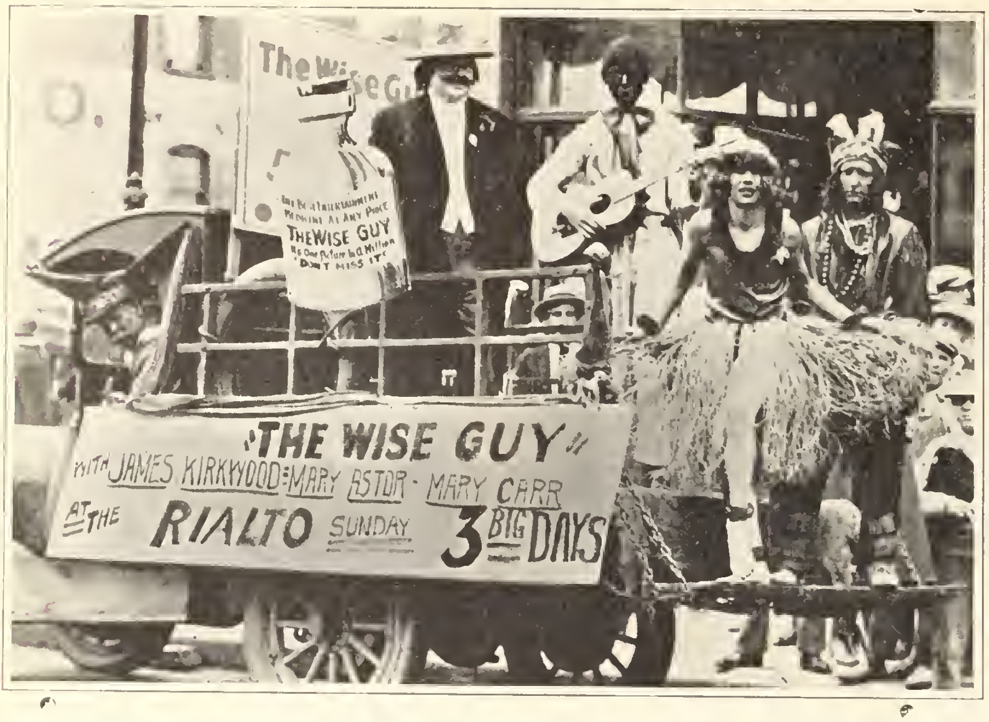
Colorful shadow box effect featuring cut-outs from the stock 24-sheet, made an attractive display for "The Son of the Sheik" at the Best Theatre, Hillsboro, Texas. The display was put on by Manager C. W. Taylor, seen at right of lobby stand in photo above

A corner of the lobby, featuring display of congratulatory wires, at the Circle Theatre, Indianapolis, during the celebration of its anniversary, when "Men of Steel" (First National) was the attraction


NEWS
How can the driver see to drive?
He is The MAGICIAN
SEE HIM AT THE RIALTO
WEEK START. SAT. OCT. 23

A "magic" ballyhoo advertised the showing of "The Magician" (M-G) at the Rialto Theatre in Denver, Colo., recently. The car shown above attracted attention when it was driven about with black curtains covering the windows and apparently obstructing the view of the driver

Tie-Ups Feature "4 Horsemen" Campaign


The Wise Guy
At Any Price
THE WISE GUY
DON'T MISS IT
"THE WISE GUY"
WITH JAMES KIRKWOOD - MARY ASTOR - MARY CARR
AT THE RIALTO SUNDAY 3 BIG DAYS

Ballyhoo that stopped the crowds in Butte, Montana, and created widespread interest in the showing of First National's "The Wise Guy," at the Rialto Theatre there. The old time medicine show offered entertainment in the form of hula-hula dances. The "doc" extolled the virtues of "The Wise Guy" as an entertainment potion guaranteed to make you healthier and happier

Return Engagement Solidly Backed by Fort Worth Stores

MANAGER Harry J. Gould used several tie-ups to advertise the return engagement of "The Four Horsemen" when that film showed at the Palace Theatre, Fort Worth, Texas.

Perhaps the most outstanding tie-up was with the Ellison Furniture store which supplied a stage act gratis. In addition to this, the furniture store advertised the act in connection with the showing of "The Four Horsemen" at the Palace.

A tie-up with the Peerless Automobile dealer resulted in a nice street stunt. A Peerless car was driven daily during the engagement through the main streets of the city by a blindfolded driver. The car also carried banners announcing the picture, theatre, and play dates.

Because the theatre ran a short film showing the making of wax movie star models for a local department store, the store arranged for a display in six of their windows that tied up with the picture showing at the Palace. The store also carried a full-page ad in the Sunday newspaper.

3,000 heralds, 5 insert cards, 25 street car signs, and hand lettered lobby and hotel cards were also used to boost the return of "The Four Horsemen."

Linoleum Mats Used for Ads Selling Picture Show

Linoleum mats about two by three feet in dimension, purchased at the local five and ten cent store, are being used as an advertising medium by George Langress of Eveleth, Minn. This city has made it unlawful to paint advertisements on sidewalks, so Langress gets his artist to paint the message on the linoleum mats and then places them on the sidewalks in front of the postoffice and other prominent buildings.

Celebrated Six-Gun Man to Tour as Personal Appearance Unit

WITH a pair of six-guns he shot his way to fame as a "virtuoso of the pistol," an accomplishment which has taken him over these United States, to Europe and South America as an exhibitionist of the fast draw and expert marksmanship, and now "Texas Jack" Sullivan adds an unique enterprise of showmanship to his many novel adventures. Though he deserves the ranking of "old timer" so far as appearing on the screen is concerned—Sullivan first displayed his abilities as a rider, roper and pistol shot before the cameras in pictures starring "Broncho Billy" Anderson—he is now combining his stage work with picture work as a "personal appearance unit," in which he presents a five-reeler and his own act on the stage.

"Texas Jack" started his "one-man band" career in the picture business after the late war. With his own money as capital backing the enterprise, he branched out as a producer of his own five-reelers in which he starred. As one of the most independent of independents in the field of film production, he has made pictures when there arose the proper occasion, that is to say when he had the story he thought worth-while, the liberty to devote his time to the work and the demand existed for a production of the type in which he specializes.

He marketed the productions on the territorial basis, selling certain territories and reserving others to himself—for touring on a road show plan. The foreign rights he sold outright. Indeed, the foreign rights to one of his pictures brought him a sum which he considered sufficient return on his investment and he shelved the rest.

Sullivan is now in New York formulating plans which will take him on a tour with a screen feature and his stage exhibitions of roping and shooting. He specializes in speed and trick shots. He was a pal of Bat Masterson's, and according to report a sheriff on the plains paid Sullivan the tribute of saying his speed with the pistol equaled that of the famed Wild Bill Hickock. His father was known as "Broncho John," an original member of the first "Buffalo Bill" organization and later a headliner on the Cole and Middleton Circuit. "Texas Jack" began his career in the show business at the age of twelve, when he traveled with small Wild West aggregations. His first stage appearance was with Atkinson and Thatcher's "Quincy Adams Sawyer" company. Later he toured vaudeville in Langdon McCormick's "No. 44."

"Texas Jack" Sullivan

Candy Maker Ties-up With "Black Pirate" Drive

The enterprise of Ernest Smithers, Manager of the Capitol Theatre, Kingston, Ontario, Canada, resulted in a quick tie-up between the exhibitor, showing "The Black Pirate," and a candy manufacturer selling a confection called "The Treasure Bar."

With the Fairbanks film playing at the Capitol, a salesman for the candy concern manufacturing a new chocolate bar called "The Treasure Bar" arrived in town. He dressed all the candy store windows in Kingston. The manager of the Capitol induced the agent to use a one-sheet cut out on "The Black Pirate" as the background for the window displays.

Window tie-ups and a personal appearance of "Buster" and "Tige" featured an extensive campaign exploiting a "Buster Brown" comedy at the Uptown Theatre, Los Angeles. At the left above is the display arranged by a dealer to tie-up "Buster Brown" shoes and the presentation of the Universal short feature. Right is a section of the crowd of youngsters who greeted the stars on their arrival at the Uptown

Selling the Paramount to Broadway

An Ingeniously Planned Exploitation Campaign Insured Box Office Line-ups Long Before New Cinema Palace Opened Its Doors

"OPEN AT LAST" reads one of the banks of lights on the most attractive marquee currently jutting over the sidewalks of "the Great White Way"—the canopy of richly wrought metal, leaded glass and incandescents which shelters the entrance of the new Paramount Theatre at Times Square, New York. Somehow that line seems to have written itself, and so it is greeted with silent "Amens" by the people of New York. Few indeed are the events which succeed in casting before them shadows so long and so impressive with promise—nay guarantee—of great things to come, as did the theatre which was the scene of a brilliant opening Friday evening, November 19.

If the theatre is the last word in the super show house, the showmanship which marked its career from a formal announcement of the project to the fanfare surrounding its opening with equal certainty stands at the very peak of the craft which began with the town crier, equipped with lusty lungs and a tinkley bell and ends with a civic celebration in which the main thoroughfare of one of the world's largest cities participates.

Launching the Campaign

The Paramount Theatre was "sold" to the public of New York with the first formal celebration connected with the enterprise—the formal cornerstone laying, and the same excellent showmanship which capitalized that event to the limit of its publicity value continued to function faultlessly in building up the interest of the public.

The building operation itself proved a marvel of showmanship. From the time the first stone in the old Putnam Building, which formerly occupied this site at "The Crossroads of the World," was removed, the Times Square sector became the scene of one of the greatest spectacles ever staged by the combined forces of engineering, labor and machinery. The building of the Paramount Theatre "stopped" Broadway 24 hours a day, as armies of workers slashed their way to a depth of 52 feet into the rocky bed of Manhattan Island. That was in November, 1925, from which date the mushroom growth of the skeleton of steel, stone and mortar has attracted the attention of every pedestrian along Broadway.

The rapid progress of the building soon made it one of the sights of the town, and it was duly pointed out to visitors by hosts or guides to their adventuring in New York. Here, indeed, was the greatest "ballyhoo" ever staged for a theatre.

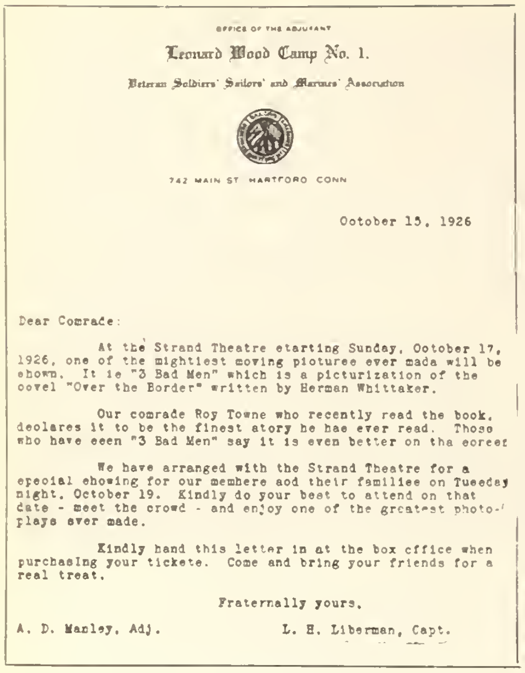
Building Public Interest

On the crest of this wave of publicity—which was strongly reinforced by newspaper display ads devoted to the selling of office space in the building over the theatre itself—the Paramount rode along on the crest of a wave of public interest. When the completion of the lower portion of the facade permitted the erection of a more elaborate temporary shelter than that which first protected pedestrians from fragments of mortar or stone, the front of the uncompleted Paramount became a colorful billboard for the opening of "Beau Geste" at the Criterion. Soon followed the billing for the opening of the Paramount. "The Paramount will open November 19" the legend informed the crowds on Broadway, while in circular plaques were the numbers "19" more days. Daily the figures in those plaques counted off the time between the merely prosaic "now" and the important "then."

About this time the barrage of publicity started with the rat-tat-tat of a machine gun. New Yorkers read between gulps of cereal, coffee and poached eggs, short, interesting notes about the huge foyer of the new Paramount, where fifteen hundred humans might stand without crowding in the midst of all the beauties the greatest artists in architecture and decoration, working with the richest materials, could achieve. They read about the luxuries, the magnificance of the interior decoration of the auditorium, the bronze entrance doors, "The Hall of Nations," "The Elizabethan Room," "The Music Room," about the concert orchestra which plays on the mezzanine over the "Grand Hall." They were told about the ventilating system, the collection of 150 rare paintings which adorn the walls of the foyer, lounges, etc.; the promenade around the dome, ten stories above the orchestra level.

The awarding of testimonials to mechanics who worked on the construction of the Paramount was another unusual ceremony which the publicity department turned to account as news about the playhouse. These testimonials, citing workers for their skill and accomplishments in the various trades that contributed to the magnificent completed work, were an unusual departure, a compliment richly deserved but seldom paid the men whose skill and toil make such architectural achievements possible. The testimonials were awarded by Adolph Zukor, the ceremony was an impressive one. It was a handsome gesture of good-will between "capital" and "labor" if you will. At any rate there was in the event a quality of exceptional appeal, and the publicity department made the most of the opportunity.

The Spectacle which agitated Broadway from dusk to well past midnight last Friday was one to be remembered. Flood lights mounted on the parapet of the Cadillac Hotel across the way brought the Paramount out in luminous relief on one of the most brightly lighted streets in the world. Crowds flowed past the entrance, as police established "lines" to be penetrated only by those bearing tickets or cards of admission. Just off Broadway on 43rd Street a band played vigorously. The noise, the movement of colorful pennants and flags on the theatre front, the crowd a compressed stream of humans slowly moving along Broadway between 43rd and 44th Streets presented a spectacular element which blended perfectly with the scene. Thus, with a burst of color there culminated one of the finest feats of showmanship many an observer has ever subjected to a cold and calculating scrutiny—the campaign which sold the Paramount Theatre to New York.



OFFICE OF THE ADJUTANT
Leonard Wood Camp No. 1.
Veteran Soldiers' Sailors' and Marines' Association

742 MAIN ST HARTFORD CONN

October 15, 1926

Dear Comrade:

At the Strand Theatre starting Sunday, October 17, 1926, one of the mightiest moving pictures ever made will be shown. It is "3 Bad Men" which is a picturization of the novel "Over the Border" written by Herman Whittaker.

Our comrade Roy Towne who recently read the book, declares it to be the finest story he has ever read. Those who have seen "3 Bad Men" say it is even better on the screen

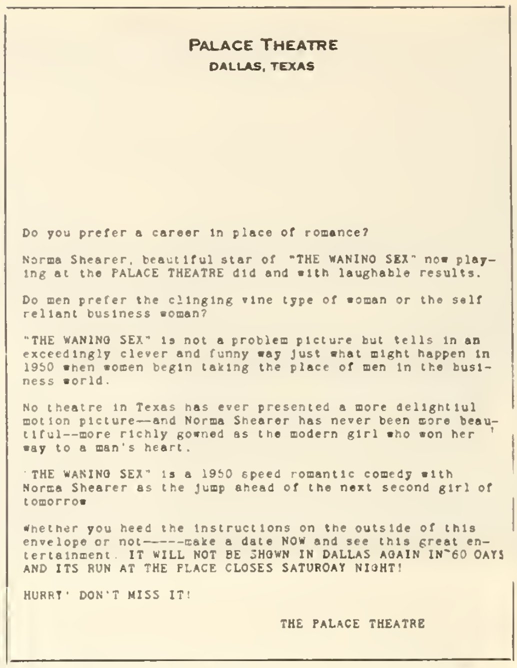
We have arranged with the Strand Theatre for a special showing for our members and their families on Tuesday night, October 19. Kindly do your best to attend on that date - meet the crowd - and enjoy one of the greatest photoplays ever made.

Kindly hand this letter in at the box office when purchasing your tickets. Come and bring your friends for a real treat.

Fraternally yours,

A. D. Manley, Adj. L. H. Liberman, Capt.

The Legion Post of Hartford, Conn., used the letter reproduced above in a direct-mail campaign for a special Legion night performance of "Three Bad Men" (Fox) at the Strand Theatre. The letter was sent to the entire membership of the post



PALACE THEATRE
DALLAS, TEXAS

Do you prefer a career in place of romance?

Norma Shearer, beautiful star of "THE WANING SEX" now playing at the PALACE THEATRE did and with laughable results.

Do men prefer the clinging vine type of woman or the self reliant business woman?

"THE WANING SEX" is not a problem picture but tells in an exceedingly clever and funny way just what might happen in 1950 when women begin taking the place of men in the business world.

No theatre in Texas has ever presented a more delightful motion picture—and Norma Shearer has never been more beautiful--more richly gowned as the modern girl who won her way to a man's heart.

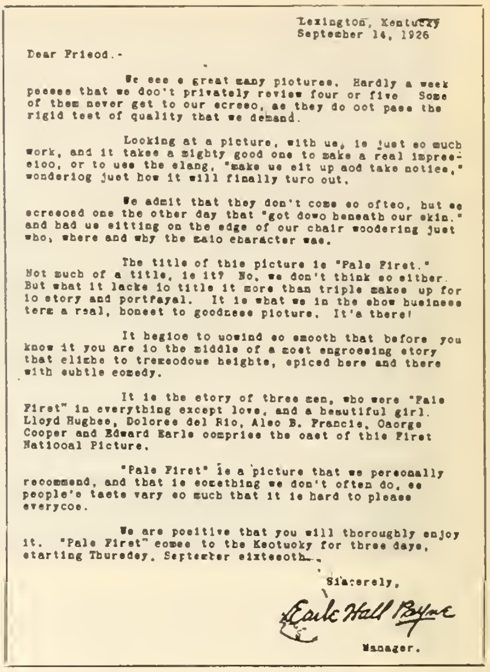
"THE WANING SEX" is a 1950 speed romantic comedy with Norma Shearer as the jump ahead of the next second girl of tomorrow

Whether you heed the instructions on the outside of this envelope or not-----make a date NOW and see this great entertainment. IT WILL NOT BE SHOWN IN DALLAS AGAIN IN 60 DAYS AND ITS RUN AT THE PLACE CLOSES SATURDAY NIGHT!

HURRY! DON'T MISS IT!

THE PALACE THEATRE

Manager Barry Murke of the Palace Theatre, Dallas, captured interest for his showing of "The Waning Sex" (Metro-Goldwyn-Mayer) with the letter shown above dealing with the theme of the play. The letter was used as a herald and was distributed in envelopes bearing catchlines designed to arouse curiosity



Lexington, Kentucky
September 14, 1926

Dear Friend.-

We see a great many pictures. Hardly a week passes that we don't privately review four or five Some of them never get to our screen, as they do not pass the rigid test of quality that we demand.

Looking at a picture, with us, is just so much work, and it takes a mighty good one to make a real impression, or to use the slang, "make us sit up and take notice," wondering just how it will finally turn out.

We admit that they don't come so often, but we screened one the other day that "got down beneath our skin," and had us sitting on the edge of our chair wondering just who, where and why the main character was.

The title of this picture is "Pals First." Not much of a title, is it? No, we don't think so either. But what it lacks in title it more than triple makes up for in story and portrayal. It is what we in the show business term a real, honest to goodness picture. It's there!

It begins to unwind so smooth that before you know it you are in the middle of a most engrossing story that climbs to tremendous heights, spiced here and there with subtle comedy.

It is the story of three men, who were "Pals First" in everything except love, and a beautiful girl. Lloyd Hughes, Dolores del Rio, Alec B. Francis, George Cooper and Edward Earle comprise the cast of this First National Picture.

"Pals First" is a picture that we personally recommend, and that is something we don't often do, as people's taste vary so much that it is hard to please everyone.

We are positive that you will thoroughly enjoy it. "Pals First" comes to the Kentucky for three days, starting Thursday, September sixteenth.

Sincerely,

Earle Hall Payne

Manager.

A personal endorsement letter is the type of mail piece that gets results—provided it is saved up for attractions that will live up to the testimonial. Above is a letter which Earle Hall Fayne of the Kentucky Theatre, Lexington, used to exploit his showing of "Pals First" (First National)

Direct Mail Ads Used by Exhibitors

Ideas Employed by Showmen to Sell Entertainment to Definite Groups and Build Up New Patronage for the Theatre

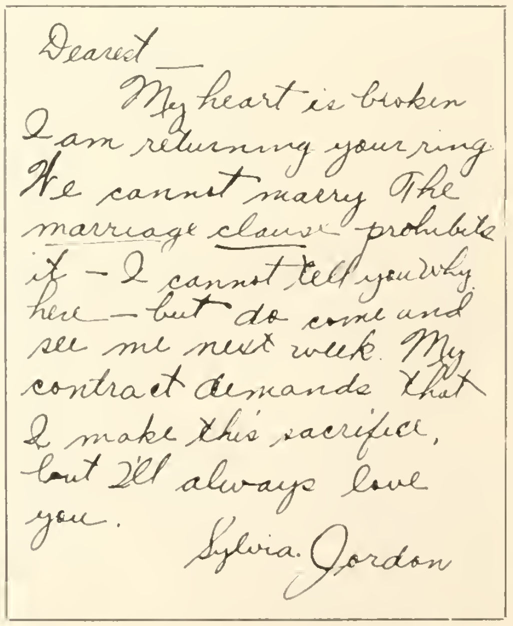
When an advertiser wants to "concentrate" or "educate" he turns to the direct mail selling medium—provided, of course, his wares are not of exclusive appeal to a large number of consumers grouped in a trade or business, when, naturally, he employs the trade paper catering to that group as a medium for merchandising his product. Direct mail selling offers the showman the advantages for concentration and education frequently demanded when a picture of especial appeal to definite groups of people comes along, and it is through this medium of "education" that many of the most prosperous theatres are constantly developing new prospects, more consumers for their regular showings.

Pointing out the particular appeal of a picture often requires more lengthy expression than can be put into a newspaper ad or a poster without killing the ad or the poster altogether as a selling medium.

Educating groups of people not in the habit of attending picture shows by means of direct mail advertising has become an important phase of showmanship—particularly showmanship in connection with a neighborhood or community theatre.

The series of natural color short subjects, for example, based on famous paintings and offered through Educational, have a mass appeal and at the same time a distinctive quality which makes them good material for interesting people not classed as regular picture fans. This angle was capitalized by Earle Hall Payne of the Kentucky Theatre, in Lexington, with a mailing card—printed in gold on a high-grade paper—which he sent to a list of educators, members of art clubs and women's clubs, etc.

Payne is one of the most vigorous direct mail advertisers. His mailing list is kept in first-class condition at all times, and he uses it for stunt advertising, as well as straight, dignified announcements to single out a distinctive production. On this page we reproduce a "stunt" letter, recently used by Payne to exploit "The Marriage Clause."



Dearest—

My heart is broken
I am returning your ring
We cannot marry The
marriage clause prohibits
it—I cannot tell you why
here—but do come and
see me next week. My
contract demands that
I make this sacrifice,
but I'll always love
you.

Sylvia Jordon

"Mystery letter" enclosing a wedding ring—five and ten variety—sent over complete mailing list of the Kentucky Theatre, Lexington, by Earle Hall Payne as advance advertising for "The Marriage Clause," a Universal picture

An ingenious stunt was employed by Saxe's Merrill Theatre, Milwaukee, in exploiting "Stella Dallas." One thousand postal cards showing Chicago hotels were secured and addressed to Milwaukee women. Very informally they were inscribed, "Dear M . . . Just saw 'Stella Dallas'—a wonderful picture—be sure to see it when it comes to Milwaukee." The cards were then mailed in Chicago to bear the Chicago post mark. This "stunt" letter concentrated advertising for "Stella Dallas" on women, which, in this instance, is the particular "class" to be appealed to.

Manager Charles F. Shire, of the Lincoln Theatre, at Lincoln, Neb., has the students of the State University as his largest single class patronage. During "Rush Week" this fall he addressed letters to the presidents of all fraternities and sororities, inviting them to attend and bring their guests to the Lincoln to see "Tin Gods," the letter also pointing out new improvements in the theatre for the convenience of the patrons—alterations of which the management was anxious to inform the college students.

One of the most novel methods of building up a mailing list comes in the report of a recent exploitation stunt staged for "The Duchess of Buffalo" by Manager Marsline K. Moore, of the Palace Theatre, in Fort Worth.

At the close of a guessing contest on how long it would take cakes of ice to melt, Moore did a little institutional advertising by writing contestants telling them how long it required the ice to melt and thanking them for their estimates.

Note Serial Exploitation Improvement

Pathe Managers Say Bigger Drives Now Back Episode Films

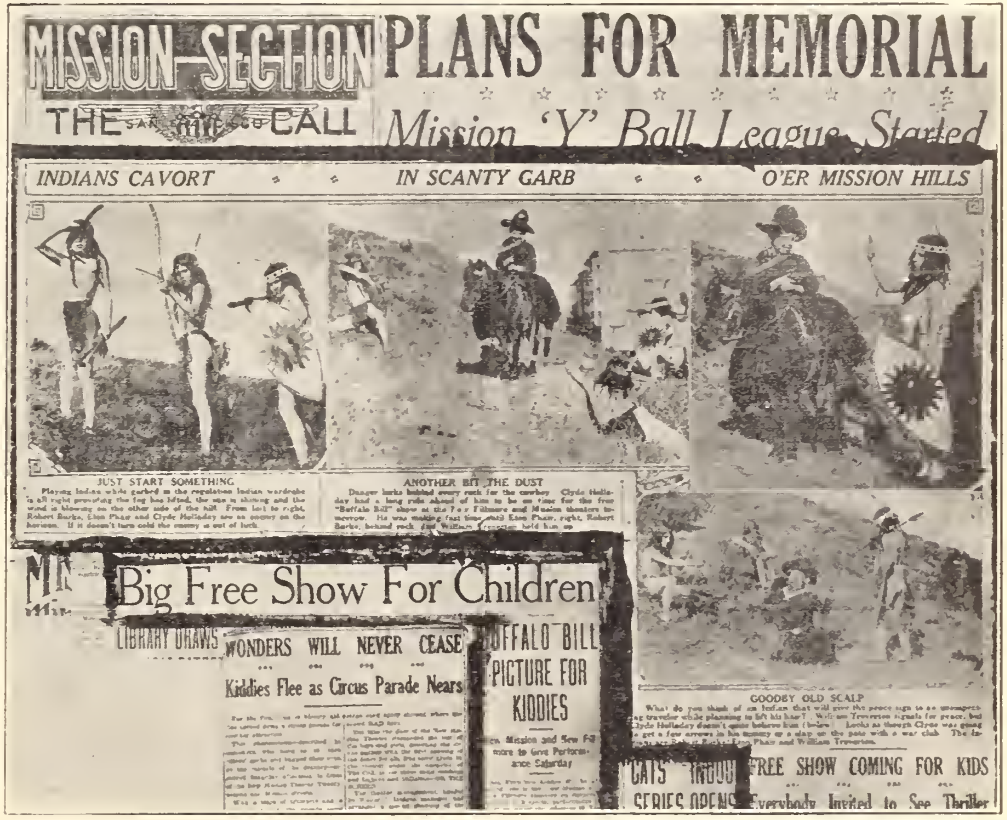
WHILE in past years the serial has been much neglected by exhibitors from an exploitation standpoint, this type of picture, always a builder of box-office patronage, has made a grand come-back. Reports reaching the Exploitation Department of Pathe Exchange, Inc., show that its recently-issued serials, "The Green Archer," "Snowed In" and "The Fighting Marine" are being as widely and effectively exploited as features.

Just how cheaply and yet successfully a serial can be made a factor in building up a steady clientele is shown in the manner which Clarence Wagner, manager of the Bugg Theatre, Chicago, exploited "Snowed In." Wagner started this serial by giving away to each child who purchased a ticket a calliope whistle, following which he announced prizes to be awarded the day the last chapter was shown to the writer of the best letter offering a solution as to who the man of mystery in "Snowed In" was. Hundreds of the younger fans entered the contest.

"Waning Sex" Heralds Made in Lobby of Theatre

Manager Charles R. Hammerslough used a special lobby stunt to put over "The Waning Sex" at the Broadway Theatre, Newburgh, N.Y.

For two nights previous to the showing a typewriter and desk was placed in the lobby, with a typist manipulating the keyboard. The tops of the back cover of 1,000 heralds were left blank, and in this space, the typist typed, "Marriage or Business—which career should a woman follow? See what Norma Shearer did in 'The Waning Sex.'" As the typist finished typing the heralds, the ushers would take them from the desk and hand them to the patrons.



MISSION SECTION
THE SAN FRANCISCO CALL
PLANS FOR MEMORIAL
Mission 'Y' Ball League Started
INDIANS CAVORT IN SCANTY GARB O'ER MISSION HILLS
JUST START SOMETHING
ANOTHER BIT THE DUST
GOODBY OLD SCALP
Big Free Show For Children
LIBRARY DRAWS
WONDERS WILL NEVER CEASE
Kiddies Flee as Circus Parade Nears
BUFFALO BILL PICTURE FOR KIDDIES
Mission and New Fillmore to Give Performance Saturday
CATS
SERIES OPENS
FREE SHOW COMING FOR KIDS
Everybody Invited to See Thriller

Clippings from the "San Francisco Call" showing the method that paper used to feature free Sunday showing of first episode of Universal's serial "Fighting With Buffalo Bill" at the New Mission and New Fillmore Theatres, San Francisco. Local boys were photographed in "wild West" poses. The tie-up was made by M. S. Vidaver, publicity director for the theatres.

Film Play Broadcasting is Pronounced Success in Great Britain

IN consequence of the success attending the initial attempt at film play radio broadcasting in Great Britain, recently attempted as an experiment by the British Broadcasting Corporation's station at Manchester with First National's "The Greater Glory" as the subject, it is certain that this form of radio feature will be extensively used in future.

It is reported that British exhibitors were enthusiastic over the results of the radio presentation of "The Greater Glory." Many theatres tied-up with the feature in advertising the picture and others arranged for the reception of the film play in their theatres.

The method of presenting the story was similar to that employed by First National in the weekly radio programs of this company through stations WJZ of New York, and WRC of Washington. Broadcasting of First National feature films has proven exceedingly successful in America.

With Great Britain giving every indication of falling in line in the matter of film broadcasting, it is likely, according to E. Bruce Johnson, First National's foreign manager, that other foreign countries will soon adopt the procedure.

Members of the British Broadcasting Company's Manchester Dramatic cast rehearsing for the radio presentation of First National's "The Greater Glory," the first film-play to be broadcast in Great Britain

M. P. T. O. Letter Stresses Value of Lobby Display

"If you don't have self-respect you can't put up a front; if your theatre doesn't put up a front it can't have public respect," reads an open letter from the M. P. T. O. Kansas-Missouri office to exhibitors this week. "The front of your theatre is its mouthpiece. Rightly treated, it is a high-powered salesman. Carelessly dressed, it is the hardest knocker you have in town."

Two Newspaper Tie-ups for "Take It From Me"

The presentation of "Take It From Me" at the Old Mill Theatre in Dallas, had exploitation support from two newspapers, the "News" and the "Dispatch," as a result of cooperation obtained by Al Levers, manager of the house, and C. T. Charack, Universal exploiteer.

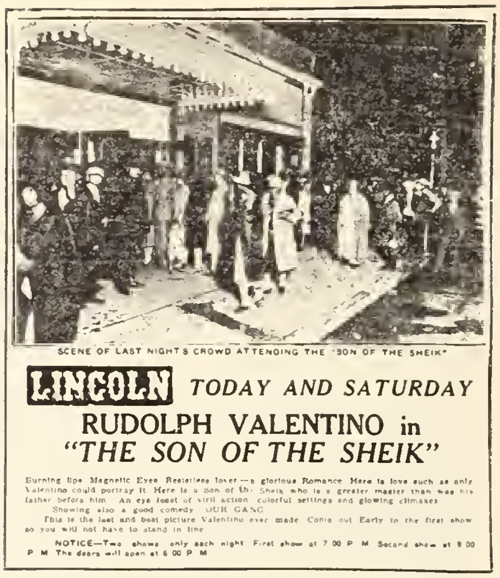
The "News" featured a cut-up puzzle from the press book and gave excellent publicity to the special showing arranged at the Old Mill for members of the paper's Little Knights and Ladies Club, for junior readers. A "Write a title for this picture" contest with $2.50 and ten tickets as prizes daily for the best captions for stills from the Denny picture was conducted by the "Dispatch."

Displays Dad's War Relics in "Frontier" Lobby

Because "The Flaming Frontier" was playing at the Dixie Theatre, Ocala, Fla., it enabled Manager A. R. Nininger to doll up the theatre lobby with war relics that belonged to his father.

Colonel A. R. Nininger (the father of the theatre manager) was one of the first on the Custer battlefield after the massacre with the 28th U. S. Inf. 2nd Cav. and the detachment of the 7th Cav. under Major Reno.

The lobby display consisted of a buckskin suit, gun and belt, scabbard, boots, spurs, quirt, gauntlets, etc. All these articles were worn by Col. Nininger.



SCENE OF LAST NIGHT'S CROWD ATTENDING THE "SON OF THE SHEIK"

LINCOLN TODAY AND SATURDAY

RUDOLPH VALENTINO in
"THE SON OF THE SHEIK"

Burning lips Magnetic Eyes Restless lover—a glorious Romance Here is love such as only Valentino could portray it Here is a Son of the Sheik who is a greater master than was his father before him An eye feast of virile action colorful settings and glowing climaxes

Showing also a good comedy OUR GANG

This is the last and best picture Valentino ever made Come out Early to the first show so you will not have to stand in line

NOTICE—Two shows only each night First show at 7 00 P M Second show at 9 00 P M The doors will open at 6 00 P M

News photographs as a selling aid in newspaper advertising. The ad reproduced above for "The Son of the Sheik" (United Artists) was used for the Lincoln Theatre, Springfield Ohio

Rhymed Reports Featured in Tie-up For News Reel

Poli's Theatre, Worcester, Mass., made a successful tie-up with the Worcester Telegram in having important news matter reported in rhyme by members of a vaudeville company playing at the Poli Theatre. In some of the rhymes attention was called to the showing of certain of the news events in the news reels of the Poli houses.

Akron Auto Dealer Supplys Cars for Colonial Parade

A tie-up with the local Pontiac automobile agency proved a profitable exploitation arrangement when the Colonial Theatre at Akron, Ohio, executed a campaign in the interest of "The Flaming Frontier." The automobile concern supplied six cars for a parade which ballyhooed the Pontiac as "the Chief of Sixes" and the showing of "The Flaming Frontier." The cars were driven by Indian chiefs in full regalia. Another tie-up, under which the Colonial was advertised on Army recruiting boards, featured this exploitation campaign.

School Squad Practices in Street for "Quarterback"

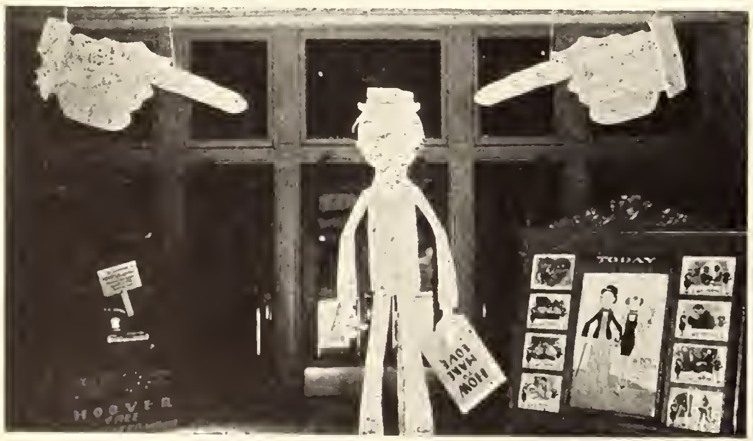
The New Smyrna, Fla., High School football team used the main street for signal practice as a ballyhoo for "The Quarterback" when that film showed at the Victoria Theatre.

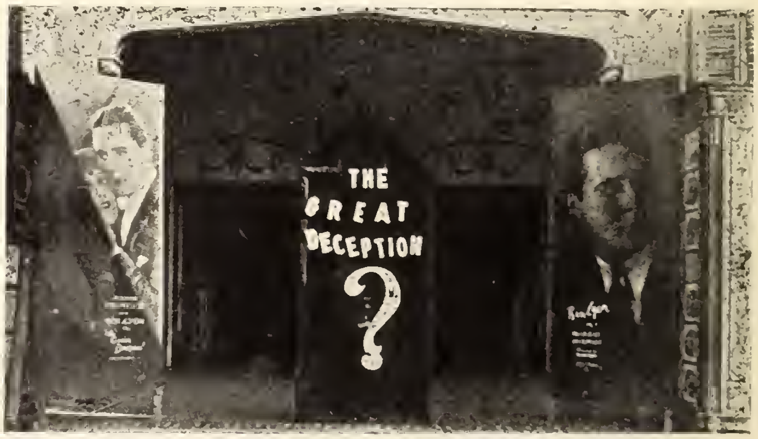
Two boys carrying banners advertising "The Quarterback" preceded the team as they ran up and down the street. The stunt was used on the opening day of the picture.

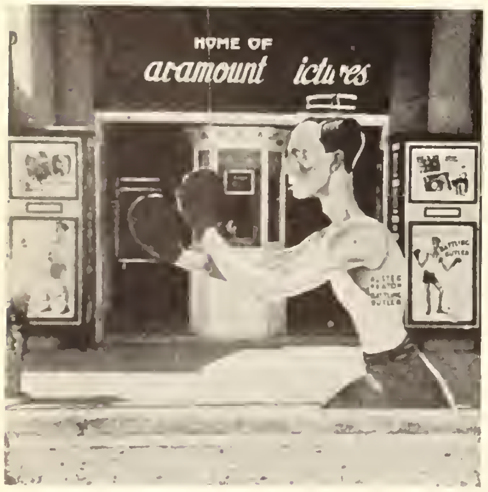
Supply Mats of News Story on "The Great Gatsby"

Paramount's department of exploitation, under the direction of Oscar A. Kantner, has issued a newspaper page feature carrying the head, "Men of Mystery Dazzle New York," which develops the local news angle in with "The Great Gatsby."

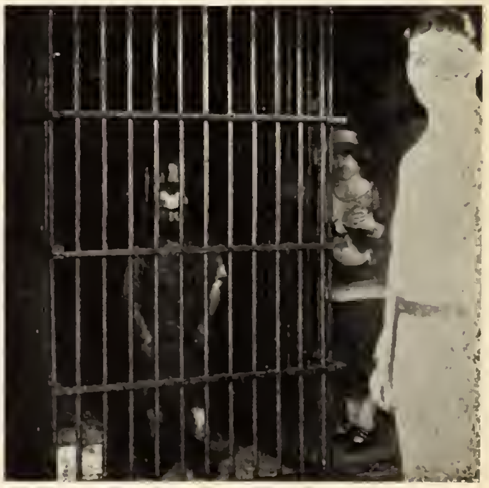
These Lobby Stunts Courted Attention With Action







LEFT ABOVE—Display for "The Boy Friend" (M.-G.-M.) at the Rialto, Chattanooga. Hands in upper corners, suspended from marquee, were kept in motion by drafts of air issuing from ventilators. LEFT—animated cut-out of Buster Keaton. The arms were worked by strings attached to small motor. Featuring "Battling Butler" (M.-G.-M.) at the Sterling, Greeley, Colo. RIGHT ABOVE—shadow box featuring glass jar containing carbonated water and moth balls, the latter rising and sinking continuously. Used for "The Great Deception" (First National) at the Jodjeska, Augusta. RIGHT—Caged midget, acting wild and savage, got attention for "The Savage" (First National) at the Rialto, Chattanooga.



Attraction Exploited as "Royal Visit"

Atlanta Stirred by Special Extra About "Prince of Tempters"

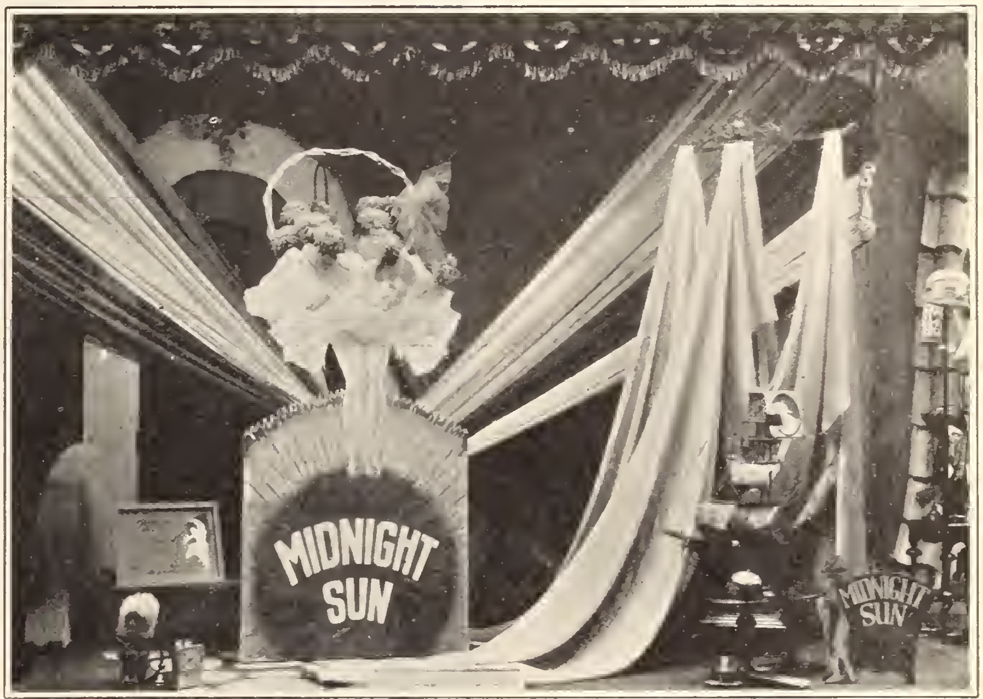
SEVEN thousand five hundred miniature newspapers with a big headline reading, "Royalty visits Atlanta" were distributed by newsboys when "The Prince of Tempters" played at the Howard Theatre, Atlanta, Ga.

The newsboys yelled out, "Queen Marie Coming to Town" and this immediately attracted attention and the crowds were eager to get one of these little papers.

The newspapers carried an article about Queen Marie's contemplated trip to Dixie, and another article on "The Prince of Tempters Arrives in City Monday."

10,000 small cards with photo of Lois Moran on one side, and copy about program on other side were distributed in advance and during the run.

5,000 door-knob hangers were distributed several days in advance of showing of picture. The copy on the hangers read, "Warning! Don't Try to Resist the Temptation of seeing 'The Prince of Tempters' with Lois Moran, Ben Lyon and Lya De Putti at the Howard, week starting Monday, Nov. 8th."



Every picture provides an angle available for tie-up with merchandise, as witness the window here displaying "Midnight Sun Yellow" in a Battle Creek store. The stock 24-sheet provided the cutout which dominated the display exploiting merchandise and the showing of Universal's "The Midnight Sun" at the Post Theatre in Battle Creek

Atlanta's "Iron Man" Aids "Men of Steel" Drive

One of the features of a vigorous campaign in Atlanta, Ga., for the showing at the Howard Theatre there of "Men of Steel" was an endurance race in which several college athletes competed with Dr. Seiler, a runner of wide local fame who recently ran from Macon to Atlanta, a distance of 105 miles.

This feature of the campaign attracted wide notice and came as an effective follow-up of the extensive poster and newspaper display exploitation executed by Jim Lundky, First National exploitation man, and the management of the Howard.

Loud Speaker in Lobby Broadcasts Selling Talk on Feature

A LOUD speaker in the theatre lobby did a lot of talking for "You'd Be Surprised" when that film showed at the Imperial Theatre, Charlotte, N.C.

A tie-up with one of the local radio dealers helped considerably to put this stunt over. A radio micraphone was installed in the box office and the loud speaker was placed in the lobby.

On one side of the entrance, a large cut-out of Raymond Griffith was placed. The loud speaker was concealed behind Griffith's mouth and was not noticeable to the public.

The theatre broadcasted from 11 A.M. till the box office closed at night. Some of the chatter went like this: "Good morning ladies, this is Raymond Griffith speaking. You'd Be Surprised just how funny my latest comedy is" and "This is station WRCA, Hollywood, Calif., broadcasting a short radio talk by Raymond Griffith who tells you about his latest Paramount comedy 'You'd Be Surprised.'"

The Aztec Theatre in San Antonio became the scene of an important phase of the Armistice Day celebration held in that city. The occasion was a Flag Raising Ceremony in which Army officers and officials participated. The celebration launched the Armistice Week program on which the Aztec offered "Private Izzy Murphy" (Warner Bros.) and a special stage presentation

Mosque Presentation Staged for "Mona Lisa"

Despite the fact that a feature production of considerable length, and the Albertina Rasch dancers (twenty in number) were on the same program, the management of the Mosque Theatre, Newark, N.J., arranged a charming and effective presentation when "The Mona Lisa" played there the first week in November.

A giant picture frame, with a curtain of gold for a background, which occupied the major portion of the stage, formed the setting for the presentation. Miss Dorma Lee, contralto, appearing in this stage presentation effect, wore a black gown and took a position as much as possible like that of "Mona Lisa" of the world famous painting by Leonardo da Vinci. Miss Lee sang "In the Gloaming," accompanied by the augmented Mosque Theatre orchestra.

"Flaming Frontier" Sham Battle

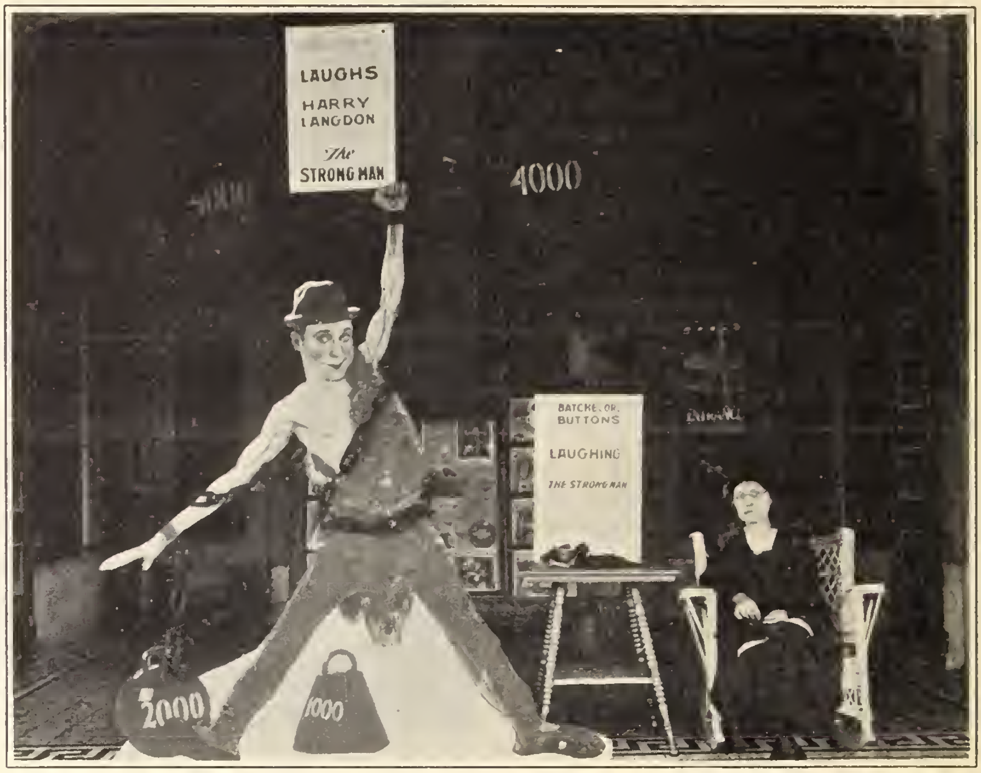
Sedalia Youngsters "Fight" With Arrows in Front of Theatre

A COMPLETE advertising and exploitation campaign for "The Flaming Frontier" recently was developed and demonstrated by P. A. Delahunty, Manager of the Sedalia and Liberty theatres, Sedalia, Mo., and R. C. Gary, Universal exploitation man.

Among the first things they did was to arrange a special matinee for school children. Cards were distributed at schools advertising "A chance to see one of the greatest battles in American history. This ticket and ten cents will admit any boy or girl under 14 years of age to see 'The Flaming Frontier' at the Liberty Theatre, Saturday morning, at 10 o'clock."

To the first 100 boys and girls were given bows and arrows. These were made of light wood with rubber tips on the arrows so that the children would not hurt themselves. They are inexpensive—a firm in Parsons, Kan., makes them. On the bow is copy about the picture.

More than 600 children turned out and a sham battle was staged with them in front of the theatre, the bows and arrows being used as weapons. An old stage coach was used as a street ballyhoo with some high school students dressed in Indian costumes riding on top.



A novel lobby stunt which proved its value as exploitation for "The Strong Man" (First National) was the idea shown above and used by Manager F. J. Miller at the Modjeska Theatre in August. "Laugh your buttons off—we'll sew 'em on again" was the basis of a display that captured the interest of the public and sold the picture as a laugh success

Dance Contest Ties-up With "Syncopating Sue"

Manager Harry Van Demark tied the McMillian Dancing Academy of Houston to a dance contest on "Syncopating Sue" when that film showed at the Queen Theatre, Houston, Tex.

Prizes were awarded for the best Syncopating Dancers and those resembling Corinne Griffith as "Syncopating Sue."

Gob Scales Ladder to Bark News of "Black Pirate" Showing

ONE of the most novel stunts ever attempted in Macon, Ga., was enacted when "The Black Pirate" showed at the Rialto Theatre, Macon, Ga.

A large cut-out of a sailing vessel was suspended from the third floor of the Dempsey Hotel and a strong rope ladder was suspended from the window sill.

A sailor, dressed in his regular uniform, climbed up the ladder at infrequent intervals and shouted through a megaphone information about "The Black Pirate," and also threw down heralds.

The stunt was quite novel and caused the people to do a lot of talking about the picture. The total cost of the stunt was about $5.00.

The lobby display consisted of a cutout from the 24-sheet placed on a black velvet background and was spotted with an amber light. Two window displays were secured tieing up with the picture, 1000 heralds were distributed in the down-town section.

One of the leading merchants of Lincoln, Neb., profited by the window display shown above, featuring a "treasure of gifts" in conjunction with the presentation of "The Black Pirate" at the Lincoln Theatre. The display was one of several tie-ups arranged for the United Artists' picture by Manager Charles F. Shire

Racquets and Bats Supply "Campus Flirt" Display

Manager Charles S. Morrison of the Imperial Theatre in Jacksonville selected tennis racquets and baseball bats as the main features of an atmospheric frontal display for his showing of "The Campus Flirt." The addition of a tennis net, draped over the marquee, and college pennants completed a setting which proved a selling attraction for the show.

Jeff Lazarus in New Publix Post

Jeff Lazarus, who has handled the publicity for the Metropolitan Theatre, Boston, since that theatre opened, has gone to the West Coast where he will handle publicity for the four Paramount theatres in San Francisco. He is succeeded at the Metropolitan by Vernon Gray.

Studio Briefs

Eddie Cline has been signed to direct "Let It Rain," Douglas MacLean's next comedy for Paramount.

Fox Films announces that the screen version of "Cradle Snatchers" will be made in Hollywood, instead of in the East, as originally planned. Howard Hawks will direct the production.

Director Jack Nelson has this week completed shooting on the fourth Chadwick First Division Picture of the current season, "Sunshine of Paradise Alley," Josephine Quirk's adaptation of the play of the same title by Denman Thompson.

George Fawcett will play the role of Mr. Simpkins in the new Marion Davies production, "Tillie the Toiler," which Hobart Henley now is directing for Metro-Goldwyn-Mayer. Arthur Hoyt also has been added to the cast.

Montague Love has been engaged by Cecil B. De Mille for the cast of "The King of Kings." He will play the role of the Centurion, the commander of the Roman soldiers at the Crucifixion.

Edward Sutherland started yesterday the filming of Frederic Arnold Kummer's Liberty magazine serial, "Love's Greatest Mistake," with Josephine Dunn, James Hall, Evelyn Brent, William Powell, Iris Gray and Frank Morgan in the principal roles.

Leah Baird, for many years a star of the screen, has turned scenario-writer. She has created a new photodrama, which has been filmed by Columbia Pictures Corporation. It bears the name of "Stolen Pleasures."

Camera work began on another feature this week, when J. G. Bachmann started "Exclusive Rights," based on Jerome Wilson's story, "Invisible Government." A large cast, comprising eight featured players, has been signed for this Preferred Picture.

Charles K. French, veteran stage and screen actor, has been added to the cast of "The Taxi Dancer," in which Harry Millarde is directing Joan Crawford and Owen Moore at the Metro-Goldwyn-Mayer studios.

Mary Alden will play "Ma Potter" opposite W. C. Fields in his newest Paramount starring picture, "The Potters," it was announced yesterday by Associate Producer William Le Baron, in charge at the Long Island studio.

Gloria Garden is beginning work on J. G. Bachmann's newest production, "Exclusive Rights," based on Jerome Wilson's sensational story, "Invisible Government."

Iris Stuart has been chosen by B. P. Schulberg, Paramount West Coast executive, to play one of the most prominent feminine roles in "Casey at the Bat," the baseball comedy in which Wallace Beery will be featured as the immortal Casey.

Joe Schleiff, a recent arrival in Hollywood from New York, has rejoined J. G. Bachmann's studio force as production manager of Preferred Pictures.

From the west coast studios of Warner Bros. comes the announcement of the signing of Robert Hopkins to a long-term contract as title writer. At present, he is devoting much of his time to the titling of "The Third Degree," with Dolores Costello in the starring role, and the Syd Chaplin road show attraction, "The Missing Link," both just completed.

George Hill will direct the Metro-Goldwyn-Mayer production of the successful novel by Kathleen Norris, "The Callahans and the Murphys" in which an elaborate cast will be directed by George Hill, director of "Tell It to the Marines." No scenario writer has been selected as yet for the story.

The title role in "The Cross Eyed Captain," the tentative title of Malcolm St. Clair's next Paramount production, will be portrayed by Harry T. Morey. Other featured players will be Ricardo Cortez and Arlette Marchal. Pierre Collings and Kenneth Raisbeck adapted the story. Production started November 20 at the company's Astoria studio.

Harry Meyers has joined the cast of "No Control," the Frank Condon story which McGrew Willis adapted from the story by Frank Condon. Zelda Sears is preparing the scenario for this Metropolitan feature. Scott Sydney will direct it with Harrison Ford and Phyllis Haver in leading roles.

George Seigmann, now playing Barabbas in De Mille's "The King of Kings," will be seen in an important role in "White Gold," Jetta Goudal's next starring picture which will be directed by William K. Howard. The exteriors of the story, which deals with the sheep country, will be shot in a remote Arizona stock-camp.

Zack Williams, huge Negro comedian, has been signed by First National for comedy bits in "Easy Pickings," the crook-mystery story starring Anna Q. Nilsson. Frank Griffin has just started production and the direction is in the hands of George Archainbaud.

Richard Dix's newest Paramount picture, "Paradise for Two," was started this week at the Long Island studio under Gregory La Cava's direction. Betty Bronson portrays the leading role and others in the cast include Andre Beranger, Edmund Breese and Peggy Shaw. David Todd is again assisting Director La Cava. Ed Cronjager is first cameraman.

Marie Prevost starts work next week on her new production, "Getting Gertie's Garter." In this vehicle she will be directed by E. Mason Hopper, under whose guidance she worked in "Up in Mabel's Room" and "Almost a Lady." McGrew Willis adapted the story from the Avery Hopwood stage success. Charles Ray is the male lead. He is now finishing in "Nobody's Widow," starring Leatrice Joy.

Earle Kenton, director of fast-moving comedy drama, has affixed his name to a Famous Players-Lasky contract and has been tentatively assigned to direct a Raymond Griffith film. Kenton directed the Bebe Daniels' starring vehicle, "The Palm Beach Girl."

E. Lloyd Sheldon, chief editor at the Paramount studio on the West Coast, this week signed a new long-term contract with Famous Players-Lasky. He joined the Paramount staff about five years ago in a similar capacity at the Long Island studio.

Ivan Lebedeff, a Russian actor, who was last year placed under contract by David Wark Griffith, was recently signed by Gloria Swanson to play the heavy role in "Sunya," which she is making for United Artists release at the Cosmopolitan studio in New York.

Joseph Farnham, title writer, is busily engaged these days at the Metro-Goldwyn-Mayer studio. He is titling "The Red Mill," "The Understanding Heart" and "The Day of Souls" all at the same time. He has just finished titling "Tell It to the Marines."

Norman Trevor left this week for the West Coast, where he will play a featured part in "Children of Divorce," the Paramount production. He is one of the principals in Luther Reed's Paramount production, "New York."

Warner P. Richmond has been added to the cast of Metro-Goldwyn-Mayer's "Slide, Kelly, Slide," a romance of baseball from the inside, in which appear, among others, Karl Dane, Eileen Sedgwick, Tenen Holtz, and professionals, including Bob and "Irish" Meusel, Tony Lazzeri and Mike Donlin, a former member of the New York Giants.

Dorothy Appleby, a stage player who made her first screen appearance in Paramount's "New York," has been assigned to the cast of "Paradise for Two," Richard Dix's newest Paramount picture. In this picture she will render an exhibition of the Black Bottom, the new dance.

Ben Reynolds has been assigned the task of photographing "Slide, Kelly, Slide," the new Metro-Goldwyn-Mayer production with William Haines and Sally O'Neil.

Among the various aces who are participating in the filming of Paramount's "Wings" are Baron Carl von Hartman, German ace, who arrived at San Antonio this week; Ted Parsons, an American flyer who won his title of "French ace" with the French air service; William Wellman, director of the production, who served with the Lafayette Squadron; Dick Arlen, young leading man, who served with the Canadian Royal Flying Corps; Frank Tommick, who flew with the Germans during the war; Dick Grace, who saw service with the Naval Air Service.

Photography on "The Magic Garden" is nearing completion. This F.B.O. production has strikingly impressive Venetian interior and exterior sets that were designed by Carroll Clark, art director at the F.B.O. studio. Margaret Morris and Raymond Keane have the leads.

Short-Subjects and Serials

Pathe Offers Xmas Special

Schedule for December 12 Includes Roach, Sennett Comedies and Serial

AMONG the Pathe releases for the week of December twelfth is an Hal Roach comedy which its producers consider appropriate for Christmas showing. It is a Charley Chase starring comedy titled "There Ain't No Santa Claus"; other attractions for the week include a Mack Sennett comedy, the fourth chapter of the Pathe serial "The House Without a Key," Pathe Review No. 50, "Top Notchers," one of Grantland Rice's Sportlights; Topics of the Day" No. 50, "Bars and Stripes," one of the Aesop's Fables and issues 102 and 103 of Pathe News.

The cast for the Christmas picture includes Eugenia Gilbert, Noah Young, Mickey Bennett and Kay Deslys. James Parrott directed under the supervision of F. Richard Jones. The Sennett comedy is one of the "Jimmy Smith" series titled "Smith's Picnic," the cast for which is made up of Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson. Alf Goulding directed.

"Suspicion" is the title of the fourth chapter of "The House Without a Key," in which Allene Ray and Walter Miller are co-featured. Frank Leon Smith fashioned the scenario from Earl Derr Biggers' Saturday Evening Post story, and Spencer Bennett directed. In this chapter the hero is torn between love and duty because he believes the girl he loves is a murderess.

"Bars and Stripes" is the current release of the Aesop's Film Fables Series; Pathe Review No. 50 offers: "Fresh From the Deep," a graphic fish story from New Bedford, Mass.; "Down on the Farm," the Filipino idea of harvesting; "The Flower of the Ancients," another of the Workshop of Nature Series produced by Arthur C. Pillsbury. The time-lapse camera condensing the growth-life of the flowers so that they become visible; "Nefta the Beautiful," an interlude in the journeys of Count Byron Khun de Prorok bound outward over the Sahara Desert.

"Top Notchers," a Grantland Rice Sportlight, reviews in this number the headliners in various branches of sport: Babe Ruth, "Red" Grange, Tommy Hitchcock, Jr., Gene Tunney, Suzanne Lenglen, Bobby Jones—all in action. Topics of the Day, No. 50, offers the latest wit and humor gathered from the press of the world; and Pathe News, issues Nos. 102 and 103, offer topical happenings of world events.

Sign Priscilla Dean for New Hal Roach Pathe Comedy

Hal Roach, comedy producer for Pathe, has signed Priscilla Dean for a second short feature comedy which will be started within the week. Fred Guiol is preparing for the production and is also assisting in the editing of the first which was completed last week and which created so favorable an impression with producer and star that it led to the signing of Miss Dean for another picture. Tentative selections for the cast are being made now.

Estelle Bradley is Leading Lady in Hamilton Comedy

Estelle Bradley, who has been appearing recently in Educational-Mermaid Comedies, has again been cast as Lloyd Hamilton's leading lady in a comedy which Norman Taurog is directing at the Educational studio.

Six Stern Comedies This Month

Two of "Newlyweds" Series, One "Excuse Maker" and "Buster Brown" Included

UNIVERSAL will distribute six Stern Bros. comedy productions during the month of December. These include five of the various comic series now being produced by the Sterns and a Buster Brown Stern Bros. two-reeler titled "Buster's Prize Winner," which the releasing company will send out as a Universal Junior Jewel.

The five releases include two "Newlyweds and Their Baby" comedies, a comedy of "The Excuse Maker" series, a two-reeler of the "What Happened to Jane" series, and the latest "Let George Do It" comedy.

The "Newlyweds" comedies are "Snookum's Outing," which was released December first and "Snookum's Merry Christmas," a December 22 release. Sunny McKeen plays Snookums and Ethlyn Claire plays Mrs. Newlywed. Jed Dooley is Newlywed himself in the first named and Sid Saylor plays the part in the Christmas release. Charles King also appears in the Christmas comedy. Gus Meins directed both pictures.

"A Second-hand Excuse," one of the "Excuse Maker" series, is the December eighth release. Edna Marian is the heroine and Leon Holmes and Frank Earl are in the cast. Francis Corby directed. On December 15, "Jane's Predicament," the latest "What Happened to Jane" number, starring Wanda Wiley will be released. Earl McCarthy has the principal supporting role. Sam Neufield directed.

The late release of the year is "And George Did," a "Let George Do It" comedy staring Sid Saylor, and adapted from the George McManus cartoon strip. Dorothy Gulliver is the feminine lead in this "George" picture. Others in the cast are Colin Chase and Madalynne Field. Scott Pembroke directed it.

Monty Banks Plans "Horse Shoes" as Pathe Feature

Monty Banks, whose first picture for Pathe, "Atta Boy," was released in October, is starting the second of his featured Pathe comedies which will probably be titled "Horse Shoes."

Wallace Lupino Given First Featured Role

"Sweet Baby," a one-reel Educational comedy of the Cameo brand, which will be released on December 5, is the first featured role for Wallace Lupino, brother of Lupino Lane.

Humorous incidents in "Snookum's Tooth," one of the "Newlyweds and Their Baby" comedies released by Universal

Formulating Plans for "Laugh Month"

National Committee at Work on Material for Newspapers, Press Sheets and Accessories; Many Exhibitors to Participate

GAINING impetus daily through the concerted efforts of members of the National Laugh Month Committee, plans for National Laugh Month—January—are rushing toward early completion. Everything possible needed by the exhibitor to exploit his short subjects in particular and Laugh Month in general, is being made available with the greatest possible despatch. The Committee gives its assurance that the exhibitor planning to make extra profits through Laugh Month this season will have the material with which to do it in his hands in ample time.

Increase Over Last Year

Early indications point to the conviction that this season hundreds more theatre men will participate and profit in the Laugh Month celebration than took advantage of the idea last season. Several big circuits already in communication with Laugh Month headquarters, 469 Fifth Avenue, New York, frankly state that they did not get behind Laugh Month last season because they wanted to see how it would "take" before they pushed it with the machinery of their vast organizations. Evidently they have been convinced, for this season they voice their approval of the idea and their intention of putting their shoulder to the wheel 100% and realizing fully on the actual dollars and cents value of the idea.

This season's Laugh Month will be bigger and better by far than last season's. Newspapers throughout the country gobbled up the idea last season and devoted column after column of space to Laugh Month. This year the newspapers are hotter than ever on Laugh Month, and the Laugh Month Committee is preparing a press sheet especially for the use of newspapers. These clip sheets will be sent to every newspaper in the country, and it is expected that the volume of daily newspaper space devoted to Laugh Month will exceed even the fondest expectations.

Arrangements are being made with virtually every big newspaper syndicate to send out special Laugh Month material for use by their clients. This material includes cartoons, comic strips, humorous columns and editorials. This together with the material issued by the Laugh Month Committee itself, is virtual assurance of the 100% coverage of the press of the country on Laugh Month.

Fan Campaign

Fan publications are also aligned solidly behind Laugh Month. Special stories, special features, and special art layouts will be carried in the magazines reaching the fans during January. Added to the list of fan publications and the humorous publications, these, too, will carry special Laugh Month features.

A "Meaty" Press Book

What members of the Committee—all experienced showmen—believe to be one of the "meatiest press books ever issued" is being prepared for the use of exhibitors. Through its contents theatre men will be shown not only how they can make money by participating in Laugh Month, but also how they can profitably carry out many of the same ideas to their greater profit throughout the year. For instance, if an exhibitor so desired, he could divide his Laugh Month into four weeks—Comedy Week, Happiness Week, Sunshine Week, and Fun Week. Any or all of these weeks are sound, seat selling ideas for January or any other month. Other catch labels he could put on his campaign to attract the public could be such descriptions as, Great Laugh Carnival, Monster Joy Jubilee, Big Fun Frolic, Laugh and Grow Fit celebration. Any showman can readily grasp the real ticket selling value of suggestions such as these.

The press book will be cram jam full of real practical showmanship ideas that can be put over at small expense and with

(*Continued on page* 2254)

SENSATION OF THE HOUR.
"LET'S DO BLACK BOTTOM"
It's a One Reel "CASTLE NOVELTY"
The U.S.A. is going BLACK BOTTOM CRAZY
BOOK THIS TIMELY CASTLE NOVELTY NOW.!
~It Means Money to YOU~
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Resume of Current News Weeklies

KINOGRAMS No. 5243: Norfolk, Va.—Two navy planes start on non-stop flight to Panama; Washington—Fall and Doheny go on trial to face charges of oil conspiracy against the government; New York—Queen Marie sails for home with Princess Ileana and Prince Nikolas; New York—Sir Alana Cobham, famous British flyer, arrives, but fails to fly from ship to shore; San Diego, Cal.—Pacific fleet boxers battle for titles on board battleship Maryland; Aldershot, Eng.—New war tanks are shown for first time in big artillery exhibition; Chicago—Army and Navy tie in greatest football game of the year before 130,000.

KINOGRAMS No. 5244: London—Prince of Wales presents new colors to famous Hertfordshire and Bedford regiments; New York—City's amazing growth is shown as Broadway celebrates 300th birthday; Philadelphia—Persian aristocrats reign as annual cat show opens; Seattle—Walter Hagen tries to teach golf to Babe Ruth but it not entirely successful; Manchester, N. H.—Thousands of Christmas trees fall under axe as Yuletide draws nigh; Philadelphia—Nellie Ross, first woman governor, attends Sesquicentennial on Wyoming day; San Francisco—Great seas split wrecked steamship Lillian Stuart asunder on Golden Gate rocks; Tia Juana, Mexico—Great crowds from over American border see famous track open in blaze of racing glory.

PATHE NEWS NO. 97: Norfolk, Va.—Navy fliers forced down after covering more than half of 2,200-mile non-stop flight; Dresden, Germany—Hindenburg views Germany's finest trained infantrymen; Washington, D.C.—Crisis revealed in Mexican relations; Paris, France—French Ambassador to U.S. resigns; Portland, Ore.—Trudie Ederle brings cheer to hospital children; Bari, Italy—Tidal wave works great havoc in Italian seaport; New York City—Queen Marie sails for home; Shanghai, China—Pay great tribute to the memory of first Chinese President; Los Angeles, Cal.—Dons diving suit to take first motion pictures actually made under water.

PATHE NEWS NO. 98: London, England—Inaugurate new Lord Mayor; Washington, D.C.—Postmaster General New appeals to everybody to send Christmas mail early; Tijuana, Mexico—Cherry Tree captures feature handicap at Tijuana opening; Manzell, Germany—Gigantic German flying boat takes 60 persons aloft; Shanghai, China—Star Chinese athletes put on whirlwind show; Heber Springs, Ark.—Tornado cuts trail of havoc through central Arkansas; Chicago, Ill.—Army and Navy tie 21 to 21 in desperate grid battle. Atlanta, Ga.—Byrd polar plane visits Atlanta; Coral Gables, Fla.—Florida holds "Progress Week" celebration; Butte, Mont.—Chicago, Milwaukee and St. Paul Railway sold at auction; Morgantown, W. Va.—Washington and Jefferson conquers West Virginia in thrilling gridiron battle; Detroit, Mich.—Masons dedicate new home; Philadelphia, Pa.—Wyoming Governor is honored at Exposition; Hampton Roads, Va.—Battleship *Texas*, transformed, departs to join scouting fleet; St. Paul, Minn.—Minneapolis runners capture 11-mile Y.M.C.A. relay race; Elizabeth, N.J.—Open new four-track railway bridge.

FOX NEWS, VOL. 8, NO. 16: Rome—Veterans of Italian army gather at marble Victor Emmanuel monument to mark eighth year of peace; New York City—Scotto, chef of the Hotel Ambassador, shows his method of preparing Thanksgiving turkey. Lexington, Ky.—Turfmen from all parts of world attend sale of thoroughbreds and pay $245,000 for 68 horses; New York City—Sir John Lavery, one of Great Britain's foremost painters, visits America; Blasien, Germany—A camera interview with Admiral von Tirpitz, author of U-boat warfare and Kaiser's naval chief; Hillsboro, Ill.—The newest champion in Middle West is Earl Niehause, winner of corn husking tournament; San Antonio, Tex.—Ancient Spanish prison is converted into bathing-pool and Lone Star lassies take first plunge; San Antonio, Tex.—F. Trubee Davison, Assistant Secretary of War, reviews all units of famous Second Division; Belgium—Swedish warship takes Princess Astrid to land she will some day rule.

FOX NEWS, VOL. 8, NO. 17: On the Seas—U. S. Coast Guard starts aerial warfare against Rum Row; Brussels—Princess Astrid at last is wed to Prince Leopold in colorful religious rite at St. Gudule Cathedral; Columbus, Ga.—Here's a couple, married for 75 years, celebrating diamond anniversary; Washington, D.C.—Ex-Secretary Albert B. Fall and Edward Doheny go on trial for conspiracy in famous oil lease scandal; Columbia, Mo.—$500,000 war memorial dedicated by Governor Baker on occasion of Missouri-Kansas game; Southampton—Giant ocean greyhounds are sent to drydock for their winter overhauling; New Haven—82,000 football fans see Bulldog triumph in 55th contest with Crimson; Corvallis, Ore.—This pair of 5-months-old twins have 36 mothers—a class of girls studying care of babies at college; Los Angeles, Calif.—Schoolboy of 16, Donald Cummings, wins world's championship as a roper; Buenos Aires—Argentine National Derby, the turf classic of South America, attracts 145,000 to Jockey Club.

INTERNATIONAL NEWS NO. 96: New York City—Queen Marie of Roumania bids farewell to America; Portland, Ore.—Gertrude Ederle takes up hockey on visit to West; New York City—Feline monarchs of 1926 picked at prize cat show; Sunnyside, Wash.—Thousands of sheep get their yearly bath; New York City—Famous "flying mare" hold illustrated by Wladek Zbysko for movie fans; Hampton Roads, Va.—Naval airmen attempt non-stop flight to canal; Shanghai, China—$100,000 turf thriller opens China's racing season; New York City—Alan Cobham, noted flyer, here to boost aviation; Chicago, Ill.—Army versus Navy in season's greatest football battle.

INTERNATIONAL NEWS NO. 97: Cornwallis, Ore.—Horse push ball new sport for college boys; New York City—Storybook folks announce Christmas is coming; Baltimore, Md.—Johns Hopkins game thrills big crowd; Birmingham, Ala.—Alabama sweeps Georgia in football thriller; Boston, Mass.—Magnificent new home dedicated by Elks; Heber Springs, Ark.—Disastrous tornado sweeps through Mid-West States; Rome, Italy—Assassination plots crushed and for first time in months Italy's Strong Man relaxes; Cwm, Ebby Vale, Wales—Town flooded as moving hill smashes river embankments; Boston, Mass.—Boston's Chief Executive marries twin sister of his late wife; Boston, Mass.—Eleonora Sears sets a new walking record; Paris, France—Parisian porters prove they're not always slow; Rome, Italy—World's greatest monument finished after 48 years; Winston-Salem, N.C.—Champion English bull has a litter of nineteen pups; Tia Juana, Mex.—Thousands at Tia Juana as racing begins again; Aldershot, England—New British war tanks in spectacular "battle."

"Sure Fire!" Title of New Bobby Vernon Comedy

"Sure Fire!" is the title of a new Bobby Vernon Comedy which was completed a short time ago at the Educational studio. In support of the comedian are Frances Lee, Bill Irving and others.

Formulating Plans for "Laugh Month"

(*Continued from page 2253*)

comparatively little effort. It will contain stunts practicable for the smallest house on the farthest side street as well as campaigns for the most magnificent cinema palaces on the grandest boulevard anywhere.

A full line of accessories is already in work and they will be made available to exhibitor at cost, below cost, and possibly in the cast of special mats and cuts, without cost. Accessories will include cloth banners, pennants, three sheets, one sheets, window cards, trailers, slides, novelties, cuts, mats, etc., etc.

Members of the committee are now working on plans for a big exploitation contest for exhibitors. Really worth while prizes and plenty of them, will be offered for the best exploitation campaign during Laugh Month. Full details of this contest, together with the list of prizes and conditions, will be announced shortly.

Sales managers of the various member companies have been appointed chairmen of regional Laugh Month Committees. There will be a local Laugh Month headquarters in every exchange center. Here the Regional Chairman will work together with the sales staffs of the various companies and editors of regional trade papers in aiding local exhibitors to put over Laugh Month with a "BANG!"

"Let's Do Black Bottom," Timely Castle Novelty

Co-incident with the new Black Bottom dance, which is gaining favor throughout the United States and Europe, a Castle Films novelty, "Let's Do Black Bottom," is scheduled for immediate release. This one-reel release pictures the origin of the new dance and in four subtitles and scenes shows the audience how to execute the Black Bottom steps.

Because of the immediate release of the new number the Castle Films schedule has been changed a bit. "Rainbow," originally set for December 3rd, will be issued on December 10th and "We Must Be Thrilled," another Castle novelty, on December 31st. "My Word London" is to be released on January 17th instead of the latter part of December. The original "short shots" releasing schedule will be maintained.

Anita Garvin Supports in Johnny Arthur Comedy

Anita Garvin, who was seen as a city vamp in the Educational comedy, "The Humdinger," starring Johnny Arthur, appears in a similar role in "Close Shaves," the comedian's latest Tuxedo offering, which comes to exhibitors on December 5.

Hamilton-Taurog Combination Again Functioning

Norman Taurog is again directing Lloyd Hamilton, Educational-Hamilton comedy star. Taurog finished his third picture with Lupino Lane while Hamilton was taking a vacation, but with the completion of the Lane comedy they are together again.

Opinions on Current Productions

"A Briny Boob"
(Educational-Billy Dooley Comedies—Two Reels)

(Reviewed by Paul Thompson)

IT is not a question of "pitying the poor sailor on the deep on a night like this," for all of Billy Dooley's troubles and adventures are on land. He is commissioned by his superior officer to invest ten dollars in flowers for a fair lady. Susceptible, as most sailors are, he presents the flowers to the first attractive nurse-maid whom he encounters. Getting mixed up in a group of classical dancers on the lawn of a public park, he replaces the bouquet by taking the flowers which they are using in the dance. Wrongly credited with rescuing a pet dog he is invited by the owner of the canine to her house to receive a reward. Arrived there he is utilized as the lover for rehearsals of an amateur version of the hectic Elinor Glyn's "Three Weeks," tiger rug and all. The usual suspicious husband being tipped off by the house-maid arrives to annihilate his supposed rival, the poor boob sailor. But before he can carry out his dire plans two traffic policemen seeking him for violating the speed laws invade the house. Then naturally a free-for-all fight and marathon race in which everybody takes part.

A large number of amusing situations have been devised. Full advantage of them is taken by Director William Watson and the players. The result is a vast number of laughs. Booking this will be no mistake on the part of exhibitors.

The cast: Billy Dooley (star), Fred Peters, Natalie Joyce, Amber Norman and Bill Irving. Director, William Watson.

"Felix in Land o' Fancy"
(Educational-Cartoon—One Reel)

IT is a bit invidious or hyperbolic to pick out this particular Pat Sullivan animated cartoon and describe it as in a "land of fancy." All cartoons are in that strange country which rivals Alice's Wonderland. Many more seriously minded pictures where the intent of scenarist and director is anything but in that direction belong there too. Felix's journey is the result of his pondering where the smoke from his master's pipe goes. Clinging to one of the smoke rings Felix lands in the clouds. There he incenses an ogre who attempts his annihilation. The cat with his usual shrewdness escapes to land once more on terra firma. His descent is by way of a spiral of smoke from the same pipe which made his ascent possible. His ultimate (in this picture) destination is the ash can. From this Pat Sullivan will rescue him in time for further adventures.

It is an unusually good contribution to the series and should score everywhere.—PAUL THOMPSON.

"The Last Lap"
(Universal-"Collegians" No. 4—Two Reels)

(Reviewed by Paul Thompson)

THIS, the fourth of the series of Carl Laemmle Jr.'s studies or stories of college life, is as entertaining and as good amusement as its predecessors. As I have said before, that means all the joy of living characteristic of that age and setting. Of course it is inevitable that the star, George Lewis, should be a second Frank Merriwell at Yale in the catholicity of his excellencies. There is nothing he cannot do and do more than passing well in any field of athletic endeavor. In this particular episode it is as a cross-country runner that he shines. Personally I should think his protagonist, the villain, would get discouraged when all his plots go wrong and he is constantly bested in any athletic competition by the star. He doesn't however, or if he does the playwright prods him to additional devilment and another defeat all down the line.

This particular chapter or episode deals with a cross-country race between the Sophomores and Freshmen. Lewis is apparently out of it because he is caught supposedly studying examination papers in the professor's room, lured there by a forged note. He gets out of the scrape in time to get into the race. Here the villain does everything underhanded to stave off defeat but Lewis comes through to the joy of Dorothy Gulliver, his classmates and the movie fans.

It is really all very good fun well acted by Lewis, Dorothy Gulliver, Hadyn Stevenson, the coach with a grouch, and the others. Wesley Ruggles is doing good work directing the series. This one is released December 20, 1926.

"Short Shots Number 5"
(Castle Films—One Reel)

ANOTHER interesting reel of "Short Shots" which gets under way with Mr. and Mrs. Charles Gay's lion farm. Here we have Mr. Gay demonstrating how familiar one can get with the King of Beasts. Charles can have his lion!

Next there's several feet of film devoted to a subject which will interest the ladies. Hats! New ones are born every second and this time the designers have tried to keep up with the public's trend toward athletics. Tennis racquets, balls, golf sticks, aviation insignia, contribute to ornaments and style for milady's headgear.

One of the most amazing features of the reel is Charles Smith. Charlie is a real tough guy, surenough! So tough that seven-passenger sedans can roll over him without injury—and a sledge hammer breaking stone on his chest is a mere diversion. Traffic experts in the big cities hope to solve their problems by modeling the future race after Charlie.

The reel ends with some excellent shots of a dare-devil who has a particularly strong grip—on an aerial swing. The reel is O. K.—EDW. G. JOHNSTON.

"Blue Black"
(Bray-Fistic-Culture Comedy—Two Reels)

(Reviewed by Paul Thompson)

MEMORIES of "In Old Kentucky," "Checkers" and innumerable other plays, with a horse race featured as the climax of the action and the plot! This Bray offering has that for its stirring finale, but many things precede the dénouement. First there is the father of the heroine, who hopes to recoup his fortunes with "Blue Black," his prized racing horse, in the forthcoming county fair. Then there are the heroine and the jockey who loves her and is loved by her. Add the villain who tries to fix the race and is beaten at every turn. His kidnapping the heroine on the eve of the race with the hero naturally going to her rescue nearly accomplishes this result. But hero and horse get back in time, as does the heroine, to cheer on the horse and his rider, on whom the family fortune depends.

For a two-reeler this is good drama and while wildly improbable, is well acted by Lewis Sargent as the jockey, Wanda Wiley as the heroine and Henry Roquemere as the villain. Albert Herman directed the story, which was spun by William Henry Cook. Suspense and action in abundance with a smashing race finale are the things which should make the comedy register.

"Let's Do Black Bottom!"
(Castle Films—One Reel)

GET this one before your nearby competitor books ahead of you and shows all the folks in the neighborhood the right way to do "Black Bottom," the new dance craze which has gained popularity by leaps and bounds ever since George White's Scandals hit New York town.

You well know the vogue the "Charleston" enjoyed—well, that one's on the wane—and the answer for something different is "Black Bottom." As far as the origin of the dance is concerned, some say the Great White Way put it on the map; others claim the colored kids got the idea from watching a cow stuck in the mud. Anyway, it's the newest wriggle-inspiring collection of steps on the market and your audience is waiting to see the way it's done.

A cow, colored kids, a skilled Broadway dancer, steel workers atop a skyscraper (Ray Foster, Castle camera man, secured some excellent shots of the latter) and even a traffic cop and street cleaner contribute their bit for your instruction. So, aside from providing the appropriate music, all you have to do to get this over is to show it.—EDW. G. JOHNSTON.

"The Trail of Trickery"
(Universal-Mustang—Two Reels)

(Reviewed by Paul Thompson)

FALLING in love is complicated enough, those in authority tell us, but much more complicated is placing your affections in the hands of a girl whose father is one of the villains. And villains whose apprehension it is your duty, as a mounted policeman of the Northwest, to effect. That is what Edmund Cobb is up against because Lillian Ward, the daughter of one of the smugglers, has captured his eye and his heart. This Universal-Mustang, then, is a tale of how the hero overcomes this handicap and gets the smugglers and the girl. To do this he has to rescue her from one runaway and one kidnapping by the villain. The cause of the girl's horse running away in the first place is the flashes from the smugglers' heliograph signalling from the hills to each other. It also gives Cobb a clue he is looking for.

Director Ray Taylor has seen to it that the hero-star Cobb gets a full allotment of hard riding and fist fights to entitle him to the hand of the heroine. It is a worthy inclusion in the Mustang series and should entertain those addicted to "Westerns."

"Hittin' the Rails"
(Pathe-Fables—One Reel)

INSTEAD of stealing a ride by hitching onto a wagon or automobile three of the cartoonist's characters use a typical animated cartoon train for that purpose. Their ordeal may be imagined. When the train stops because of something wrong with the engine they are joined by an army of hobo riders who have taken possession of an empty box-car. That is the start of this epic of the rails which should bring reminiscent smiles and tears to railroad men and actors who in the old days—no longer possible in these days of Equity—hit the rails after the show had flopped. It is characterized by the same inventiveness and whimsical imagination that are true of all the Fables, Pathe version. That is all the endorsement needed as by now the fame of these offerings is too well established to be a subject for discussion.—PAUL THOMPSON.

"There Ain't No Santa Claus"

(Pathe-Hal Roach—Two Reels)

(Reviewed by Paul Thompson)

APPROPRIATE because released the week of December 12th is this Charley Chase comedy. It is a Yuletide story and amusing, filled with entertaining situations. Charley is, like most of us, filled with the Christmas spirit and desirous of celebrating properly by presenting wife and child with gifts. But he is somewhat handicapped, as many of us are, being a month's rent in debt to his hard-boiled landlord. The amount of the rent equals the price of a wrist-watch he has his eye on for his wife. Finally dodging the landlord he gets the watch. But his troubles are anything but over. The watch hidden by Charley is discovered by the neighbor-landlord's son and the same is presented to the latter's mother. Then, too, following a mix-up over their respective Santa Claus costumes, whiskers, bags of gifts, etc., the landlord gets the things that belong to Chase and vice versa. Naturally, each child, being at entirely different ages, is unhappy, as is Charley's wife, over the non-delivery of the expected wrist-watch. But there is a God at Christmas time. The jeweler, being suspicious of Charley's actions, has given him a one dollar watch and arrives with the real one. To add to the landlord's dismay he has signed a receipt for the month's rent in return for "one watch received." The only flaw is that the children's presents are not exchanged so that the Chase (screen) daughter will get the things intended for her and the next door boy his bat, ball and catcher's glove intended for them by their respective fathers. Possibly they do off stage.

It is really quite an amusing, entertaining two-reeler. Chase is always amusing and no less so than usual in this piece.

The cast: Charles Chase, Eugenia Gilbert, Noah Young, Mickey Bennet and Kay Deslys. Director, James Parrott. Supervisor, F. Richard Jones.

"Monkey Hula"

(Bray-Sunkist—Two Reels)

(Reviewed by Paul Thompson)

RECOURSE is had to a dream for material for most of this Sunkist comedy of the Bray Studios. And yet sufficiently startling things happen in reel if not real life to make such a subterfuge unnecessary. Ruddy Messenger and the trained ape "Mr. X" prepare breakfast. Buddy drops off to sleep after blocking the monkey's quest for jam. In revenge the monkey places a hammer in the hand of the sleeping youth so that when the latter unconsciously swats a fly he uses the hammer instead of the palm of his hand. Hence the unconsciousness which brings the dream.

The dream is of landing from a plane on a cannibal island. Instead of being prepared for the chief's dinner, Buddy wins through craps the crown and all that goes with it including some Hula Hula maids. Then the cruel awakening. In the meantime, with almost human unintelligence, the monkey has discovered a wine cellar and sampled the contents of many not so mysterious bottles. Justly it might be said of Bobby and the supporting company "a good time was had by all."

Al Nathan directed.

"Monkey Hula" is conventional slap-stick, rough-house comedy and broad enough to make a rather general appeal. "Mr. X" continues to be positively uncanny in the things that he does. Often you forget that he is being directed and think he is acting on his own volition. It would never do to show this picture at Dayton, Tenn.

"Top Notchers"

(Pathe-Sportlight—One Reel)

GRANTLAND RICE points out why certain players in different fields of sport are headliners and remain always—or for a long time—in the spotlight. Naturally he offers an all-star cast with names such as Gene Tuney, Bobby Jones, "Babe" Ruth, Tommy Hitchcock, Suzanne Lenglen, "Red" Grange, etc. Each star is shown in his specialty with appropriate captions or subtitles calling attention to his swing, action on the field and the qualities that make him the outstanding sport figure that he or she is. Pictures specially taken to emphasize and drive home the writer's point are used, often with slow motion, that the spectator or student can study and analyze and discover wherein the star excels over medocrity. An excellent one of the Sportlight series.—PAUL THOMPSON.

"Cool Off"

(Educational-Christie—Two Reels)

(Reviewed by Paul Thompson)

IT all happened because Anne Cornwall (in the picture) needed one thousand dollars for her trousseau for her wedding to Jimmie Harrison. Her hard-hearted father, acrobatic Jack Duffy, sailing for Europe, refuses to give her that amount but tells her that if she earns the thousand while he is abroad he will give her five times that amount. The moment his back is turned Anne inserts an advertisement for boarders. The response is immediate and overwhelming—it would be in a movie ad. She gets her thousand alright, but has to turn over the family mansion to the boarders. Unfortunately Father misses the boat and returns to discover he has no home. Then the necessity arises of getting rid of the guests. Finally this is accomplished by connecting the heating pipes with the cold air generator in the refrigerator and freezing them out.

Some slight idea of the humorous possibilities of the piece may be gained from the presence as boarders in the house of acrobats, professional stage dancers and other types who insist upon rehearsing their acts in their rooms, dislodging ceilings, etc. Then, too, the conversion of the reception hall into an ice skating rink affords an opportunity that the scenarist and director have not neglected. It is really one of the best of the Christie recent releases and should go over big.

The cast: Anne Cornwall, Jack Duffy, Bill Irving and Jimmie Harrison. Director, William Watson.

"Luke Warm Daze"

(Bray-MacDougall Alley Comedy—Two Reels)

(Reviewed by Paul Thompson)

ROMANCE with a capital "R" is mixed up in the adventures of the McDougall Alley youngsters in this comedy. For a matter of fact, their roles are relegated to a secondary position in this unfolding of the love-tale of the two adults. The hero takes the girl and her protegees, the alley children, into the country in his car. At the dinner table and elsewhere they make life miserable for the oldsters. The girl is kidnapped by gypsies and while her beau does not actually do the rescuing he gets the credit for it, which is just as well. You may assume with justice that the children are mixed up in the kidnapping and the resultant flurry even tho' they play secondary roles.

Joe Hoffman produced the piece, which features Percy Murdock, Cleone Deaver and Louise Carver. Judged as comedy it really should borrow from the title for an adequate description for, when all is said and done, it is no more nor less than "Luke Warm Fun."

"The House Without a Key"

(Pathe-Serial—Fourth Chapter)

EXCITING events continue to trip on each other's heels in this picture version of Earl Derr Biggers' *Saturday Evening Post* story with an Hawaiian setting. Spencer Bennett, who directs all the Pathe serials, working in conjunction with Frank Leon Smith, the scenarist, sees to it that the spectator remains mystified as to who committed the murder and why. With the conclusion of each chapter the hero or heroine is left in some hazardous situation with the rescue always awaiting the next showing. Here the heroine has been cast into a seemingly bottomless well, but she must and will be saved for the hero is within striking distance ready to jump into the well to her rescue.

There are really innumerable thrills in this serial as there were in the original and the setting in Hawaii adds greatly to the appeal of the piece.—PAUL THOMPSON.

"Death Traps" and "The Falcon"

(Striking UFA Pictures Released by M-G-M)

(Reviewed by Paul Thompson)

CONTINUING their policy of releasing to exhibitors of this country a series of short subjects made by UFA of Berlin the Metro-Goldwyn-Mayer has presented at the Capitol Theatre, New York, in the past three weeks, two more of these extremely effective pictures. The first of the two deals with "Death Traps," both ornithological and botanical. Close-ups show how certain animals, insects and plants attract their victims and destroy them. No trap ever designed by man for catching and holding bears, rabbits, or any other living animal could be more effective and deadly than the provision made by nature for these inhabitants of the insect and plant world. Photographed with amazing skill (close-up, of course), they thrill and repel. There is no doubt of their screen success.

"The Falcon," also made by the famous German company, illustrates how that bird so generally used in medieval times for hunting and coming more and more into use in England, the European continent and even in the United States today, is trained, Major Edward Bowes, managing director of the Capitol, has done the titling in English with much success. While not as thrilling and stirring as other preceding short subjects by UFA, "The Falcon" is unquestionably interesting.

"Hoot Mon"

(Educational—Bobby Vernon Comedies—Two Reels)

(Reviewed by Paul Thompson)

SCOTLAND, or rather the moving-picture conception of the land of Robert Burns, *et al.*, is invaded for this Bobby Vernon comedy. Bobby is trying to sell automobiles but with little success. He encounters Jack Duffy and gets the goat of the latter so that there is seeming justification for throwing Vernon out of the ancestral castle. What really incensed Duffy was Vernon in the clan costume of his rival. Then when the comedian is thrown bodily out the other clan rush to his rescue saying no member of their clan can be subjected to such indignity and the perpetrators get away with it. They rush back into the castle with Vernon trailing. A battle royal ensues with Bobby trying to get disentangled from a prodigiously long sword. Finally he succeeds and routs the opponents of Jack Duffy. What more natural than that this should win for him the hand of the fair lassie who dwells in the castle with her father? Frances Lee is her non-Scotch sounding name. But—the sale of the automobile to her father is cancelled as the latter with true racial thrift figures out that there is no reason for buying a car when he has a son-in-law with one. This is good fooling and proves entertaining.

The cast: Bobby Vernon (star), Frances Lee, Jack Duffy, Bill Irving. Director, Harold Beaudine.

"The Cleft of the Cere"

(Pathe-Review—One Reel)

ANOTHER interesting, photographically and otherwise, Pathe color picture; this time a volcanic valley in the French hill country. The Cere dashes its way through the country adjacent to Compaign. Not only are the natural beauties of the surrounding landscape through which the stream wends its way pictured but the quaint costumes of the inhabitants shown. While it is but a bit of unusual photography, the beauty of the same justifies its showing.—PAUL THOMPSON.

The Flaming Forest

Action Melodrama, Obvious But Picturesque

(Reviewed by Laurence Reid)

YOU can't expect much of anything new in the shape of plots when you speak of James Oliver Curwood. His newest entry in celluloid circles goes over the well-beaten path in treatment and execution. The oft-told slogan—"He always gets his man" is capitalized here with a vengeance. You know what is coming and are not surprised when it appears. But we must admit that the suspense is good and that the action crackles most of the way.

Reginald Barker, who knows the rich smell of the big outdoors if any director does, has done everything possible to cover up the old tried and true situations, but no matter how hard he's worked (there is plenty of evidence here) he couldn't get away from the threadbare plot—that of the girl whose brother shot a man and whose courageous Mountie must arrest him. The old love-versus-duty idea—that's what it is.

Getting away from the plot one can drink in some splendid vistas brought forth in a rousing climax of a forest fire. These scenes are highly impressive—especially with the mirror lake in the foreground and the pine sentinels in the background. The acting is competent enough with Antonio Moreno, Renee Adoree and Gardner James sharing honors.

The Cast: Antonio Moreno, Renee Adoree, Gardner James, William Austin, Tom O'Brien, Emile Chautard, Clarence Geldert, Frank Leigh, Charles S. Ogle, Roy Coulson, D'Arcy McCoy. Director, Reginald Barker.

THEME: Melodramatic romance of the Northwest Mounted in which young officer is forced to arrest brother of girl he loves. In the end the lovers find happiness.

PRODUCTION HIGHLIGHTS: The backgrounds, authentic and everything. The awakening of the romance. The forest fire. The rescue. The atmosphere. The acting.

EXPLOITATION ANGLES: Play up Curwood, Moreno and Adoree. Tease the title. Mention as stirring film of Northwest.

DRAWING POWER: Good production should draw crowds. Also Curwood's name. Suitable for steady picturegoers. For all types of houses.

Produced by Cosmopolitan. Distributed by Metro-Goldwyn. Length, seven reels. Released November, 1926.

Comedy highlights from the First National production, "Ladies at Play"

Money to Burn

Counterfeiters, Romance, etc., in Kauffman Picture

(Reviewed by Paul Thompson)

HERE is afforded an opportunity to drink in romance, mystery and its concomitant elements in the most effective of settings, a Latin-American country with moonlight, walled castles, patios, deserted chapels and the other essentials. Reginald Wright Kauffman, whose fame dates back to "The House of Bondage," is responsible for the story from which James Bell Smith made the adaptation and scenario of the Lumas Film Company picture.

Malcolm McGregor, as a young ship's doctor, and Dorothy Devore, as the South American beauty with a New York finishing school education, two personable young people, are the featured players, entitled to the slightly larger type allotted them. It is all good melodrama with sufficient suspense to interest and hold.

The story deals with the love affair of the young ship's doctor, an Alabaman, McGregor, with Dorothy Devore returning to her South American estates on his ship. Her uncle, who is a counterfeiter on the side, wishes to retain his control of Dorothy's estates and for that reason and to keep the money-bootlegging proposition in the family, decides to marry his ward and niece to his co-conspirator, Eric Mayne. But they reckoned without young leading man McGregor, the jealousy of Eric's discarded sweetheart and the United States Secret Service, to say nothing of the omni-present marines.

The Cast: Malcolm McGregor, Dorothy Devore, Eric Mayne, Nina Romano, George Cheseboro, Orfa Casanova, Jules Cowles, John Prince, Arnold Melvin. Director, Walter Lang. Editor, Lon Young.

THEME: Love story with romantic South American background. Counterfeiters, dons and duennas in the supporting cast.

PRODUCTION HIGHLIGHTS: Fidelity to original, good old-fashioned melo-thriller. Convincing settings.

EXPLOITATION ANGLES: Kauffman's fame as a popular novelist. All the world loves a lover—and good melodrama.

DRAWING POWER: Good.

Produced and distributed by Lumas Film Corp. Length, 5,900 feet. Released December 6, 1926.

The Great Gatsby

Good Acting and Direction Put It Over

(Reviewed by Laurence Reid)

A VERY good job has been done by this picture—an adaptation of the novel and play. It offered material which necessitated the intelligent handling of characterization so as to keep its spirit intact. In other words, it depended upon the director emphasizing the central figure as he was emphasized in the novel and play to approach a "nearly perfect gentleman." This Herbert Brenon has done and so well has Warner Baxter responded that his performance is quite the best of his career and one of the best of the season.

A tragic figure is Gatsby, a product of the gutter who comes up in the world and tries to assume the culture which only goes with long-established generations of ancestry. The manner in which Brenon works is in showing the mute pride and helplessness of the man in attempting to "belong." Of course, Baxter has his work cut out for him, too.

It's a sophisticated story, told with first-rate lights and shadows. The spirit of the original is there with plenty to spare. It has its dramatic moments, its romantic scenes, its contrasts and conflicts. And it is splendidly acted by every member of the cast, including Lois Wilson, Neil Hamilton, William Powell, Hale Hamilton, and Georgia Hale.

The Cast: Warner Baxter, Neil Hamilton, Lois Wilson, William Powell, Hale Hamilton, Georgia Hale. Director, Herbert Brenon.

THEME: Drama of characterization revolving around the rise and fall of social climber whose profession is his own undoing.

PRODUCTION HIGHLIGHTS: The atmosphere and tone of production. The fine acting by Baxter and others in cast. The clever direction. The climaxes. The human factor.

EXPLOITATION ANGLES: Tie up with bookdealers. Play up author and mention that they won much success last season. Play up director and cast.

DRAWING POWER: All depends upon appeal of story. Cast should attract. Suitable for better grade houses.

Produced and distributed by Famous Players. Length, seven reels. Released November, 1926.

Dramatic highlights in "The Flaming Forest," Metro-Goldwyn-Mayer's screen version of the James Oliver Curwood story of the same name

Highlights from "Money to Burn," a Gotham production released by Lumas

Ladies at Play

A Good Idea Gone Wrong

(Reviewed by Paul Thompson)

THE start was so auspicious and the possibilities so great it seems a shame to have to chronicle that the promise of this First National picture was not realized. It is doubly regrettable considering that three such capable screen actors as Doris Kenyon, Lloyd Hughes and Louise Fazenda were entrusted with the leading roles. Take the possibly bromidic condition, yet with amusement possibilities innumerable, that an attractive girl must marry within three days to receive a bequest of six million dollars. Given an attractive hotel mail clerk with whom the girl is already half in love and you can see for yourself what might happen.

There is a feeling of futility and regret that the full possibilities were not realized for here was an idea that could and should have been delightfully funny.

To make the hero marry her because he has compromised her the heroine lures him to her suite. He removes his clothes because they are burned and then the aunts enter. This idea goes wrong, so two lounge lizards are hired to get the two aunts drunk and compromise them. Just how this will influence Doris and Lloyd's affairs I did not and do not see. Anyway they try to carry out their part of the bargain and get the women intoxicated and then to their quarters where flashlights are to be taken.

The Cast: Doris Kenyon, Lloyd Hughes, Louise Fazenda, Virginia Lee Corbin, Philo McCullough, Hallam Cooley, John Patrick and Ethel Wales. Director, Alfred E. Green. Production Manager, B. P. Fineman. Scenario by Carey Wilson from Sam Janney's stage play, "The Desperate Woman."

THEME: Farce-comedy attempt to secure an inheritance first by compromising prospective groom then similar attempt on maiden aunts to get their consent.

PRODUCTION HIGHLIGHTS: Acting; Hughes, Kenyon and Fazenda. Former's amusing scenes together.

EXPLOITATION ANGLES: Emphasize "For laughing purposes only."

DRAWING POWER: Fair.

Produced and distributed by First National Pictures. Length, 6,119 feet. Released November 14, 1926.

Pals in Paradise

Gold Rush Romance With Variations

(Reviewed by Paul Thompson)

JOHN BOWERS never would have discovered gold, or at least the probabilities are he would not—though he might—had not his Ford taken a high-dive over the hillside and landed the hero-prospector in the midst of a deserted mine where there still was gold in abundance. Such are the uses of apparent adversity—and Fords. And if Rudolph Schildkraut and his movie wife comedienne, May Robson, as two Israelites, had not believed in following the Ford rather than the flag, they never would have established their New York store where later a wealthy, bustling mining camp was founded. Credit Peter B. Kyne with the forethought to have done these things and those which followed with credit for assists to Producer John C. Flinn and Director George B. Seitz. The result justifies the co-operation. An interesting mining camp story with variations has resulted.

While it drags at times, on the whole the interest is well sustained and holds the spectator. Good performances are contributed by the quartet of leading players and the director has done his part. The various shots of a typical mining town are generally well chosen and make the appeal intended.

The Cast: Marguerite de la Motte, John Bowers, Rudolph Schildkraut, May Robson (all four featured), Alan Brooks, Ernie Adams and Bruce Gordon. Director, George B. Seitz. Supervisor, Will M. Ritchey. Author and Scenarist, Peter B. Kyne.

THEME: Unselfishness of a young prospector with a mining camp background.

PRODUCTION HIGHLIGHTS: Convincing acting of four principals and the setting telling a real story.

EXPLOITATION ANGLES: Schildkraut and Robson fame as legitimate stars, Kyne as novelist with tremendous popularity. Capitalize "all world loves good melodrama."

DRAWING POWER: Good.

Produced by Metropolitan Pictures Corp. Distributed by P.D.C.
Length, 6,695 feet. Released November 22, 1926.

Dramatic incidents in the William Fox presentation, "Wings of the Storm"

Scenes from "Josselyn's Wife," a Tiffany production

The Man from the West

The Effete East Learns a Lesson

(Reviewed by Paul Thompson)

HERE we have a perfect refutation of Kipling's "For East is East and West is West, and never the twain shall meet." They do meet in the persons—among others—of the heroine from the east and "the man from the west" impersonated by the hero Art Acord. The West wins because at the end, the haughty society girl agrees not only to honor but also to obey, even bending at command to pick up the virile hero's sombrero as a gesture of self-negation and humility. Before this comes about the hero finds the cards very much stacked against him but he holds the high hand at the end. First he is accused of slandering the heroine then of purloining her fat aunt's jewelry display. Fortunately his innocence is proven without any assistance on his part

All this came about because Acord's boss, for whom he acted as foreman, had to take in boarders from the east to make expenses, so run-down had become the old place. Among this group from the bright lights was Eugenia Gilbert, through birthright and money a haughty, imperious, spoiled darling of society. Art gets her goat on their first meeting by refusing to hand her a toy dog purposely left in the road to prove her dominance over all men. The hat episode proves how completely she was regenerated in the course of the film story.

The Cast: Art Acord (Star), Eugenia Gilbert, Irving Renard, Georgie Grandee, Dick Gilbert, Eunice Moore, William Welsh, Van Moore. Director, Albert Rogell. Story by Josephine Dodge.

THEME: Conflict between western virtues and eastern vices with inevitable love story.

PRODUCTION HIGHLIGHTS: Theatrical contrasts of types. Ingenuity in jewel theft responsibility.

EXPLOITATION ANGLES: A "different" Western. Combination of jazz and cowboy atmosphere.

DRAWING POWER: Fairly good. One day picture.

Produced and distributed by Universal.
Length, 4,474 feet. Released October 31, 1926.

Josselyn's Wife

Pauline Frederick in a Kathleen Norris Tale

(Reviewed by Paul Thompson)

PROVIDING Pauline Frederick with an opportunity to emote, whether on the screen or the speaking stage, always means an interesting individual performance, regardless of the medium used. In the case of the picturization of Kathleen Norris' story under the same name, "Josselyn's Wife," not only is Miss Frederick given an adequate role, but an interesting and dramatic story in which to show her acknowledged abilities.

The story, briefly told, is of the marriage of Pauline Frederick (in her stage role) after she has had an affair with the philandering society artist. The latter's own marriage is already on the rocks because of his infidelities. When he comes back into the heroine's life he attempts to resume the relationship that had existed before the two marriages. The husband discovers her in the arms of the artist, and man-like, assumes the worst. She leaves and he strikes down the artist. The latter later discovered murdered, husband and wife each assumes the guilt to protect the other. At the end it is proved by the confession of a model that she did the murdering. Curtain, with reconciliation and everyone happy except the murdered man and possibly, his blonde widow.

The Cast: Pauline Frederick (starred), Holmes Herbert, Armand Kaliz, Josephine Hill, Carmelita Geraghty, Freeman Wood, Pat Harmon, Ivy Livingston, W. A. Carroll. Director, Richard Thorpe. Scenarist, Agnes Parsons. Film Editor, Harold Young.

THEME. Society drama, villain attempting seduction of wife. His resultant murder assumed by husband and wife trying to protect each other.

PRODUCTION HIGHLIGHTS. Star's convincing acting.

EXPLOITATION ANGLES. Kathleen Norris and Pauline Frederick's respective fame.

DRAWING POWER. Should be good.

Produced and distributed by Tiffany Productions. Length, 5,800 feet. Released November 15, 1926.

Scenes from the United Artists release, "The Winning of Barbara Worth"

Interesting episodes from "Pals in Paradise," a Producers Distributing Corporation release based on a story by Peter B. Kyne

Wings of the Storm

Thunder Plays the "God from the Machine"

(Reviewed by Paul Thompson)

THIS melodrama is told presumably by Thunder, the dog which plays so all-important a role in the plot. It is an ingenious twist and convincing. The other characters, as may be anticipated by the reader, are the man, the girl and the other man. In this particular instance the man is a forest fire patrolman in the Northwest, the girl the owner of much timber and the other man her superintendent, who not only steals her property, but later tries to steal her. In the two thefts he is thwarted with the aid of the dog hero. It is a story that has thrills galore and is built up very cleverly by the scenarist and the director. For example, the start depicts the dog as lacking in courage both physical and spiritual. Always he is worsted in fights or more cowardly still slinks away from combat. In a way this is perfectly logical because of all the litter he was the outcast because undersized and a weakling. But when the real crisis comes he qualifies as the greatest of possible heroes because he has to conquer not only his adversary, also the enemy of his man and the latter's woman, but, far more important in dog or man, his own innate cowardice.

Beautiful photography which becomes more and more an outstanding feature of Fox pictures taken in the open is constantly utilized for the backgrounds of the action throughout.

The Cast: Thunder, Virginia B. Faire, William Russell, Reed Howes, Hank Martin. Director, J. G. Blystone. Scenario by Dorothy Yost and L. G. Rigby from Lawrence W. Pedrose's story.

THEME: The "Dog that Came Back." Story of spiritual regeneration of a dis-esteemed pup.

PRODUCTION HIGHLIGHTS. Novel idea of dog telling story. Splendid settings and photography.

EXPLOITATION ANGLES: Novelty of the idea. Appeal to universal love of dogs.

DRAWING POWER: Should be excellent.

Produced and distributed by Fox Pictures Corp. Length, 5,374 feet. Released November 28, 1926.

Regional News from Correspondents

Salt Lake City

THE American Theatre of this city has received word from the Haywood-Wakefield Chair Company that the first of the three car loads of chairs ordered for installation in this theatre will arrive here December 2nd, and that A. C. Griffin, engineer of the Haywood-Wakefield Company, will arrive at this time also to make immediate installation of these new chairs.

Dave Farquhar, manager of the Warner Brothers exchange in this city, has been confined to his bed for a few days with the "Flu," but is back to the office now and is intending to make a short trip into Southern Utah right away. Sales representative Ed. C. Mix is working in the Idaho branch out of this exchange, and H. A. Dunklee is still in the State of Montana.

The Warner Brothers Vitaphone will be shown in Denver at the Aladdin Theatre within a few weeks, and it will probably be shown in Salt Lake City immediately following the Denver run.

Harry Lustig, Western Division Manager for Warner Brothers, is feeling much better again after having had a very serious illness, and is now in San Francisco. Branch Manager Farquhar of this city expects Lustig to visit the exchange here within a few weeks.

Phil Fiddler, formerly with United Artists in Denver, has just arrived in Salt Lake City to assume the management of the local branch of Columbia Exchanges in the place of J. R. Keitz who has resigned.

The Peery Brothers of Ogden, Utah, are attending to the booking for their Egyptian and Ogden theatres along the local Exchange Mart this week.

Grant Pemperton, who a short time ago was manager of Loew's State Theatre in Salt Lake City, and who has been manager of the Pantages Theatre in Edmonton, Canada, recently, has been in this city for a few days, meeting all of his old time friends who have been extending their congratulations to him due to a promotion he has just received. Pemperton has been appointed special representative for Alexander Pantages of the Pantages Theatres Circuit.

Ed. C. Ryan, owner of the Liberty and Alberta theatres at Brighton City, Utah, is spending a few days at the local Film Mart.

Mr. and Mrs. Joe Goss of the Orpheum Theatre at Ogden, Utah, recently responded to a special invitation from Warner Brothers to witness the performance of the Vitaphone at New York.

Ralph Ruffner, who was well known among the film folk in the Intermountain Region, and who was one of the best exploitation men in the northwest, passed away a few days ago. At the time of his death he was manager of the Capitol Theatre at Vancouver, Canada.

Dave Phennig has come to this city from San Francisco to assume the position of orchestra director at the Victory Theatre.

Ray Hendry, assistant manager at the Victory Theatre, returned to his duties here a few days ago from Twin Falls, Idaho, where he has been in charge of the Idaho Theatre during the illness of Manager Joe Koehler there.

Louis N. Strike of the Kinema Theatre will be back the latter part of this week from his trip into the Northwest.

Manager L. C. Wingham of the local Metro-Goldwyn-Mayer exchange returned from the eastern part of Montana a few days ago.

Seth D. Perkins, district manager for Metro-Goldwyn-Mayer, shipped to every one in the New York Home Office organization a couple of cartons of Utah celery.

Jimmie Beale, Universal salesman out of this exchange, is reported to have narrowly escaped serious injury when his car turned over a few miles south of Pocatello, Idaho, a few days ago.

S. B. Steck, operating the Lyceum Theatre at Ogden, is in this city lining up new business for his house this week.

John Rugar, exhibitor visitor from Park City, Utah, announces that their new Egyptian Theatre there will be opened about January 1st. The interior decorators arrived there this week from Seattle. The new Oilomatic burners are being used for the furnaces of this new house. This heat is controlled automatically and works wonderfully according to Rugar, who states that this is the first theatre in the Intermountain territory to use oil for heating.

Bud Hartwig of the Hartwig Theatre at Dillon, Mont., was in this city visiting for a couple of days.

Steve Deal, operating the Star Theatre at Springville, Utah, is spending some time conferring with local branch managers here.

A. L. Barlow, who has charge of the accessory department for Associated First National, spent two days at the Salt Lake exchange.

George Hayes, who is working in this territory for a few weeks, is still covering the Idaho branch for Educational.

Lawrence Jones of Malad, Idaho, was a visitor at the Paramount exchange this week.

W. B. Hartwig, familiarly known as "Bud" to all of the film boys, visited Film Row this week from Dillon, Mont. Hartwig, who operates the Hartwig Theatre at Dillon, is on an auto trip to Los Angeles. This was his first visit to the new film building and he was very much enthused with it according to announcements.

Some of the film boys who make their territories by auto report the roads in certain sections of Utah to be in a bad condition due to the recent snows.

Joe K. Soloman, formerly of this city, and at present the feature man for Pathe in Montana, spent Thanksgiving renewing acquaintances along Film Row here.

John D. Clark, Western division sales manager for Famous Players-Lasky, will be in this city right away to attend the Intermountain District Meeting which is being held here by Paramount this week. Besides all of the sales representatives, bookers and ad sales managers from the Salt Lake and Denver branches, this meeting will be attended by District Manager Louis Marcus, and Branch Manager Lawrence J. McGinley of the Salt Lake office, and H. W. Braley, manager of the Denver exchange.

Milwaukee

THE quarterly meeting of the Board of Directors of the Motion Picture Theatre Owners of Wisconsin was held November 22. Fred Seegert was given a memento in appreciation of his past service as president of the organization. Mr. Seegert had served three consecutive years. The memento was a framed testimonial signed by all directors.

Members of the board who were present were: E. W. Van Norman, E. Langemack, Max Krofta, William Jacobs, Henry A. Staab, George Fischer, A. C. Gutenberg, Steve Bauer, Fred Seegert, of Milwaukee; F. J. McWilliams of Madison; Tom Foster of Stanley; W. L. Ainsworth of Fond du Lac; F. E. Wolcott, Racine; John P. Adler, Marshfield; A. L. Robarge, Merrill; Eugene Phalen, West Allis, and August Berkholtz of West Bend.

A. L. Robarge, who is now managing the Cosmo at Merrill, announced recently that work has begun on a new house at Merrill which he will also manage. The new theatre which has been named the Rex, will have a capacity of about 900 seats on one floor. Mr. Robarge is planning to have an unusually large electric sign displaying the name of the new theatre.

Carl Cohn and Mr. Balkansky of the Waupaca Theatre, Waupaca, were Milwaukee visitors this week.

Mrs. McGee and Miss Stella McGee visited Film Row this week. Miss McGee is taking over the management of the Opera House at Evansville on November 27th. Ed. Michaelson has been managing the house for the past few months.

Dan Kelliher, manager of the Princess at Elkhorn and the Majestic at Lake Geneva, made his weekly visit on schedule despite the blizzard.

Harry Schumow, salesman for M-G-M, recently lit a match to aid him in peering into his automobile radiator to see hom much alcohol remained. A few days later Mr. Schumow explained through the bandages that he had discovered a new property of alcohol.

Gail Bandy came down from Rhinelander, where he is managing the Majestic, to arrange his bookings and to visit his friends along Film Row.

Salesmen returning from the northern territory report roads in almost impassable condition and driving far from a pleasure.

George Herzog, manager of the Strand at Manitowoc, spent a few hours in the city recently.

The Greenfield Theatre, Milwaukee, has installed a new Barton organ.

P.D.C. exchange has resumed its special Friday night screening of late releases for office personnel which had to be discontinued for a few weeks.

The Scenic at Waupun was reopened on November 23rd after having been closed several weeks for rebuilding. It has been moved from the second floor to the main floor, and extensive renovations and the addition of new fixtures make it one of the most attractive houses in that territory. Russell Gregory is manager.

S. H. Abrams, F.B.O. branch manager, spent Monday and Tuesday of this week in Chicago on business.

W. Walsh, First National salesman, is reported laid up in Green Bay ill with pneumonia.

Harvey Hanson, manager of the Palace at Antigo, visited Film Row during the week.

H. C. Purcell, home office representative, is spending a few weeks at the local First National offices.

F. G. Honeck, better known as "Doc," manager of local P.D.C. exchange, has been elected vice-president of the Film Board of Trade to succeed Frank DeLorenzo, formerly with Associated Exhibitors. The recent merger of Associated Exhibitors with Pathe brought about the vacancy on the Board.

A. J. Schumow is taking over the management of the Unique Theatre at Gays Mille on January 1. J. F. Rhinehart is the present manager.

Mr. and Mrs. Olson of Delavan were Milwaukee visitors during the week. Mr. Olson manages the Pastime at Delavan.

Seattle

JAMES Q. CLEMMER, one of Seattle's first showmen and the builder of the present Columbia Theatre, formerly the Clemmer Theatre, up to the time of its purchase by Universal several years ago, has returned to the scene of his first successes. After a varied career during the last several years, Mr. Clemmer has been returned to this city as managing director of the new Fifth Avenue Theatre by the North American Theatres Corporation. For the last few months he has held the same position at the new Broadway Theatre in Portland, and his position there will be taken over by Floyd G. Maxwell, formerly associated with the Fifth Avenue.

Howard J. Sheehan, new district manager for the Fox Film Company on the West Coast, spent several days here recently with Manager George Ballantine. Mr. Sheehan was accompanied by General Sales Manager James Grainger, the two notables being on a circuit of all West Coast exchanges. They also visited Jimmy Linn, Portland manager, during their stay in the Pacific Northwest.

George J Ekre, former Associated Exhibitors manager in Seattle, now holds the title of feature sales manager of Pathe in the Northwest territory, as a result of the recent absorption of Associated by Pathe as a distributor. Mr. Ekre will still maintain his headquarters with Manager L. A. Samuelson in the local Pathe exchange.

Jack Rantz, former Bremerton exhibitor, and now head of the Bremerton theatres operated by Pacific Northwest Theatres, Inc., reports that he is soon to reopen the Rex Theatre in the navy yard city. The Rex has been closed for several seasons, but will be entirely redecorated and re-equipped before its opening next month.

George P. Endert, manager of the Famous Players exchange in this city, and Neal East, head of the Portland branch, returned recently from the Famous Players sales convention at French Lick Springs.

Robert W. Bender, manager of the Columbia Theatre in Seattle, has been taking a well-earned rest this week, following his successful staking of the annual M.P.T.O.W. convention in this city last week. As general chairman of the convention, Mr. Bender contributed many hours of wearisome work.

Universal boosters in this territory will be pleased to learn that Jack Schlaifer, former manager of the Seattle branch, last week took up his duties in New York City as general manager of the Universal Chain Theatres, a further step forward since his appointment as Western Sales Director a few months ago. The latter position is now held by H. M. Herbel, husband of Gladys Walton, who visited Manager Mat Aparton in Seattle a short time ago.

Harry Beal, former manager of the State Theatre, last week took up his new duties as house manager of the Madrona Gardens Theatre, a suburban house in this city, operated by the Pacific Theatres enterprises.

Donald Smith, special representative for Producers' Distributing Corporation on the West Coast, spent a few days here recently with the local staff, filling in as manager while Dave Frazer, local executive, sped South to the P.D.C. regional sales meeting in Sacramento.

Art Aronson, head of the Western Poster Company of Seattle and Portland, returned from California a short time ago, after a brief business trip to the Southern territory. On his way south, he had a brief conference with his Portland manager, Sid Schubach, formerly associated with First National Pictures in the Oregon territory.

Ned Marin, Western Sales Director for First National, spent several days here recently with Manager Jack Bower talking over plans for the coming season. Included in these conferences were L. O. Lukan, assistant to Mr. Marin; Special Feature Sales Representative Jensen; A. J. Kennedy, new publicity director for the West Coast; and the Seattle sales staff.

Detroit

EXCAVATION has already been started on the new theatre which A. J. Kleist is building in Pontiac, Mich. Plans have been made for a ten-story building, housing 1,400 seats with about 325 offices.

A new house has just been opened in Belding, Mich. It is the Empress, which seats about 650 people. Frank Joslyn, one of Michigan's old time exhibitors, is the owner and manager.

Miss Madgedell Yerden, efficient bookkeeper at the Blackstone Theatre for the past three years, is preparing for an extended trip to Europe. J. Schrieber, the owner, is to defray all expenses for Miss Yerden in appreciation for her faithful service.

Charles Hagedorn, who formerly had managed the Lasky Theatre, is now connected with Elex Schrieber as manager of the New Dawn Theatre.

E. M. Brown, who owned and managed the Stocking Theatre at Grand Rapids for a good many years, died suddenly last Thursday evening.

Nat Barach, division manager for Warner Bros., paid local manager Jim Allen a short visit this week.

Frank Howard, city salesman for P.D.C., has been loaned by manager Henry Zapp to the Cincinnati branch for two weeks. This leaves Sam Nathanson to cover the city all by his lonesome.

Ned Matin, western division sales manager for First National, was in Detroit last week, and was in conference with Fred North, Detroit branch manager.

Jim Kent, who has been associated with United Artists, in Pittsburgh, stopped in Detroit while on his way to Chicago, where he is to be connected with Paramount.

Jack Goldhar, former salesman for United Artists, has been appointed acting manager until Herb Traver, branch manager, gets well again. Mr. Traver is still confined to his home and is likely to be for a few more weeks.

Ground has been broken for the new $1,500,000 Hollywood Theatre which Ben and Lou Cohen are building. It will be one of the most beautiful theatres in the country, and will be ready to open some time in August of next year.

Oscar Doob, who has been publicity director for Balaban & Katz in Chicago, has been promoted to director of publicity for the combined Balaban & Katz and Kunsky houses in Detroit.

Harry W. Ross, division manager for Paramount, and George W. Weeks, who is in charge of Paramount's new short subject department, were in Detroit for several days last week.

Art Elliott, branch manager for Film Booking Offices, has left for Cincinnati this week to attend a sales meeting which district manager C. E. Penrod is holding.

Miss Clemens, booker for Educational, is back at her desk again after being away for a much needed rest.

Leo Krim, of the Lyric Theatre at Mt. Clemens, Mich., has left for a tour to New York City and the East.

Myrtle Irene Kunsky, the beautiful daughter of John H. Kunsky, of the Kunsky Theatrical Corporation, is to be married to Robert W. Albright, who is an actor in Los Angeles. No date has been set for the wedding.

Work has been started on the new Greenfield Theatre, which Andrew Bzovi is building. When completed it will seat 2,500 people and will be fully equipped with the latest equipment.

Mrs. Pinkes, wife of Lou Pinkes, manager of the Fox Washington Theatre, spent Thanksgiving in Detroit.

Dave Mundstuk has sold his Temple Theatre in Bay City to Mr. Jaffe, who operates the People's Theatre in the same city.

Morris Teitel has taken over the Fredro Theatre in Detroit.

Ben Weisman, of the Iris Theatre in Detroit, is back from Cleveland, where he and Mrs. Weisman celebrated their first wedding anniversary.

Harry G. Brewer is now connected with the National Theatre Supply Co. as city salesman.

Indianapolis

ACE BERRY, Circle Theatre manager and veteran showman, will be manager of the new $1,225,000 Indiana Theatre being built by the Circle Theatre Company.

Berry will manage the new house on Washington Street near Capitol Avenue, in addition to his present duties, according to indications.

Work is progressing rapidly on the modern temple of art and amusement, which is to be completed in May. The six-story structure of Spanish type architecture will be one of the finest houses for modern type motion picture entertainment in the middle west. Capacity of the auditorium will be 3,500. On the top floor will be a ballroom accommodating 2,200.

On the street floor will be several shops, according to A. L. Block, president.

The new theatre adjoins the old Park, now Capitol Theatre, historic burlesque and vaudeville house, which is now used for pictures.

J. F. Kessebaum announced work will begin next spring on a $100,000 structure at Bellefontaine Street and Rivieria Drive, which will house a 700 capacity picture house, shops and offices.

The new house will be the only theatre in Broad Ripple north side neighborhood. Several interests have sought a lease.

Albany

THE past week has brought an old timer to Albany in the person of William Sherry, whose productions a few years ago were well known to the motion picture world. Mr. Sherry has been named as manager of the local Bond exchange, succeeding Bert Gibbons.

John Garry, manager of the Clinton Square Theatre in Albany, and formerly manager of houses in Glens Falls, rarely loses an opportunity of spending a Sunday in the northern town.

C. H. Buckley showed himself last week as one of the big hearted owners of Albany theatres. He has extended an invitation to the boys and girls in the city's orphanages to come to his theatres as his guests any afternoon.

Ed Hochstim, who has been connected with several of Albany's exchanges, is now a salesman at the First National, succeeding Mark Silver. A. J. Pincus, connected with the Pathe exchange, was in New York during the past week.

George Dwore, of Schenectady, appeared on Film Row last week, and introduced Mrs. Dwore, bride of but a few days.

Tony Veiller, manager of the Mark Ritz in Albany, bought turkey until he was bankrupt last week. Thanksgiving Day was a big occasion at the Veiller domicile, for Tony entertained his mother and uncle from New York, as well as a couple of other friends from the metropolis. Mrs. Veiller returned with Tony's mother for a few days' visit.

On the top floor of the Colonial, in Utica, a well known prize fighter is now established and operating a gymnasium.

Isador Schmertz, manager of the Fox exchange in Albany, was in New York City for over Thanksgiving.

W. W. Farley, of Albany, owner of several theatres and likewise interested in Florida real estate, left this week on a short trip to the south.

Julius Berinstein, of Albany, was called to Elmira last week owing to the serious illness of his mother. Reports reaching Albany the latter part of the week were to the effect that Mrs. Berinstein was somewhat better. Keeney's Theatre, which was taken over by the Berinsteins two weeks ago, was formally opened on Monday night.

The Weidman brothers, owners of the Central Theatre in Albany, are considering plans calling for an extensive remodeling of the house and with at least two stores in front.

Art Goldsmith, formerly connected with local exchanges, was a welcome visitor over Thanksgiving, coming up from Pittsburgh, where he is now connected with the Pro-Dis-Co exchange, that is handled by Bob Mochrie, formerly of Albany. Gene Lowe, of this city, booking for the exchange, through Mr. Goldsmith, sent his best wishes to all Albany friends.

Claude Fish of the American in Schenectady is planning to erect a new marquee in front of his theatre.

The projection rooms in the Farash Theatres in Schenectady, have been newly painted and the other night, they were inspected by Chris Buckley, of Albany, who declared that they were models of their kind and that he would pattern his own projection rooms after them.

Eight years ago, Frank Learnan, manager of the Strand in Schenectady, then a soldier with the A. E. F., bought a couple of ducks in a little village in France. They were the toughest birds that man ever put a tooth in, according to Mr. Learnan, who was a bit reminiscent on Thanksgiving Day, this year.

There was a bad fire last week in Sharon Springs, and the Grossman Theatre, owned by Bernard Grossman, was included among the buildings burned to the ground. Before the fire was under control, it was necessary to summon aid from several of the nearby villages.

Joe Chase has purchased the equipment of the Crescent Theatre in Schenectady, and will reopen the Woodlaw in the near future. Betty Feuer, who was formerly with the Crescent, is now with the Grand in Scotia.

Abe Kotosky has bought the building housing the Broadway Theatre in Schenectady, but the Farash people will continue to operate the theatre under its lease.

It is reported that Charles Ahearn, of Binghamton, will build a $750,000 motion picture theatre in that city, located on Court Street, and financed by popular subscription.

"Rivoli" is the name of Morris Silverman's new Schenectady house.

According to reports, the Van Curler in Schenectady will be made into a business block next summer. The Farash people have a lease running until next May.

The new Proctor Theatre in Schenectady has progressed to the extent that the arcade was opened last Friday for a charity ball, the proceeds of which will go to the crippled children. While no definite date has been fixed for the opening of the theatre, it is generally expected that the house will be in readiness by the latter part of December. It has been in course of construction for over a year.

Guy Graves of Schenectady, who was formerly of Yonkers, had his wife and son in town for over Thanksgiving. Mr. Graves alternates between the theatres in Schenectady and Yonkers.

Rae Candee of the Robbins chain has been ill at his home in Utica, but is now up and around and once more at his desk.

P. H. Ostrander has just completed a circuit of three towns and will make his headquarters in Sidney Center. The houses are small ones.

Minneapolis

CLAIR McCORMICK, formerly of Austin, Minn., has recently come to Minneapolis to succeed John Karlsen as manager of the American Theatre, now a Finkelstein & Ruben house. Mr. McCormick has been with this circuit since the Park and State theatres of Austin were acquired, two years ago.

Miss Aletta Jansen, organist of the Aster Theatre of Minneapolis, is gradually recovering from her recent nervous breakdown and will soon be able to return to her position.

Ronald Young is now serving as porter at the Aster Theatre, Minneapolis, where he has succeeded Wallace Overacker, who has been forced to return to Asbury Hospital because of war injuries.

William McCreary has joined the Finkelstein & Ruben forces in Duluth, Minn., as manager of he Lyric Theatre. McCreary has managed theatres in the Twin Cities, Superior and Duluth.

Theodore L. Hays, general manager of Finkelstein & Ruben, was one of the principal speakers at a banquet given by the St. Cloud (Minn.) *Times*. The occasion was a party of 70 newspaper publishers to mark the completion of 65 years of continuous newspaper service by the *Times*. In the afternoon a movie, "The Chronicle of Time," was shown. The film reviewed the growth of St. Cloud and of the *Times* plant and celebrated a 112-page achievement addition, recently published by the paper.

The Cozy Theatre at Toledo, Iowa, has been purchased by H. C. Reagan of Boulder, Colo., and will be renamed the Toledo.

Edward Awe, who has just reopened the Princess Theatre at Dexter, Iowa, after a three months' dark house, announces that he has leased the theatre with the option of buying it.

Wentworth, S.D., is now without a theatre because lack of patronage has forced Mr. Boyington to discontinue the weekly motion picture show.

James Ruthven has reopened the Electric Theatre at Ruthven, Iowa. Mr. Ruthven, who owns the theatre building, will act as manager.

The Princess Theatre at Traer, Iowa, will now be managed by E. F. Weller and Milo Moody of McGregor, Iowa.

Waterloo, Iowa, is to have a new theatre costing $275,000, which will be built by the Venice Realty Company.

Mrs. Cora Thompson, of the Opera House, Kasson, Minn., increases the interest of her patrons in her theatre by admitting entire families for 50 cents on "family nights."

N.S.S.

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LOS ANGELES
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West Coast exhibitors visited by Pat Dowling, Sales and Publicity Director, Christie Comedies, during his recent drive from coast to coast.

Left to right, E. H. Emmick, Golden State Theatre Co.; Fred Smith, manager of the Publix-Granada, San Francisco, and Richard Spier, former Wampas, and at present manager of the California Theatre, San Francisco

Standing at the side of Pat Dowling's little Citroen is R. P. Losey, manager of Blumenfeld's New Roseville Theatre, Roseville, Cal.; the two gentlemen at the right with the dog are: Ben Berne, Rochelle Theatre, Rochelle, Ill., and F. E. Allahen, Black Hawk Theatre, Oregon, Ill.

Starting at the left with W. J. Clarke, Clark Theatre, Vacaville, sitting in Pat Dowling's car, there follows: Frank Burhans, Senator Theatre, Sacramento; Chas. E. Kurtzman, former Wampas, now manager of the Imperial, San Francisco; Leon Levy, with the Sam Levin circuit. Maurice Klein, Verdi and Washington Square theatres, San Francisco; Wm. Englehart, Donner Theatre, Truckee, Cal. (where they make now pictures); Max Weiss, Lyric Theatre, Sacramento, and R. A. McNeil, Golden State Theatres, San Francisco

Chicago

JOE McHENRY, former trade paper man, who has a host of friends in Chicago, has been made manager of Producers Distributing Corporation's Atlanta office.

Milo Fox, of the Apollo Theatre, Princeton, Ill., was painfully burned in a booth fire at his theatre on Thanksgiving night, but is reported to be recovering rapidly.

R. A. Butts has sold his Boyce Theatre at Napanee, Ind., to C. A. Richmond.

Another Indiana transaction recently reported is that of the Band Box Theatre at Plymouth, which William E. Glaubel has disposed of to I. Thompson.

Robert Cotton, Central Western division manager for Producers Distributing Corporation, with headquarters in Cleveland, spent two days in Chicago this week conferring with Divisional Manager Cecil Maberry and Manager Harry Lorch.

H. B. Frank has changed the policy of the Royal Theatre, Macomb, which will hereafter run feature pictures for two days each at an admission price of ten and twenty-five cents instead of fifteen and thirty as formerly.

David Loew, who is a son of Marcus Loew, stopped off for a visit to Metro-Goldwyn's local exchange this week. Mr. Loew was en route from New York City to the west coast.

Salesmen Monte Montgomery of Minneapolis and Eddy Gavin of Milwaukee are working out of Chicago territory at present, assisting local Producers Distributing sales staff in the cleanup of the smaller cities and towns.

Among the film notables who came on from New York City to attend the Army and Navy football game were John Flinn and William Sistrom, who were in the party of J. J. Murdock. Carroll Trowbridge, general representative of Christy, was also here for the game.

Sam Krinstein, of Lubliner & Trinz publicity department, is now devoting his entire time to devising and installing special lobby displays for Lubliner & Trinz theatres.

Tom Norman, formerly connected with the Frank Fischer Circuit, has been appointed manager of Ascher's Portage Park Theatre.

The Longacre Press, Inc., has appointed Filmack Company, Inc., 730 S. Wabash Avenue, Chicago, exclusive selling agents in the territory served by the Chicago, Minneapolis and Indianapolis exchanges. The Longacre Press are publishers of United Artists Herald and exhibitors may now procure these heralds in their own territories without any delay in long distance shipments.

Wallace Beadell is managing Louis Laemmle's house in Highland Park, and not Ben W. Beadell as erroneously reported in the trade press. Ben is buyer for Ezra Rhode's houses in South Bend, Ind.

Harry Ascher and Harry Beaumont, of Ascher Brothers, journeyed to New York this week, where they will spend several days on company business.

McLaughlin's handsome new Glen Theatre at Glen Ellyn, is scheduled to open the first week in January and a large crew of men is busy putting the final touches on this house.

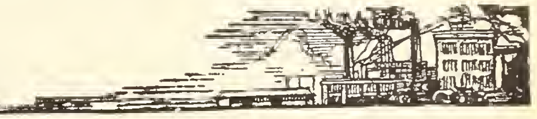
Assistant Director Harry Bouquet of Metro-Goldwyn-Mayer and four camera men from the West Coast studios, came to Chicago especially to cover the Army and Navy game, and, it is understood, secured some magnificent shots of this spectacular event.

Frank Rheinhart, of the Apollo Theatre, Belvidere, Ill., passed away suddenly on last Wednesday after a three-day illness. He was one of the most popular exhibitors and a great showman and will be greatly missed by his many friends in the industry and by the citizens of Belvidere, who regarded his recently erected Apollo Theatre as the pride of the city. Mr. Rheinhart was a comparatively young man, and his death comes as a shock to all who knew him.

Sol Best has sold his Lawndale Theatre, on Grand Avenue, to N. Hartzman.

May Gippell has taken over the Family Theatre at Letts, Iowa, formerly operated by L. Brookhart. Another transfer is the Princess at Bettendorf, Iowa, which has been sold to J. H. Pabst by F. J. Georgan.

Denver



L. T. FIDLER has resigned his position as salesman for the local branch of United Artists to accept the management of the Columbia Exchange of Salt Lake City. Mr. Fidler has been associated with film concerns in Denver for a number of years and it was only after careful consideration that he accepted the attractive offer made him by J. T. Sheffield, owner of the Columbia exchanges of Denver and Salt Lake City. Mr. Fidler will be remembered as former manager of the old Lannon-Sheffield exchange, manager of the Warner Bros. exchange immediately prior to the consolidation with Vitagraph, and more recently the leading salesman for Jack Krum of the local United Artists office.

Max Roth, personal representative of James R. Grainger, general sales manager for Fox, is spending several days visiting the local branch office of the Fox organization. It is Mr. Roth's first visit here since the erection of the new Fox exchange at 2140 Champa, the site selected by Mr. Roth on his last visit to Denver.

Now that the football season is over, Jim Lynch, the popular Laramie, Wyo., exhibitor, expects to get back to the management of theatres again. Laramie is the home of the University of Wyoming and a couple of thousand red-blooded Wyoming students. Being in that environment it was the perfectly natural thing for a man like Jim Lynch to give his time, effort, theatre, and most everything else toward a successful season for the football team. Of course the fact that Jim is a close friend of "Lone Star" Deitz, the coach, had something to do with it too.

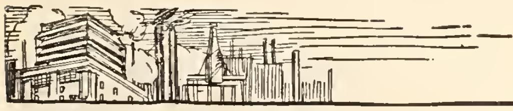
The Colorado, new Publix Theatre in Pueblo, Colo., opened its doors last Monday night. Several Denver exhibitors and exchange men attended the opening, which was accompanied by festivities in keeping with the occasion. Among those who attended were Al Vincent, district booker for Publix, Hugh Braly, manager of the Paramount branch office of Denver, and Milton Feld, Home Office representative for Publix.

Mel Wilson, local Fox manager, spent the week visiting exhibitors in Wyoming, leaving the affairs of the office in charge of Max Roth, who is visiting here at this time.

A wreck on the Moffat railroad last Sunday was the cause of considerable annoyance to exhibitors all week long. A half dozen exhibitors operating in towns above the wreck were cut off from all means of securing programs from Denver and were unable to return those which they had. Permission to trade programs with each other was secured through the Denver Film Board of Trade, relieving the situation some. Neil Kimball, of Craig, Colo., operating the Victory Theatre, took the active part in securing relief for his fellow exhibitors in the nearby mountain towns.

The Local Metro-Goldwyn-Mayer office has undergone a complete remodeling and redecoration under the supervision of Steve Colleton, auditor, and Manager R. J. Garland. Additional telephone service was also installed. Exhibitors visiting Denver should drop in here and see what a change has taken place.

Tentative plans have been made for a get-together meeting for all Denver Film Board of Trade managers, salesmen, assistant managers and bookers on Monday, December 27th. These yearly meetings are held for the purpose of discussing activities during the past year and have proven to be of a great help toward correcting complaints and objections of various kinds coming from exhibitors.



St. Louis

THE funeral of Mrs. Daisy Griswold Martin, 39 years old, wife of James R. Martin, treasurer of the Empress Theatre, St. Louis stock drama house, was held on Friday afternoon, November 26. Services were held at the Second Presbyterian Church and interment was in Lake Charles Cemetery. She died at the Missouri Baptist Sanitarium following a major operation.

Leslie B. Mace of the First National sales staff has been transferred to Kansas City, Mo. Irving Frankel fills the vacancy in the local First National sales organization, Harry Weiss, manager, has announced.

The Soquoiah Theatre, Dawson Springs, Ky., has closed. Other houses that are dark now are: Pine Lawn, St. Louis County, Mo.; Victory, Farmersville, Ill.; Liberty, Paris, Mo.; Star, Trenton, Tenn., and Star, Mokane, Mo.

Clyde Welborn has taken back the Bloomfield, Bloomfield, Mo.

L. C. Crow, owner of the Liberty Theatre, Paris, Mo., is reported to be seriously ill.

Arthur Kleine, booker for the Memphis, Tenn., branch of Fox Films, visited his mother and family in St. Louis over Thanksgiving Day.

Max Milder, special representative for the Fox home office, is in town and expects to be here for several days.

C. D. Hill, division manager for Producers Distributing Corporation, was here over the week end. He was accompanied by District Representative McLean.

Out-of-town exhibitors seen along Picture Row during the week were: S. E. Pertle, Jerseyville, Ill.; John Rees, Wellsville, Mo.; Bob Clarke, Effingham, Ill.; Tom Reed, Duquoin, Ill.; Joe Hewitt, Robinson, Ill.; H. L. Klingenfus, New Athens, Ill., and J. R. Pratt, Fulton, Mo.

New York and New Jersey

ALTHOUGH the election of a chairman was not included in the new list of officers elected at the recent Atlantic City convention of the M.P.T.O. of New Jersey, the following attained office: Joseph Seider is the honorary president; Leon Rosenblatt, president; Peter Adams, 1st vice-president; J. Bernstein, 2nd vice-president; Louis Rosenthal, 3d vice-president; Sam Stiesel, 4th vice-president; E. Thornton Kelly, secretary, and Charles Hildinger, treasurer. The Board of Directors will consist of I. M. Hirschblond, Henry Nelson, Ben Davis and Louis Gold. Directors who wlll serve their unexpired term are: Sidney Samuelson, Ben Schindler, W. C. Hunt, I. A. Roth and Leo Juskowitz.

A sudden flurry of news affecting two of the New York personnel of the Producers Distributing Corporation local exchange comes to the ears of those around the "curb" this week.

Dave Gross, after grinding away for about seven years of hard work in this zone, has been given a vacation of four weeks which will offer a respite from the high speed Dave's been traveling since he came to P.D.C. from Fox Films. George Diflon, district manager, will handle matters at the New York office while Gross is away.

Another member of the P.D.C. New York sales force, and incidentally Dave Gross' assistant manager, has announced his resignation from that organization. It is Bernard Sholtz, who will soon tell the trade of his connection with some other company.

It is reported that the Chelsea Theatre, Eighth Avenue and 25th Street, in the past devoted to quite a variety of entertainment, will soon go over to the Blaney organization. Stock will in all probability make up the program.

Aaron Shusterman, recent lessee of the New Brunswick Opera House, was in last week with the season's prosperity written all over his person—new outfit from top to the soles including a sporty overcoat and a brand new iron hat, the latter article in particular evidence around the exchanges as a matter of interest.

Arthur Hickox, at one time associated with the First National and Associated sales organizations, was a recent visitor from the West Coast. On his return to Los Angeles, Mr. Hickox will take up his duties in connection with the Warner Brothers studios. Hickox is the son-in-law of Bill Nye.

Frank Lovejoy, New Jersey salesman for Pathe, has recently returned from a motor trip to points in Massachusetts, where he visited relatives.

Jack Steinman, of the Congress and Daly theatres, New York City, has recently secured from Charles Goldreyer a lease on a new house under construction at 184th Street and Webster Avenue. This theatre is expected to open about December 20th, and it has a seating capacity of approximately 2,000.

The usual crop of Christmas theatre openings are scheduled to open around that time. Sam Ronnheimer's new house is due; also, Morris Kutinsky's Capitol and Cameo theatres in downtown Jersey City are almost completed and ready for their premieres. Another Jersey house about finished is Joe Stern's Cranford, set for the 29th, while David Snapper's Tottenville, Staten Island, house will be ready for Christmas week. Harry Blumenthal's Tremont Avenue Theatre will also be complete at that time.

Small and Straussberg, owners of a big string of theatres in Brooklyn and on Long Island, are building a new house at Kew Gardens, Queens.

Great things are being said about the projection room that the Roxy Theatre, New York City, will have when completed. Some say that it will be the largest in the entire country and will contain more equipment than any other booth constructed up to the present time. Part of the equipment, it is said, will include four Simplex projectors, two Brenkert spots and two Brenkert stereopticons.

Joe Hornstein, eastern zone manager for the National Theatre Supply Company, left Monday, the 29th, for New Haven and Albany, where he will establish offices for the aforesaid concern.

Theatres recently installing new equipment from the National Theatre Supply Company include Sam Ronnheimer's latest house, the New State, Hartford, Conn.; Joe Stern's Cranford, and Morris Kutinsky's Capitol and Cameo in Jersey City.

Anthony Marella, connected with David B. Howell for many years, has recently been appointed auditor for the eastern division of the National Theatre Supply Company.

The Review Theatre, a 600-seat house located at New Lots and Sheffield avenues, Brooklyn, has recently changed its policy to three shows a week instead of full time. Brandt Brothers' Biltmore, a large modern house, is but two blocks away.

Andy or Al (take your choice) Sawtell, Pathe non-theatrical manager in the New York exchange, always shines when it comes to entertaining the fair sex. This week Andy or Al has a love thermometer.

A. Sontag has taken over the Livonia Theatre, Livonia Avenue, Brooklyn, from Barney Schoenbach. Schoenbach operates the New Chester.

Robert Justry, owner of the Eden Theatre, 201 Atlantic Avenue, Brooklyn, has changed the name of that house to the "Milo."

Sol Saphier, operator of the Empress Theatre, 181st Street and St. Nicholas Avenue, New York City, is expected back this week from a three weeks' vacation.

The Stanley-Fabian Corporation, direction Stanley Company of America, of which Jules Mastbaum is president, added another theatre to its circuit with the opening Monday night. November 29, of the New Branford, in Cranford, a suburb of Elizabeth, N.J. This makes the forty-fourth theatre operated in the State by the Stanley-Fabian group, which is headed by Jacob Fabian.

The New Branford, which has 1,300 seats, cost $250,000 to build. It follows the Renaissance period in architecture and decoration. Music is supplied by a latest model $15,000 Wurlitzer organ. Addresses of welcome were made by R. C. Aldrich, mayor of Cranford; John E. Fisher, president of the Rotary Club; the Rev. Orion C. Hopper, president of the Lions Club, and Joseph Stern, an executive of the Stanley-Fabian interests. The theatre is managed by George T. Kelly.

The Motion Picture Athletic Association, an organization comprising baseball, basket ball and football teams made up of the employees in the various producing and distributing companies, held its first dance at Mecca Temple in New York City last Saturday evening. About fifteen hundred people attended. The dancing was interrupted at midnight and the crowd gathered around the stage where prizes, silver loving cups, percolators, tea services and what-not, were presented to representatives of the teams scoring highest in the recent tournaments conducted by the Association.

Following the awarding of the prizes a vaudeville program, provided gratis by the Loew Circuit, was put on with Lee Cohen of the Loew Company acting as master of ceremonies. Each and every act went over big judging from the rounds of applause which followed the individual performances. Dancing was again in order following the last act, and the customers kept James Caruso's orchestra busy till the wee sma' hours.

The feature of the occasion was the presentation of the athletic trophies won by movie firms during the 1926 season. Fox captured the baseball title and therefore was awarded the Spalding trophy symbolic of the championship. Lou Diamond, of Pathe, made the presentation, and Alan Freedman, athletic chairman of Fox, was the recipient. Famous Players won the Douglas Tauszig cup for gaining second place and John Morrell, of Fox, received a special silver service prize donated by W. F. Irish to the leading home run hitter. Metro-Goldwyn-Mayer won the Tennis crown, and received the Grantland Rice prize.

Officers of the Association are: William McIlvaine, Famous Players-Lasky, president; Paul Cohen, M-G-M, vice-president; William Mullen, First National, treasurer; and George Ronan, Pathe, secretary. The film companies represented include Fox Films, Famous Players-Lasky, Metro-Goldwyn-Mayer, First National, Universal, Pathe, Warner Brothers, United Artists, Hirlagraph and Consolidated Laboratories and Producers Distributing Corporation.

Among others present were Tommy Lyons of the First National Exchange, Charles Ferer of the National Equipment Company, who was accompanied by Miss Baltimore (nee Cohen), Murray B. Lazarus of Export and Import and his wife, Phil Abrams of Warner Bros., Milton Fineberg of Australasian and Joseph Reichenbach.

Cincinnati

FIRE was discovered in the concrete forms of the new Fountain Theatre, under construction at corner of Fifth and Vine streets Cincinnati, several of the forms being ablaze when the firemen responded to an alarm. This is a 3,000-seat house, being built by Keith-Albee, Heidingsfeld-Libson interests.

V. R. Anderson now holds down the managerial chair of Loew's Theatre at Dayton, Ohio. He has been assistant manager of Loew's State at Buffalo, N.Y., for the past three months.

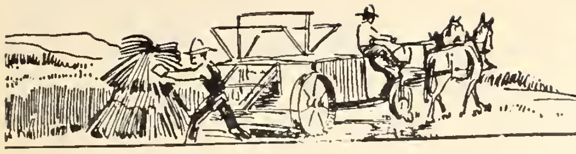
A new theatre is to be erected at Swanton, Ohio, according to announcement made by H. S. Plummer, who will sponsor the project.

Maumee, Ohio, is to have a new motion picture house, of which, however, the site and value have not been disclosed. The Strand Theatre Co. are the builders.

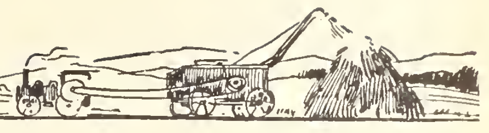
A $75,000 picture house is announced for Cincinnati to be erected by Jerome Jackson on Eastern Avenue, near Carrol Street. It will be a suburban house.

John A. Schwalm, genial head of the Jewel Photoplay Co., and manager of the Rialto Theatre, Hamilton, Ohio, is wearing the smile that won't come off, all because his son and namesake has made a star record with a local football eleven, the local papers devoting considerable space to the event.

Jim Schwalm, assistant manager of the Rialto Theatre, Hamilton, Ohio, is spending a week in Pittsburgh looking up old friends and acquaintances.



Des Moines



THE Opera House at Onawa, Iowa, operated by W. A. Bowker, and in the building owned by the I.O.O.F. of Onawa, was badly damaged by fire which started at two o'clock in the morning. The outside of the building was not much affected, but the interior was wrecked. Mr. Bowker was in Omaha at the time of the fire, but the operators of the theatre by prompt action and real headwork were able to save thirty thousand feet of film which were in the place at the time and the two projectors from the booth. Five attempts were made to reach the booth before they successfully made their rescue effective. Both suffered from severe burns.

The theatre equipment was not covered by insurance. Mr. Bowker had contemplated taking out a policy on the theatre equipment and had discussed the matter a few days before the fire. Although all the seats in the theatre were not burned the effect of heat and water made them a total loss. The theatre building will be repaired within the next few months. Mr. Bowker will open up his house in temporary quarters while the building is repaired.

Dixon, Iowa, is now having motion pictures. Hoyt Bruner has opened up a theatre christened the Opera House there.

A new house recently opened up at Newton, Iowa, is the Rex Theatre owned by Ross E. Ewing.

Bill Strickland, who was well-known in Iowa territory during his association with the Des Moines office of Universal has won promotion recently. He is now manager of the offices of the Enterprise Film Company in Omaha, and will handle all the affairs of the office until the return in the spring of Jimmie Rogers, manager for the Enterprise Film Corporation in Omaha. Mr. Strickland has been acting most recently as booker for Universal at the Omaha office.

The Palace Theatre at Nora Springs which has been closed for some time, is being opened up by H. N. Davies. He bought the house from Mr. Wiley.

Walter M. Lynch who has been operating the Princess Theatre at Sanborn, Iowa, sold the house recently to Anna G. Jacobsen.

The Auditorium Theatre at Westfield, Iowa, is a house recently opened up. G. E. Bancroft is operating the Auditorium.

William McGraw sold interest in the house at Trayer, Iowa, to Edwin Weller. The house is named the Princess. Pace and Baumaugh are the silent partners. Mr. Weller will manage the house.

The Lyric Theatre at Melvin, Iowa, was bought from Adolf Hokuf. Riecks and Knapp are the new owners.

James L. Ruthven of Ruthven, has opened up a new house there. The theatre is called the Electric, and the construction of the new building has just been completed.

Ross King has bought the Majestic Theatre at Iowa City. This theatre was formerly owned by J. A. Lane.

The Royal Theatre at George, Iowa, recently changed hands. The house was sold from Smith and Groenwold to Frank Wilson.

Rudy M. Luecke has sold his house at Cortland, Iowa. The Opera House at Cortland will now be under the management of Fred DeVries.

A. M. Leitch has sold the Uptown Theatre at Arnolds Park to H. N. Davies.

Another theatre to recently change hands was the Lewis Theatre at Lewis. Mr. Hurdenburgh sold to J. W. Zike.

D. C. Gruver has sold the Opera House at Clermont. The new owner is C. O. Christ.

D. V. Armstrong is the new owner of the Auditorium Theatre at Defiance. The house was sold by J. Jordan.

The Palace at Durant changed ownership last week. The house is now owned by Schact and Skeentoken and formerly by Schact and Miller.

Jake Cohen of Ottumwa, and E. P. Smith of Newton, were about the only exhibitors who ate Thanksgiving turkey and visited Des Moines the same week. Visitors along Film Row were very few.

N. C. Rice, manager of the F.B.O. exchange, visited the river towns, returning from Dubuque and Davenport after a successful trip.

The Englert, A. H. Blank's new house at Iowa City, saw an auspicious opening on November 17. The theatre is managed by Mr. Davis who had charge of the old Englert which burned down about a year ago. A. G. Stolte, theatre superviser for Mr. Blank's theatres, has the Englert as one of his chain. Mr. Stolte arranged for the opening of the theatre and all the details in regard to the equipping of the theatre.

E. P. Smith, owner of the Strand at Newton, has added 150 seats to the house, and has also made some improvements in his lighting arrangements. The stage of the theatre was changed so as to make possible the adding of the new seats at that end of the house. Mr. Smith was able to make the changes in the theatre without closing the house.

E. J. Morris of the Princess at Eagle Grove, and George Schweneker of Guthrie Center visited Famous Players in order to book pictures.

Miss Grace Veenstra, secretary for the manager of Famous Players, spent the Thanksgiving holiday with her folks at Pella, Iowa.

New England

FRED QUIMBY, Fox short subject sales manager from New York City, has been in Boston during the week on a business trip.

Henry Kiley has resigned from the Fox exchange, Boston, and Miss Florence Follen has been promoted to assistant cashier of the exchange.

H. Worden, formerly assistant manager of Metro in Boston, has gone to Albany.

Music Hall at Slatersville, R.I., has been transferred by A. N. Clair to Peter Courmier, who will have active charge.

Thomas Falseiglia, who operates the Continental Theatre, Providence, has the sympathy of friends in the recent death of his father in that city.

Senator-elect David I. Walsh and Rev. John H. Nawn were the chief speakers at the Boston premiere of the Eucharistic Congress film at the Boston Opera House.

Edward M. Fay of Fay's Theatre, Providence, was elected a director for Rhode Island at the annual convention of the New England Advertising Clubs, held at Worcester, Mass.

Stanley Sumner, manager of the new University Theatre, Cambridge, has resigned as manager of the Newton Community Theatre at Newton, Mass., which he has conducted since its erection. He will devote his entire time to the University Theatre. Clyde G. Holmes, who was assistant to Mr. Sumner at Newton, is acting as manager for the present and Thomas W. White, president of the Newton Community Theatre Co. is taking an active part in the management of the playhouse.

Mrs. E. R. Deesey, head of the educational department of Pathe, is in Boston for the greater part of the current week.

Edwin Hanley, booker for the Abbott Worsted Company's theatre in Forge Village, Mass., was a visitor to Film Row during the week.

Myer Gruber and D. Schoolman of the Interocean Amusement Co. have bought the Beachmont Theatre in the Beachmont section of Revere, Mass. George Campbell has been appointed manager of the house.

W. W. Jones, inspector cashier from the home office of Pathe, is in Boston on a brief business visit.

Horticultural Hall at Manchester, Mass., which has been operated by Ansel Sanborn, who also operates the Sanbornville and Mountainview theatres, has been sold to John Foy and Frank Grady of Boston.

The United Artists exchanges in Boston and New Haven were closed during the funeral services of Hiram Abrams.

New England Bookers Association will be guests of Mrs. E. B. Corbett, booker for Warner Brothers, at her home in Roxbury at dinner December 9. This is one of a series of social occasions planned by the association for the season.

Herbert Daley of the Magnet Theatre, Claremont, N.H., was in Boston during the week to complete his winter bookings.

Charles Cray of St. Johnsbury and Bellows Falls, Vt. was another visitor to the Row during the week who received a cordial welcome.

So anxious was Phil Coolidge. Pathe cameraman, to get his Harvard-Yale football game negatives to the laboratory, that he accidentally leaned against the exhaust of the plane and was minus a part of his overcoat as a result.

Arthur Martell, leader of the orchestras at several Publix houses, will lead the orchestra at the Stadium Theatre, Woonsocket, R.I.

Larry Berg of the Capital, Allston, Mass. left for New York to attend the opening of the new Paramount Theatre and before returning to Boston will make a business and pleasure tour in the Middle Atlantic States.

John Daley, salesman with the Fox exchange, Boston, has been transferred to the New York office.

George Mulligan has been appointed assistant shipper at the Fox exchange, Boston.

Fred Coture of the Scenic Theatre, Rochester, N.H., was a visitor to the Row during the week, making his early winter bookings.

A. E. Chadwick of the Conniston Theatre, Newport, N. H., paid his first visit to Film Row during the week in eight months and was warmly welcomed.

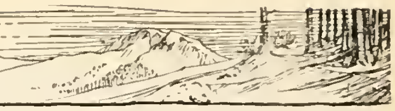
Columbus Theatre at Providence, R.I., seating about 900, has been opened.

All theatre owners:

Please take notice that Mr. A. W. Eden, formerly with this company, is not in our employ and we are not responsible for any debts or representations of any kind made by him.

FEDERAL PUBLICITY COMPANY

Canada



MURRAY CORBER, former representative in St. John, N.B., for Regal Films, Limited, Toronto, has been appointed Winnipeg, Manitoba, branch manager for Columbia Pictures of Canada Limited, by Louis Rosenfeld. Toronto, general manager for Columbia in the Dominion. The Columbia organization is now complete with offices in operation at Toronto, Montreal, St. John and Winnipeg.

Ted Gould of Winnipeg, Manitoba, branch manager for Regal Films, Limited, for some years, has been appointed division manager for Western Canada for Regal, his territory extending from Fort William, Ontario, to Victoria, B.C. H. Cass, of St. John, N.B., has become the Winnipeg Regal branch manager in succession to Mr. Gould.

Chic. Bell, recently appointed Calgary, Alberta, manager for First National, has been spending the past week or so at the Canadian headquarters of First National at Toronto, Ontario. Mr. Bell was formerly stationed at Winnipeg.

John R. Muir of Vancouver, B.C., British Columbia representative for Paramount Theatres for many years, has been announced as manager for the Capitol Theatre, Vancouver, B.C., in succession to Ralph Ruffner, famous exhibitor, who died with tragic suddenness recently.

It is a strange fact and one typical of the ability of the man that Ralph Ruffner brought his theatre, the Capitol, to first place in the Western division of the managers' bonus contest of Famous Players Canadian Corp., just before he died.

B. F. Lyon, Toronto, Canadian general manager of Warner Bros., has completed a business trip to the Pacific Coast. While at Winnipeg, Mr. Lyon promoted Joe Plotell to be supervisor of outside salesmen for Warner Bros. in Western Canada. I. Allen continues as Western manager with headquarters at Winnipeg.

Jack Frankland, manager of Henry Morton's Crescent Theatre, Winnipeg, Manitoba, has become manager of the Regent Theatre, Winnipeg, owned by Sam Weiner. Robert Hurwitz of Boston, Mass., has been appointed manager of the Crescent. Robert is a brother of Harry Hurwitz, manager of the Park Theatre, Winnipeg, which is also owned by Mr. Morton.

Harvey Williams, manager of the Beach Theatre, Toronto, has been spending several weeks in the vicinity of Parry Sound, Ontario, in search of big game. During his absence, Ben Witham has charge of the theatre, one of the finest in the Ontario capital.

A woman has been appointed manager of the Tivoli Theatre in St. Catharines, Ontario. She is Antoinette Ward of St. Catharines.

Some big jumps have been made by theatre managers in Canada. C. S. L. Ferguson, former manager of the Dominion Theatre at Nanaimo, B.C., has been appointed manager of the Capitol Theatre at Brandon, Man., succeeding J. B. Reisman, who is now manager of the Empress Theatre at Edmonton, Alberta.

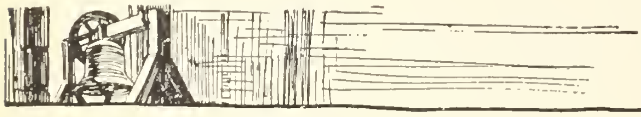
Tommy Daley, manager of the Tivoli Theatre, a downtown Toronto house, has established himself in a handsome new private office, nicely furnished with big furniture, a built-in library and other features. The main object of the new office is to avoid interruptions when he is working out plans or problems.

The film colony of Toronto gathered to bid "bon voyage" to W. A. Bach, Canadian district manager with First National for the past year, who has been transferred to England in charge of sales in the British Isles.

About one hundred attended the farewell dinner at the King Edward Hotel and every distributing company was represented by its local executive and other officials. N. L. Nathanson, managing director of Famous Players Canadian Corporation, was the principal speaker.

On behalf of those assembled, Mr. Nathanson presented Mr. Bach with a handsome cut glass and sterling silver liqueur set. Arthur Cohen, president of Regal Films Limited, tendered a glowing tribute to the departing film manager. R. S. Bell, acting district manager of First National, following a brief speech, made the presentation of a large sterling silver bowl with cut glass flower holder, the gift of the Canadian branch managers.

The esteem in which W. A. Bach is held by his associates was further evidenced when the Toronto Exchange staff made him a gift of a club bag. Jim Foy, branch manager, made the presentation with a few intimate and kindly remarks.



Philadelphia

MAURICE STANFORD, booker for Hunt's Theatres, Inc., was recently united in marriage to Miss Anna M. Mayers, of Philadelphia. The ceremony was performed at the home of the groom's mother, where they will make their home for the present. Mr. Stanford is well known in theatrical and motion picture circles in Philadelphia, having been a producer prior to his affiliation with Hunt's.

The Lincoln Theatre, Harrisburg, Pa., which has been operated for some time by B. Schiff, has been closed indefinitely on account of poor business.

Frank Bickhart, owner of the Alma Theatre at Kensington Avenue and Ontario Street, Philadelphia, who has operated the theatre himself, has recently leased the premises for six months to J. Kalix, who will continue to conduct it under its established policy.

The Forest Hills Theatre, now known as the Parkside, Camden, N.J., which has been closed for six months, has recently been opened by Ralph Hodgens.

Moe Goodman, for many years resident manager for Feeley's Theatre, Hazleton, Pa., has resigned. Mr. Goodman is one of the best known managers in that section of Pennsylvania and the severance of his connection with Feeley's comes as a great surprise.

Bill Quinlivan, formerly branch manager for Vitagraph and later connected with the Pathe sales forces, has been transferred to Associated Exhibitors sales personnel and will cover the Wilkes-Barre territory.

Ed Farrell, attached to the Boston office of F.B.O., has been transferred to Philadelphia and will cover all of the districts in this territory for the local office. Jerry Safron, Philadelphia branch manager for F.B.O., will leave soon on an extended vacation. After visiting friends in Chicago, Mr. Safron will go to Florida and then to Bermuda, returning to his duties in Philadelphia about December 12th.

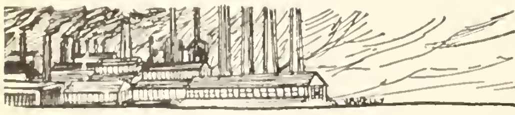
Through the consolidation of Associated Exhibitors with Pathe, the former exchange has resigned its membership in the Philadelphia Film Board of Trade.

Bob Lynch, manager, and Jay Emanuel, sales manager of the Philadelphia office of M. G. M., have returned from Washington, D.C., where they attended a sales convention of all the Eastern Division sales executives. Mr. Lynch was host at a trade showing on Sunday night, November 28th, at the Regent Theatre, Philadelphia of the "Scarlet Letter" and "Tin Hats."

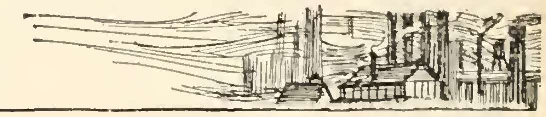
The matrimonial microbe has been active in the Philadelphia exchange of First National Pictures, Inc. Miss Mollie Cohen, of the office force, was united in matrimony to Harry Barnett, of Mt. Vernon, N.Y., at a local synagogue, while Miss Marie Whalen eloped to Elkton, Md., and became the bride of Charles Christie, of Philadelphia.

Employees of the Philadelphia exchange of Universal Pictures have named their new social club the Philu. The club was recently created to promote social activities among the Universal employees in this city. It is planned to have an elaborate social affair soon after January 1st.

Marcus Benn, who is to build a theatre in Norwood, a suburb of Philadelphia, has recently had the plans revised, eliminating the balcony. The house will seat approximately 1,500 and work will be started within the next few weeks.



Central Penn



AS a result of the departure from Pottstown, Pa., of J. Luke Gring to become vice-president of the Chambersburg Theatre Company, Chambersburg, and manager of the $200,000 Capitol Theatre the company is building in the latter city, Ralph S. Kinzer has been made manager of four Bennethum theatres in Pittstown and Boyertown, of which Mr. Gring had been manager for five years. These are the Hippodrome, Strand and Opera House, Pottstown, and the Strand, Boyertown. For eight years Mr. Kinzer had assisted in the management of these theatres. The Capitol, Chambersburg, will be opened early in the new year, but Mr. Gring already has moved to Chambersburg to supervise its completion.

An innovation introduced by Russell A. Bovim, managing director of Loew's Regent, Harrisburg, is the publication in *Newsette*, the weekly house organ, of a brief history of each of the stars and other leading players who are to appear in the succeeding week's feature attraction.

The personnel of the local management of the Penn Theatre Company's new house in Reading—the Park Theatre, located in the Moose Temple—includes E. C. Keeney, formerly of Camden, N.J., as manager; George Gensinger, director of the orchestra, and Leroy Filbert, stage manager. The house is devoted to vaudeville and pictures.

Manager Charley Jones, of the Colonial Theatre, Harrisburg, scored a scoop on his competitors by first showing the news pictures of the Thanksgiving Day football game between Cornell and University of Pennsylvania, on the succeeding Saturday morning.

Among the out-of-town theatre men of prominence who attended the formal opening of the palatial West Side Theatre, by the Comerford Amusement Company, in Scranton, were: L. J. Chamberlain, of Shamokin, head of the big Chamberlain circuit of theatres; W. E. Schmidt, manager of the Strand; H. Hazleton; L. A. Farrell, of the Irving, Carbondale; F. D. Rundle, of Sayre, and Harry Volk, of Shamokin, also of the Chamberlain circuit.

Kansas City

MANY changes in ownership and management of theatres in the Kansas City territory have been announced during the last week. The Uptown Theatre, being constructed by the Fleming-Gilchrist Construction Company in the Willet Building at Valentine Road and Broadway, Kansas City, will be operated by the Valentine Amusement Company of Kansas City. The theatre will be constructed of brick and terra cotta. Robert Cornall is the architect.

Following the resignation of Jack Quinlan as manager of the Main Street, Kansas City, Frank N. Phelps, an executive from the general office of the Orpheum Circuit in Chicago, has been in charge. Several difficulties preceded Mr. Quinlan's resignation, Ray Montgomery, treasurer, also resigning and being succeeded by R. H. Zeller of Sioux City, Iowa.

The Bonaventure Theatre, Kansas City, has been purchased by James B. Nichols from T. B. Rowel, while F. C. Ruckel has taken over the management of the Highland Theatre, Kansas City.

The Bowersock Theatre, Lawrence, Kans., will undergo an extensive remodeling plan, according to Glenn Dickinson, owner.

All district and branch managers, salesmen, sales managers and bookers of Omaha, Des Moines, St. Louis and Kansas City were looking forward this week to the Paramount district sales convention, scheduled to be held at the K. C. A. C. in Kansas City Saturday.

Arthur Elsea, manager of the Bancroft Theatre, suburban house of Kansas City, was held up and robbed of $79, while he was preparing to close the theatre, by two bandits.

Between the Kansas City *Star's* exploitation of Santa Claus, his dog team and his messengers, and the showing of Santa in pictures at the Newman Theatre, Kansas City, Bruce Fowler of the Newman, a Paramount-leased house, is getting free publicity aplenty these days.

Among the out-of-town exhibitors in the Kansas City market this week were: Charles H. Barron, Kansas Theatre, Wichita, Kans.; Frank Weary, Farris Theatre, Richmond, Mo.; W. H. Weber, Great Bend, Kans.; Glenn Dickinson, Dickinson Circuit of Theatres, Lawrence, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.; S. E. Wilhoit, Springfield, Mo.; G. L. Hooper, Orpheum, Topeka, Kans.

The hour was all set, ample advance publicity had been obtained locally and movie row was buzzing with predictions concerning the probable outcome of the football game between Kansas City exhibitors and exchange representatives last Saturday. Then, for some unaccountable reason, not a member of either team put in his appearance for the battle. Several conflicting rumors concerning the non-appearance of the teams are going the rounds, but no two of the contestants will agree on the facts in the case.

Much concern is being felt in Kansas City this week by relatives over the disappearance of Arthur Johnson, former Kansas City film veteran who recently accepted a position as assistant branch manager of the First National exchange in Des Moines, Iowa.

Business was good among the exchanges along Kansas City's film row this week.

C. M. Parkhurst, P.D.C. office manager, was feeling none the worse after being informed, semi-officially, from the home office that he was considered the "title holder" among the booking managers of the P.D.C. organization.

Jack Auslet, short subject manager of the Independent Film Corp. exchange, made a hurried trip into the territory after more business.

J. H. King, former film veteran of Kansas City, returned from Florida after a three-year absence to greet old friends and make new acquaintances.

Ed Solig, Warner Bros. booker, went to Omaha on business, while A. H. Fisher, division manager for Warner Bros., was a visitor.

J. F. Burke, Educational auditor from the home office, was busy on the Kansas City branch's books.

F. F. Nine, formerly of Kansas City, but now representing Warner Bros., out of Milwaukee, was a Kansas City visitor.

C. A. Schultz, P.D.C. branch manager, has recovered from his illness and is back on the job again. Before going to Lakeside Hospital, Gladys Libby, stenographer for Warner Bros., announced that flowers, candy and presents of all kinds from film friends would not be objectionable.

G. F. Navarre, United Artists branch manager, was host to all his salesmen and their wives at the annual football game between Missouri and Kansas at Columbia, Mo., last Saturday.

E. C. Rhoden, manager of Midwest Film Distributors, Inc., made a well placed wager on the Nebraska-Kansas Aggie football game. Rhoden being a Nebraska alumnus, he collected.

Harvey Day, Kinogram salesmanager from the home office, was a Kansas City visitor.

R. S. Balantyne, Pathe branch manager, left for Dallas, New Orleans and Memphis Friday on a business trip.

A. S. Glenn, of the First National exploitation department of New York, and R. L. McLean, home office representative for P.D.C., were also Kansas City visitors.

Cleveland

THE Smith Amusement Company of Alliance and Warren has just taken a 99-year lease from the Warren Building and Investment Company for the Hippodrome Theatre, Warren, Ohio. The lease is to run from June 15, 1927 to June 14, 2026. Improvements in the Hippodrome will be made shortly. Lemotto Smith is president of the Smith Amusement Company.

Dayton is to have a new $125,000 motion picture theatre for the patronage of the colored residents of the city. Carl P. Anderson and Goodrich Giles, both of Piqua, Ohio, are back of the movement. The new house will have 600 seats and will be devoted to straight motion picture policies.

C. Bailey DeWeese, 57, banker and manager of the Majestic Theatre at Wapakoneta, Ohio, died at his home last week following a three days illness due to pneumonia. He is survived by his widow and two sons, Horace and Robert.

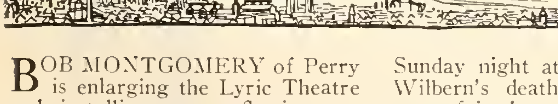
C. C. Deardourff, for many years one of the high light exploiteers in this territory, is now selling National Screen Service out of Pittsburgh. Deardourff was with the local Metro-Goldwyn office for a great many years. His most recent connection was with Fox.

Phil Riesman, Paramount division sales manager, was in town last Monday and held a regional sales conference. Present at the gathering were E. H. Bauer, Cleveland exchange manager; Eddie Fontaine, Pittsburgh manager; and Morris Ridge, Columbus manager.

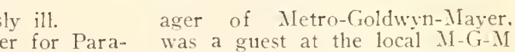
Mrs. Georgia Moffett, secretary of the Film Board of Trade of Cleveland, is back again, to everybody's delight. She's been in Indianapolis for the past three weeks installing a new board secretary there. Miss Marion McCollough received the appointment. Miss McCollough was secretary of the Film Board of Trade in Kansas City at one time, but resigned because of poor health.

Norman Moray, local Warner Brothers exchange manager, who is still limping around as the result of an automobile accident in which several ligaments of his foot were torn, is enthusiastic about his Burgler's Handicap. It's a contest to clean up all undated pictures. Prizes will be awarded at the close of the contest, contributed by Nat Barach, district manager at Moray.

G. W. Gallagher has arrived in Cleveland to manage the Columbia Theatre. The Columbia is a burlesque house, and periodically takes a fling at motion pictures.



Oklahoma



BOB MONTGOMERY of Perry is enlarging the Lyric Theatre and installing new reflecting arc lamps.

D. A. White of Henryetta, Okla., has just bought the Grand Theatre at Collinsville, Okla., from L. H. Luckett. Some time last month Mr. White announced that he was purchasing the two theatres at Sulphur, but at the last moment the deal fell thru, and the Sulphur houses still remain in the hands of their original owners.

Mrs. R. F. Wilbern, wife of Mr. Wilbern, who with his associates owns and operates three theatres in Duncan, Okla., died last Sunday night at her home. Mrs. Wilbern's death was a shock to many friends and associates of the Wilberns in the film business. Just last month Mr. and Mrs. Wilbern returned from a long trip to California, that they made overland.

Vinton Sholl is a new member of the Famous Players-Lasky sales force. Mr. Sholl used to be connected with the Publix Theatre at Dallas we understand.

Horace Booth, formerly with First National, is now selling for Fox Films.

Walter Quade, salesman for Universal, left for Kansas City this week to see his father, who was reported to be seriously ill.

C. E. Lindsey, booker for Paramount, is ill at his home at Dallas. Curtis Logan, assistant booker, is filling Lindsey's place temporarily.

W. P. Garyn, assistant sales manager of National Screen Service, Inc., was here from New York this week and spent a couple of days as the guest of Mr. Walthall. Mr. Walthall is the official sales representative for the National Service in Oklahoma.

Milton Simon, sales manager of Rayart Corporation, was another New York visitor that Mr. Walthall had this week.

Felix Feist, general sales manager of Metro-Goldwyn-Mayer, was a guest at the local M-G-M exchange here the first of the week.

Claude Ezell, district manager of Warner Brothers, and Ned Depinet, district manager for First National, were in town last Wednesday visiting their respective company's exchanges.

The officers of the M.P.T.O. are planning for a large convention on December 6th and 7th at Oklahoma City. Fred Pickrel, president, W. Z. Spearman, vice-president, and Bob Hutchinson, secretary, went to Dallas recently to attend the Texas M.P.T.O. Convention.

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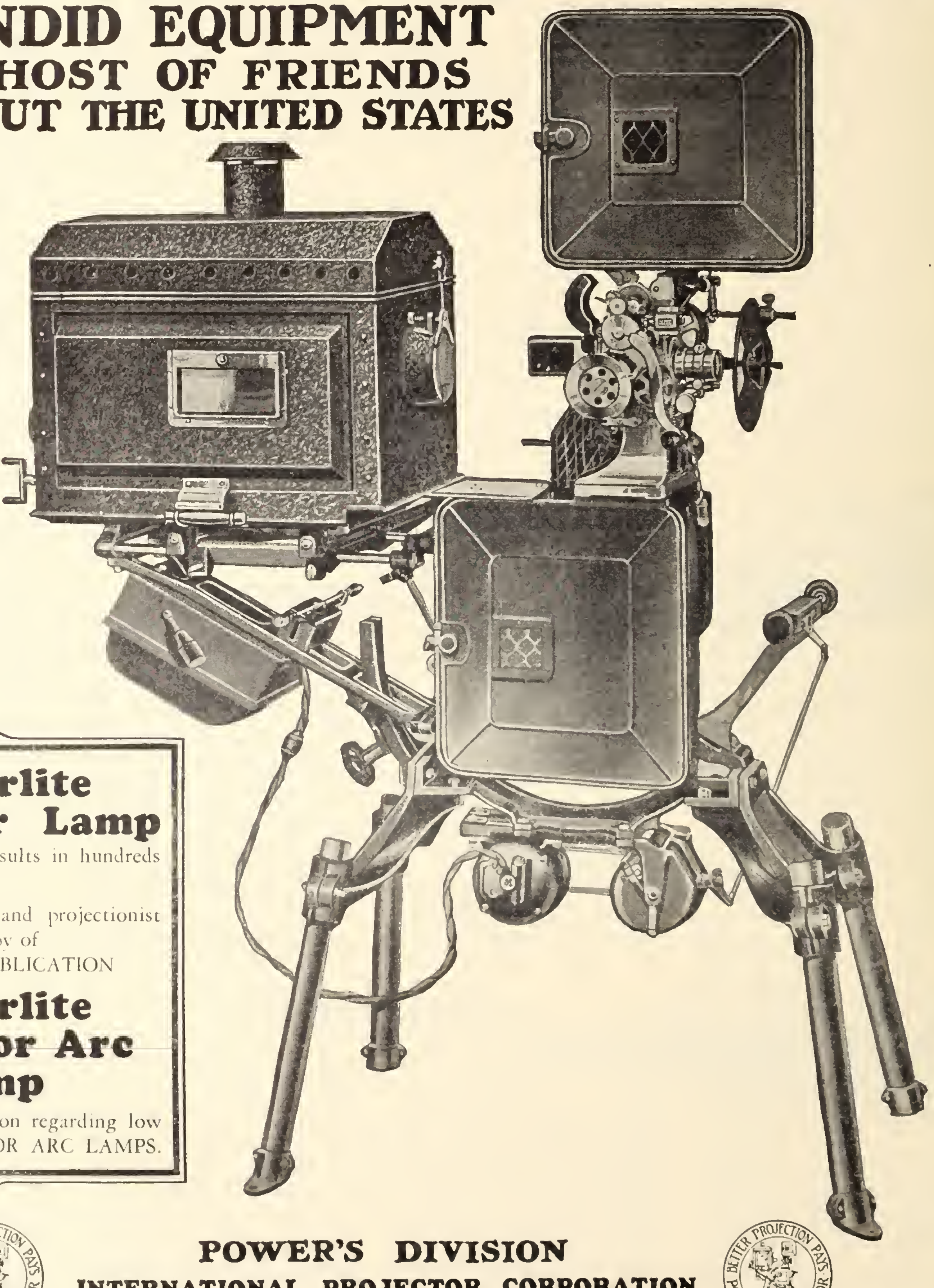

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THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Ballet Corps Backbone of Capitol Presentations

Dance Numbers One of Features Which Bring Steady Patronage to Broadway Cinema

THE backbone of the stage features on which the Capitol Theatre in New York has built a definite and considerable week-in-week-out patronage—a comfortable "bread and butter" allowance which is delivered each week at the box office, irrespective of the photoplay attraction—is the ballet organization which Major Edward Bowes, managing director of this popular Broadway institution, maintains under the direction of Chester Hale.

Since taking over the direction of the Capitol, Major Bowes has devoted much of his attention to the improvement of the ballet as an artistic organization, and it is widely recognized by patrons of the theatre that the growth of the ballet artistically has matched its increasing popularity as a feature of the Capitol's presentations.

Orchestra and Ballet

The ballet and the Capitol Grand Orchestra, an organization of 85 musicians under the direction of David Mendoza, have steadily developed their combined resources to a degree which permits the presentation of ballets of exceptional artistic and popular appeal. The maintenance of two such "stock" organizations on the basis which obtains at the Capitol Theatre is resulting in a higher development of the dance and music as an important entertainment form for the cinema. Combinations of the two in a presentation similar to that which is proving one of the most appealing features of the current program at the Capitol—the "Kreisleriana" unit—are possible and are encouraged by the plan. "Kreisleriana" is in two episodes. The first presents Waldo Mayo, concertmaster, playing Henberger's arrangement of Kreisler's "Midnight Bells." Following this the principal danseuse of the Capitol organization, Joyce Coles, dances a special interpretation of the same composer's "Liebesleid."

Two Dance Units

The ballet is composed of two groups, the regular Capitol Ballet, of eight versatile and well-trained dancers, and the Chester Hale Girls, a group of twelve dancers, distinguished for their vivacity—"pep" if you will—good looks, and skill in ensemble work. The engagement of different dancers as guest artists from time to time, brings freshness and color to the weekly ballets. During recent weeks, the most popular—and most frequent guest dancer—at the Capitol has been Joyce Coles, well-known English danseuse and formerly one of the solo artists with Pavlowa.

The ballets at the Capitol Theatre are no matter of haphazard evolution. They are the result of a carefully conceived and executed plan and the culmination of many months of study.

Evolves Permanent Feature

It had long been the dream of Major Bowes to evolve the Capitol Ballet into a permanent feature, resembling in organization the Metropolitan Ballet. It was his idea to make this feature of the institution sufficiently flexible and adaptable to meet the diversified requirements of the entertainment designed to supplement the motion picture each week.

In Chester Hale, Major Bowes found a ballet master in sympathy with his ideals, and splendidly equipped to undertake the training and direction of the Capitol Ballet. Mr. Hale is a young American whose native virility and ingenuity have been tempered by a classic training under European masters. Studies and engagements with Cochetti, Nijinsky, Adolph Bolm, Daghileff and Pavlowa, contributed to his experience. London, Paris and other important Continental cities were the scenes of his performances. The young dancer found an opportunity to apply the colorful gamut of his training in staging the dance numbers for several important Broadway productions.

Ballet School Under Hale

With this varied experience as a background, Mr. Hale brought to his office as ballet director, a refreshing originality and distinctive ideas in the training and development of a corps of dancers. With Hale as director, Major Bowes established a ballet school in which young dancers of outstanding talent could be trained in the sound principles of the ballet and developed along the special lines required in the ballets from week to week. There is no tuition fee and recruits have come from every part of the country.

This school provides a reserve course of dancers, constantly under training and ready to be called upon to fill such vacancies in the regular corps as may occur from time to time.

Equipment

Future Building

By P. M. ABBOTT

WE have had before us constantly, the achievements of architects and theatre owners in advancing the art of theatre design and appointment—almost entirely, however, of the large house located in heavily populated centres.

And now we have the new Paramount—a theatre that appears to be about the last word. Money was no object—nor was effort—in molding this palace. And the final results justify the means.

Also lately, the better neighborhood house has come in for its share of recognition. This type of theatre is sharing the popularity of the downtown theatre in our building campaign.

But for our part we would like to see more emphasis put on the small-town theatre. Certainly that part of this country's population that can see pictures only in the small-town house is sufficiently large to make it a potent factor in the furtherance of the popularity of pictures. In fact, there is probably more opportunity to educate the non-picture going class in small towns than in cities. And to gain more recognition for pictures, better small-town houses must be built.

Likely, we are too impatient. The building era that has completely changed the character of city theatres may be on its way to include small towns. Again, though, years may intervene before small towns have modern houses. It depends on whether better theatres in these smaller localities will prove to be sound investments.

When smaller communities enjoy better theatres this industry will be bigger and proportionately more powerful.

Monthly Bulletin Posts Strand Patrons

Hyman's New Booklet Goes to Large List of Residents in Brooklyn

MANAGING Director Edward L. Hyman has evolved a plan at the Brooklyn Mark Strand Theatre whereby a bulletin issued monthly keeps a big mailing list supplied with information concerning forthcoming attractions at that theatre.

This bulletin is in four pages, about six inches wide by about nine inches long, and each of the first three pages is given over completely to a full week's program. The fourth and back page is used for notes concerning artists, etc.

Through this method patrons are advised three weeks ahead concerning the shows to come. The mailing list covers practically all of Brooklyn and Long Island, numbering about six thousand representative names. It is mailed in a white envelope under a third-class permit.

New Picture—New Costume for These Ushers

During the week that "We're in the Navy Now" was the attraction at the Victoria, Harrisburg, Manager Fielding O'Kelley arranged to have the girl ushers attired like jackies, in blue jackets and tight-fitting white duck trousers.

When "One Minute to Play" was shown in the Colonial, Harrisburg, Manager Charley Jones provided each girl usher with a regulation size football. The girls carried the footballs tucked under their arms, and every time they showed a group of patrons to their seats the girls looked as though they were headed for a touchdown.

Seattle Strand Dark; May Reopen as First Run

After several weeks of a second-run feature policy at a 25 cents admission, the Strand Theatre, Seattle, last week closed its doors to the public, and no definite announcement has been made as to the future course to be pursued. The Strand is a part of the Pacific Northwest Theatres chain in Seattle, and was at one time the "big picture" house for the Jensen-von Herberg organization. During recent months it has lost patronage to a very noticeable extent, and the present closing may be the forerunner of another attempt to institute a big first-run policy again.

Recess for Songs Found Aid at Children's Matinees

When he finds that the children at a matinee performance are becoming restless, Manager H. E. Wilton of the Strand Theatre, Hamilton, Ontario, throws in a ten-minute period of community singing, using song slides for the purpose. Manager Wilton says he finds this is as good as the "yawn and stretch" intermission at big conventions. After the community singing, the kiddies give undivided attention to the program.

The MANAGER'S OFFICE

CARL HUX, for some time manager of the Queen Theatre in Knoxville, has assumed the added duties of management of the Majestic. Both houses are operated by Publix.

PAUL E. NOBLE, former manager of the Liberty Theatre in Portland, Ore., has been appointed manager of the People's Theatre in that city. Noble recently resigned the Liberty management to engage in the floral business. Fred Jay Lucas, former manager of the People's, transfers to the Majestic, also operated by J. J. Parker.

BOB RAY has succeeded Chester Bell as manager of the Wigwam Theatre in Reno. The Wigwam is operated by the Golden State Theatres Company. Bell will become the manager of a house in Southern California.

PAUL SCHULTZ, formerly a film salesman in the Milwaukee territory, has been appointed manager of the Orpheum in Hancock, and Star Theatre, Houghton, Mich. He succeeds Thomas Furniss, who resigned to enter the theatre business in St. Paul, his home.

Capitol's Radio Novelty Mystifies Audience

Manager C. S. Ferguson, of the Capitol Theatre, Brandon, Manitoba, staged a radio stunt in the theatre that has the patrons still talking. A large radio set was placed in the center of the stage and an operator proceeded to tune in, securing a wide variety of howls and whistles until he hit the right station, when a fox-trot was heard. This became louder and louder until the curtain was finally pulled, revealing the augmented orchestra playing the tune on the stage. The orchestra was responsible for the effects all through, the radio being a dummy.

Vitaphone Presentations at Smith Houses in Ohio

Lemotto Smith, president of the Smith Enterprises, with motion picture theatres in Alliance and Warren, is the first exhibitor in northern Ohio to close a contract for Vitaphone presentations. Smith has just returned from New York where he arranged to use Vitaphone in his Columbia Theatre, Alliance and his Opera House in Warren.

Loew Books Loftis and Prince

Cissie Loftus and Arthur Prince have been booked by Marcus Loew and will start their tour in December. Elaborate plans to enhance the value of the vaudeville offerings in Loew theatres are under way and are expected to be in full swing by the New Year.

Girl Mystic Signed by Northwest

Announcement was made through the Press that the Pacific Northwest Theatres Company, Inc., has engaged Eugene Dennis, the 19-year-old Kansas City mystery girl, for the next 52 weeks for the entire chain of theatres at $700 a week.

Dance Tournament Proving Good Card in Albany

In meeting competition, Joseph Saperstein, Manager of Harmanus Bleecker Hall, in Albany, has hit on a number of schemes that appear to be working out well in drawing the crowds. Saperstein has inaugurated a "Black Bottom" contest, the finals of which will bring $100 to the winner, and will conclude on January 3rd.

He stages the contests each Monday night, while on Wednesday night he gives, what he terms, "dance studies," while Thursday night brings forth the amateurs, and Friday nights bring a variety performance. In addition to this, Mr. Saperstein presents a feature, a news reel and a comedy, and on one night he gives double features.

It sometimes pays to call for a rehearsal of amateur acts before staging the same in front of an audience. Ed Walsh, manager of the Albany in Schenectady, used a colored girl from Troy as one of the contestants in a "Black Bottom" dance, and her dancing reached the point at which Walsh was obliged to call her from the stage.

Thanksgiving Atmosphere in Rialto Presentation

As a feature of a special Thanksgiving program offered last week at the Rialto Theatre, Omaha, the orchestra depicted musically the Pilgrims' story in "The Overture of 1620." The orchestra was assisted by a mixed quartet in the presentation, which had an elaborate stage setting as one of its features. Oscar Moss and the Manning Sisters presented a dancing revue as an added attraction. The screen feature was "Ladies at Play."

Girl Singers Added Feature on Knickerbocker Bill

The "College Singing Girls," composed of four vocalists, were the added feature appearing with Beasley Smith's Knickerbocker Merrymakers at the Knickerbocker Theatre, Nashville, on a special Thanksgiving Week bill offered last week. The program rendered by the quartette covered a wide range of numbers from operatic airs to the popular hits of the day, and augmented the customary musical act offered weekly by the Knickerbocker Merrymakers. The screen feature was "Take It From Me."

Goldy and Dusty at Capitol

Goldy and Dusty, well-known radio team, were the added attraction last week at the Capitol Theatre, St. Paul. The Capitol offered "The Temptress" as the screen feature, with an overture, organ novelty, cartoon comedy and news reel as other units of the program.

Dance Contests Draw in Hamilton

Managers Silver and Turberg, of the Palace Theatre, Hamilton, Ohio, are supplementing their Saturday night picture programs with dancing contests, which are proving a big drawing card.

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EASTMAN KODAK COMPANY
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Enlarging Publix Presentation Circuit

Will Have 16 Weeks Time for Acts When 2 Texas Houses Open

WITH the closing last Saturday of the Rivoli as a weekly change house, the base of operations of the Publix presentations circuit in New York will shift to the new Paramount, key theatre in the chain steadily being built up into a circuit providing 26 weeks of playing time for unit shows and acts.

There are now 13 houses in the Publix string of presentation theatres, and before long three more—the Texan in San Antonio, the Metropolitan in Houston, and the new Saenger in New Orleans—are to be added to the circuit. The most recent addition to the presentation circuit is the Olympia in New Haven—the first stop out of New York for stage productions which begin their tour at the Paramount.

The plan is to have the 26 weeks circuit in operation by the end of 1927. This will afford a routing from coast to coast of the stage acts produced by the Publix organization or booked for the houses under its operation. At present presentations produced at the Granada in San Francisco are circuited to other Publix houses on the Coast. The completion of the theatre now building in Denver will be the first step in bridging the space between Kansas City, where Publix unit shows play at the Newman Theatre, and the Pacific coast zone. With contact established between these points, there will be playing time in Los Angeles, San Francisco, Oakland, Seattle and Portland, Ore., and Publix then will be in a position to book acts for 26 weeks playing time.

The present circuit embraces the following theatres: Paramount, New York; Olympia, New Haven; Metropolitan, Boston; Shea's Buffalo, Buffalo; Michigan Theatre, Detroit; Tivoli and Uptown, Chicago; Capitol, Des Moines; Newman, Kansas City; Ambassador, St. Louis; Palace, Dallas; Palace, Memphis; Howard, Atlanta.

Free Admission for Ladies at Midnight Matinee

A "Sunday midnite ladies' night," during which ladies were admitted free, was an experiment inaugurated on November 22, for the first time by O. D. Feldser at the Broad Street Theatre, Harrisburg. He has been conducting "Sunday midnite" picture shows, actually starting at 12:01 Monday morning, in his theatre for several months.

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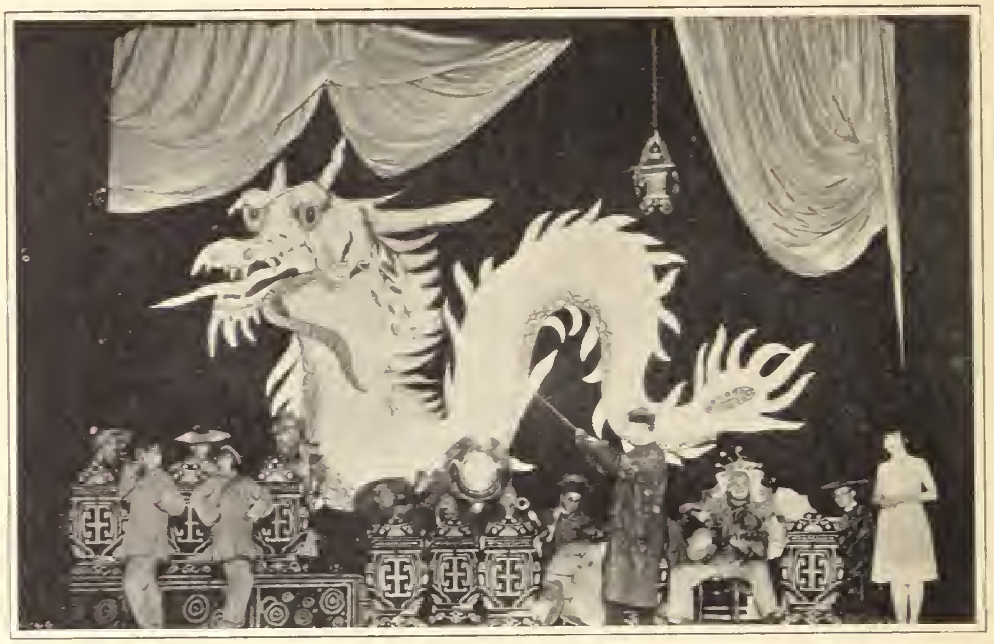
Lackawanna 7876
1579 Broadway, New York City



"LAND O' LANTERNS"
A colorful Oriental setting furnished atmosphere for the prologue of jazz and dancing which was used by Walter League, manager of the Rialto in Denver, as a presentation for "The Magician" (Metro-Goldwyn)

3 Stage Acts with Screen Feature at Ambassador

There were three stage acts on the bill for Thanksgiving week at the Ambassador in St. Louis, which offered a program providing more show for the money than any hitherto attempted by this comparatively new and especially luxurious downtown picture palace. The stage features were "Under Venetian Skies," a John Murray Anderson unit show in which Terrence Kennedy, Kathryn Luells, Natasia Darro and Gaby Raisiano appear; the Lumis Twins in a program of popular song hits, and Kharnm, Persian pianist. "Syncopating Sue" was the screen attraction.

Loew's State made an equally vigorous bid for the patronage with a program headed by "Upstage," the Norma Shearer screen vehicle; Gus Edwards and his "International Revue"; "Wee Willie" Robyn, tenor, in a group of songs; Don Albert and his orchestra, and a Mabel Normand two-reel comedy.

The Missouri's screen feature was "We're in the Navy Now," with a stage revue with five principals, as an added attraction. "Midnight Lovers" was the photoplay at the Grand Central, where Gene Rodemich and his "Merry Maniacs" presented a lively stage number.

Atmosphere of Photoplay in Capitol Ballet Number

The screen feature for the week, Metro-Goldwyn-Mayer's "Tin Hats," strikes the atmospheric note carried out in the ballet, which is one of the main features of the stage program at the Capitol Theatre on Broadway. The ballet, produced by Chester Hale, is called "Tin Hats—Then and Now."

It is a fantastic conception in two episodes, with the Capitol Ballet Corps seen in episode one as the "Amazons," and the Chester Hale Girls as "Yankees" in the second episode.

A varied musical program provides Caroline Andrews, coloratura soprano, singing "Una Voce Poco Fa," Waldo Mayo, concert master, rendering Kreisler's "Midnight Bells," and the Capitol Grand Orchestra playing selections from "Pagliacci" as an overture. A special dance feature offers Joyce Coles in an interpretation of Kreisler's "Liebesleid."

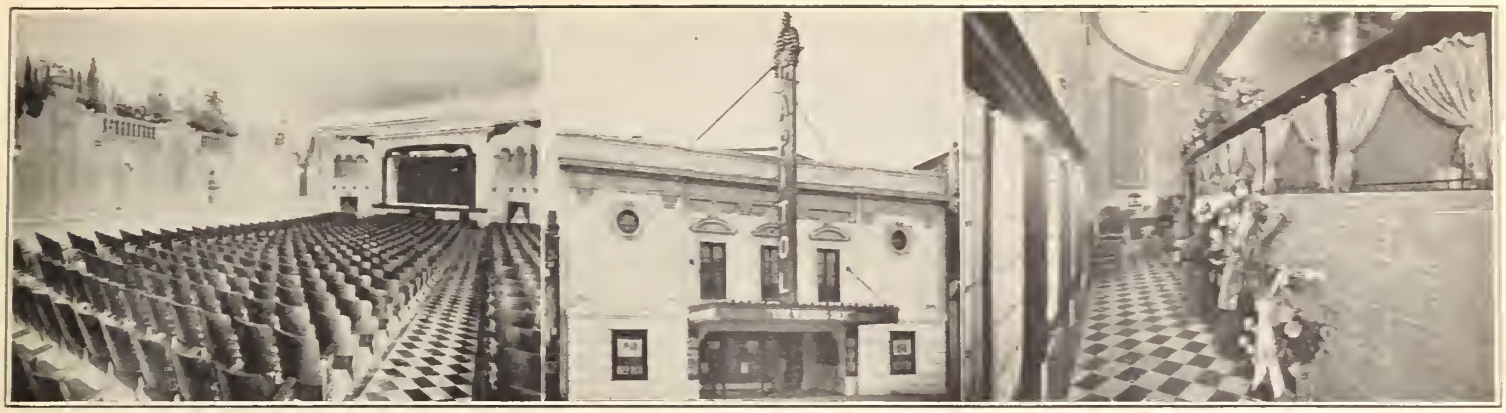
Cambria Presentation Stage Offering at Paramount

"The Canadian" is the current feature picture at the new Paramount Theatre, New York. The stage presentation is a Frank Cambria production, "Roaming Gypsies." Another stage attraction is "An Impression of Old Castle Garden" (in the days of Jenny Lind) with Vivian Holt, soprano, and Myrtle Leonard, contralto. The Paramount orchestra with Irvin Talbot conducting, offers Offenbach Melodies for an overture with violin cadenza by Fredric Fradkin, Concert Master. The screen program includes "Fashions in Color with Hope Hampton" and Paramount News Events.

Heidelberg Chorus Feature of Stanley Stage Bill

The Stanley Theatre last week presented one of the most elaborate programs offered in recent months to Philadelphia theatregoers. An imposing array of added features supplemented the showing of "The Ace of Cads," the screen attraction.

The surrounding bill featured the Heidelberg Student Chorus of twenty male voices in a program of six numbers. A dance divertisement called "My Lady of the Fan," produced by the Stanley staff, with Lucille Middleton and the Stanley Ballet, held second place on the stage program, which also offered Amanda Brown, coloratura soprano, and the orchestra under the direction of Graham Harris in an overture.



Views of the main auditorium, front showing sign and marquee, and foyer of the Rosser Theatre Company's recently opened Capitol Theatre Richmond, Va. Here is a fine example of the care given to the construction and equipment of theatres having a seating capacity of around 700

To-day's Small Theatre Finely Equipped

Trend Toward Costly Furnishings Evidenced by Premiere of Richmond's Capitol

INDICATIONS of the trend toward costly furnishings and ultra-modern equipment in motion picture theatres is not only to be found in those houses which represent investments of several million and seat from three to four thousand people. Today, the builders of the smaller theatres are giving the same care to construction, service and appointments as those who are responsible for the million dollar palaces.

A fine example of the small house coming into its own is evidenced in the completion and opening of the Capitol Theatre, Richmind, Va., by the Rosser Theatre Company, a Virginia theatre operating concern of which Roy P. Rosser is president.

The seating capacity of the Capitol is but 700; all seats on a single floor. Yet this house is considered by many one of the most modern and complete in the state, and a glance at the photographs accompanying this description will go a long way toward bearing out these claims.

Spanish Garden Effect

The entire interior has been finished in Spanish garden effect, both of the side walls representing gardens with backgrounds of palms and ferns. Wrought iron gates are at the ends of either garden, mounted with Old Spanish lanterns, the latter also serving as wall lights for the auditorium.

The organ grilles of the expensive instrument installed by the Robert Morton Organ Company, are enhanced by solid marble columns of Spanish type. In the console pit is also one of the latest Knabe-Ampico pianos, one of the finest instruments of its kind manufactured.

The stage, flanked on either side by statuary, is of a sufficient size to take care of the added attractions now in vogue. The attractive draperies and stage settings were supplied by the Novelty Scenic Studios. All stage interior and exterior lighting effects are controlled by Cutler-Hammer apparatus.

The seating arrangement is all taken care of on one floor. There are three sections, the middle having rows of twelve, and either side, rows of five. All of the 700 seats, installed by the American Seating Company, are of the heavy upholstered type.

A special feature of the Capitol, because of its location in a large residential section, is provision for the comfort and pleasure of children. The play room is so arranged that mothers of the peevish ones may sit apart from the main audience and still enjoy performance. The ladies' rest room is also equipped with all the latest conveniences, such as dressing tables, writing desks with stationery, comfortable chairs and lounges. A well-equipped nursery in charge of a maid is adjacent to the projection room.

The heating and ventilating system in the Capitol is typical of the very latest developments in work of this kind. American Heating and Ventilating Co. made the installation.

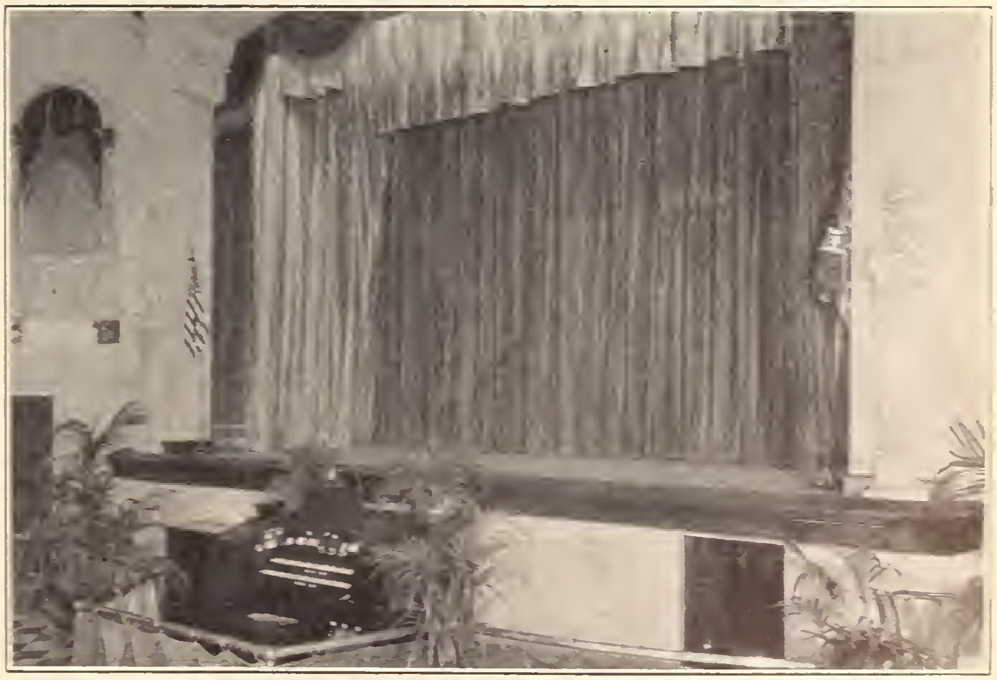
The projection room is equipped with the latest type Powers Type E machines with Peerless low intensity lamps. Other items of equipment in this room include a Brenkert spot, Samuels compensating generator and the Cutler-Hammer control for the house, marquee and sign lighting. The Flexlume sign on the front of the Capitol adds to the general attractiveness of the playhouse.

In addition to operating the Capitol a first run M-G-M house, Mr. Rosser also controls the Venus Theatre, Richmond's largest neighborhood theatre. The Venus seats 1,000. Mr. Rosser is also a vice-president of the Stevenson Enterprises of Henderson, N. C., operating a chain of theatres in Raleigh, Rocky Mount, Wilson, Burlington, Mebane and Goldsboro, N. C. The Richmond houses, however, are operated as a separate company.

Ackerman and Harris Let San Bruno Contract

Ackerman and Harris have let contracts for the erection of a theatre to be known as "The Boulevard," which will be built on a site on San Bruno Avenue, between Burrows and Bacon streets, San Francisco, Cal.

The structure will occupy an area of 250 by 150 feet, will include seven stores, and will have a seating capacity of 1,500.



A close up of the stage and organ pit of the Capitol Theatre, Va. Note the expensive instrument installed. The pit also holds a reproducing piano of the finest make

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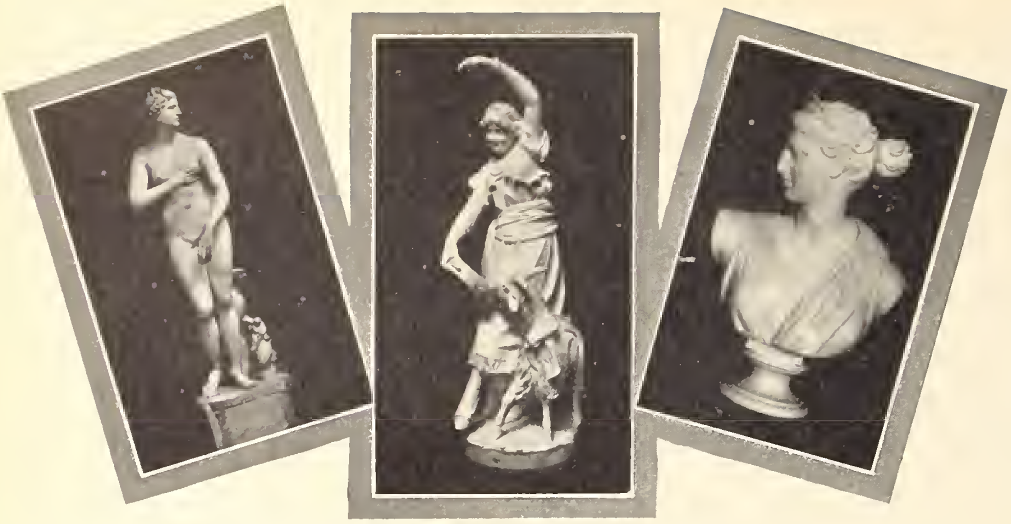
It is necessary to know both of these important items, since one controls the size of the picture and the other the intensity of screen illumination, and hence should be considered as independent factors and treated as such. We cannot see the practical value, which, it is claimed, is attached to the speed designation of a lens as used in motion picture projection. In photography, it is a convenient and useful factor—in picture projection, no—for it possesses no value.

Far better to give both the E.F. of the lens and the free diameter since even when denoting the speed it is necessary to give one or the other factors to convey intelligent information.

So after all, Friends Kuester and Budge, do not take this matter of "explaining the 'F' system of lenses" too seriously.

At least, we do not.



Three of the replicas of famous statuary which will grace the art salon of the New Saenger Theatre, New Orleans. On the left is the immortal "Venus de Medici;" in the centre, a bust of Diana, the original of which is in the Louvre; Prof. Galli's "Esmeralda," considered one of the finest pieces of Italian sculpture, is at the right

Art Salon for Saenger

Photographic Replicas of Paintings and Statuary Arrive in New Orleans

A COLLECTION of objets d'art that stand for the beautiful and the distinctive in ancient and modern art, will grace the art salon of the New Saenger Theatre, when that $2,000,000 house, modelled after a Florentine palace, opens its doors for the delight of New Orleans and the tourist guests of New Orleans in January.

This is not hearsay. Photographic replicas of the Saenger paintings and statuary have arrived at the offices of the Saenger Theatres, Inc., in New Orleans. One glance at the art works they represent and at the names of the painters and sculptors who created these works, leaves no doubt but that Julian Saenger and E. V. Richards, Jr., on their European tour last spring, amassed a collection of art objects of which the Crescent City will be proud.

The most illustrious names of the Renaissance; the great sculptors of Greece; Rubens, the Dutch master; and the best of the modern painters and sculptors are represented.

Among the sculptors, represented by originals or exact replicas of originals, are Michelangelo, Verrochio, Canova; the French sculptors, Falconet and Allegrain; ancient Greece, the land of deathless beauty, by Myron, Cleomene—and the beautiful sculpture "Diana," executed by an unknown; and modern Italy by Galli, Vicari and Ceccarelli.

Among the famous pieces of sculpture that will grace the art salon are the immortal "Venus of Medici" (a replica); Canova's "Venus of the Bath," a glorious statue, of sensuous beauty; and Myron "The Disk Thrower," the embodiment of Greece's ideal of manly strength.

The art of the brush and the canvas will delight with paintings by Rubens, Fra Angelico, Cavalieri, Zampighi, Fabbi, Frigerio, Luzzi, Filosa and last, but certainly not least, Guido Reni.

Rubens is represented by nine reproductions. All his wonder of color is there. Then the old world of faith is born again, when we look upon Fra Angelico's "An Angelic Group." Men don't create angels like Angelico's nowadays. Guido Reni contributes his "La Casta Susanna" (the chaste Suzanna), a vivid picture of two old tempters and a young girl. It is one of the finest works of Italian art.

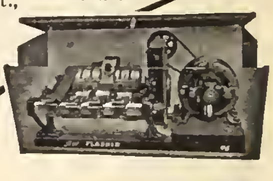
Park Theatre, Reading, Pa., Formally Opened

EXERCISES which were attended by city officials, judges and other persons of prominence marked the formal opening of the new Park Theatre in the Moose Temple, Tenth and Penn streets, Reading, Pa., on the evening of Armistice Day, November 11.

The new theatre is modern in every respect and beautifully constructed. It is controlled by the Penn Theatre Company, in which the chief financial interests are held by J. J. Buchbinder and Irving Goldstein. The policy of the theatre is to present feature photoplays and vaudeville. Cornelius G. Keeney is the house manager. The Park has an orchestra of seven men under the direction of George Brensinger, while the fine Wurlitzer-Hope-Jones unit organ is in charge of Mrs. Margaret Gibney James.

Theatre Boom Continues at Cedar Rapids

A few weeks ago the Grand Hotel Building was bought by Philip Liebsohn, business man of Cedar Rapids. Mr. Liebsohn announces the plans for the erection of a million-dollar house on this site which is just across the street from the Boyson corner. The house is to be controlled by the Orpheum interests.



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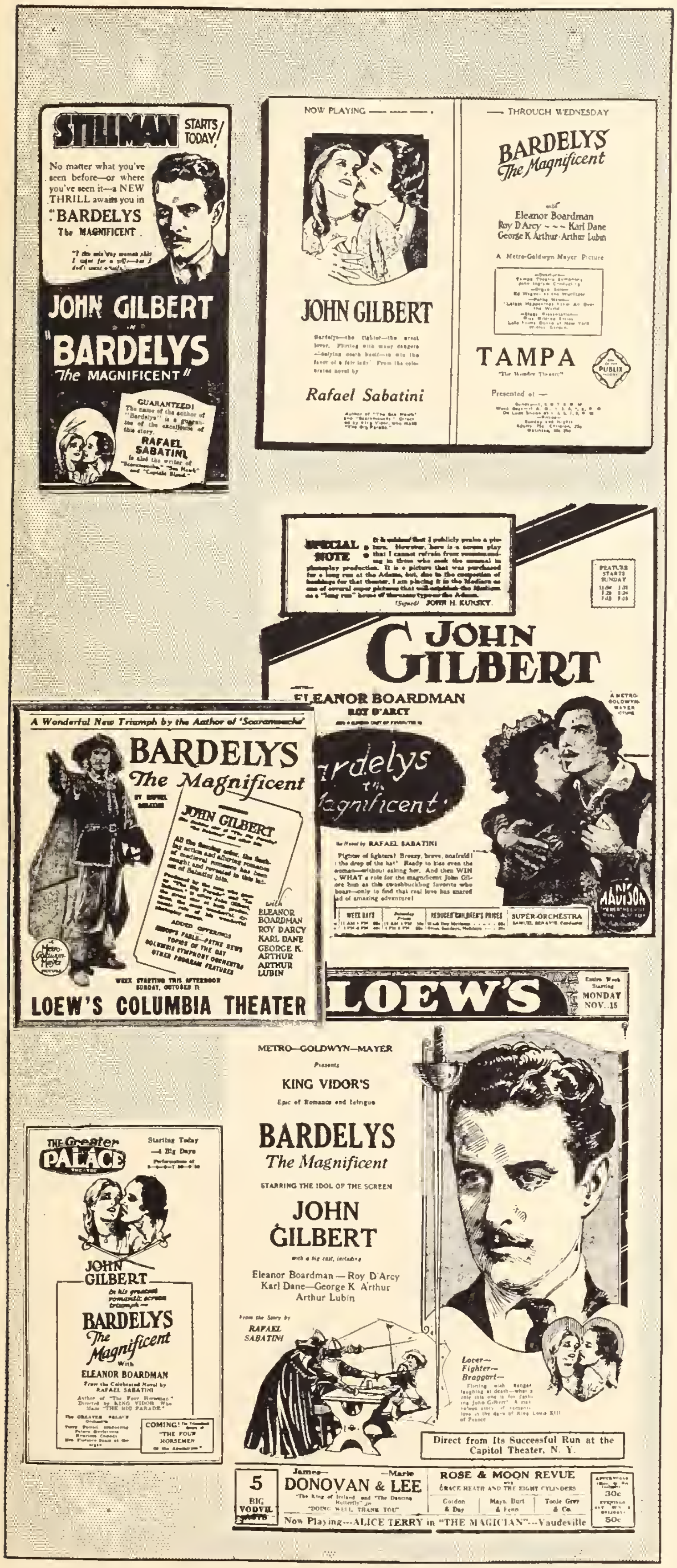

Star, title, author and director are finding feature place in the advertising of first-run theatres on Metro-Goldwyn-Mayer's production "Bardelys the Magnificent." The group of displays above are typical of the style of advertising used for this picture at houses in various sections of the country. The ads illustrated were used by the following theatres: Tampa Theatre, Tampa; Loew's, Newark, N.J.; Madison, Detroit; Stillman, Cleveland; Palace, Fort Worth; Loew's Columbia, Washington, D.C.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

ORCHESTRA-DIRECTOR-VIOLINIST wishes to hear from managers desiring first-class, capable leader who understands thoroughly the synchronism of music with pictures. Also experienced vaudeville leader; have large and adequate library; produce presentations and novelties. Guarantee satisfaction. Union, age thirty, married. Address Violinist, 360 North 17th St., Columbus, Ohio.

ORGANIST AT LIBERTY. First-class man. Conservatory graudate. Highly accomplished musician. Fully up-to-date, trained in this country and Europe, with 12 years' picture experience. Concert and feature soloist. Desire engagement where the best is wanted and appreciated. Modern organ and good salary essential. Wire or write Organist, 117 South 11th St., Cambridge, Ohio.

AT LIBERTY — Experienced theatre organist wishes to locate in first-class house. Can be featured. S. J., Motion Picture News, 845 S. Wabash, Chicago.

EXPLOITATION MAN wishes position. Eight years' experience. Address Liberty Theatre, Johnson City, Tenn.

FEATURE ORGANIST at liberty. Only first run theatres considered. Prefer the West. Large organ essential, selected large library for feature and solo accompaniment. Ten years' experience playing the better theatres. Not an ex-piano player organist. Present position relieving concert orchestra. Will consider smaller cities if music is featured. Expect good salary. Can open engagement short notice. Offers confidential. Address Organist, Box 1,000, Motion Picture News, New York City.

Equipment For Sale

FOR SALE—Theatre, four hundred seats, town of seven thousand, one other house of eight hundred seats only. Fireproof building. Price reasonable. Terms allowed. Closing estate. Box 348, Saranac Lake, New York.

REPRODUCO ORGAN—Used eight months, like new. Cost $2,250.00. Will sell for $1,375.00. Honeymoon Theatre, South Bend, Indiana.

FOR SALE — Reproduco pipe organ, used two years, in first-class condition, bargain. Write for particulars. O. P. Morse, Minonk, Ill.

FOR SALE—1,600 beautiful upholstered opera chairs. Fit for the finest theatre. Spring-cushioned backs and extra heavy spring-cushioned seats. Prices low for quick sale. C. G. Demel, 845 S. State St., Chicago.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

FOR SALE — Lacking warehouse space compels rebuilt Wurlitzers, Seeburgs, Reproducos and Fotoplayer organs. No reasonable offer refused. Write immediately for full particulars. A. R., Motion Picture News, 845 S. Wabash Ave., Chicago, Ill.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensarcs, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6300 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M		
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6400 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6959 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forlorn River	Jack Holt	Paramount		
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	6 reels	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	Bushman-Dove	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6800 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5560 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6025 feet	Oct. 9
War Paint	Tim McCoy	M-G-M	5032 feet	Dec. 4
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists		
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day	M-G-M	5584 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7300 feet	Nov. 20
Confessions of a Bride	M. Harris-V. Varconi	Assoc. Exhib		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov. 27
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Gay Deceiver, The	L. Cody-M. Day	M-G-M		
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Great Gatsby, The	Warner Baxter	Paramount		
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart	5610 feet	
Jocelyn's Wife	Pauline Frederick	Tiffany	5800 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
London	Dorothy Gish	Paramount	5584 feet	Nov. 6
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry-P. Wegener	M-G-M	6960 feet	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5640 feet	Nov. 6
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7780 feet	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	Nov. 27
Quarterback, The	Richard Dix	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	
Risky Business	Vera Reynolds	P. D. C		
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior	E. Roberts-H. Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Syncopating Sue	Corinne Griffith	First National	6670 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E. Novak	Fox		
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Broadway	Priscilla Dean	Prod. Dist. Corp	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures	5834 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O	4879 feet	
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander Carr	Chadwick	7300 feet	Nov. 20
Bardelys the Magnificent	John Gilbert	M-G-M	8536 feet	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R. Ince-M. Livingston	F. B. O	5408 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5790 feet	
City, The	J. Gaynor-W. McGrail	Fox	5508 feet	Nov. 27
Dangerous Friends	T. R. Barnes-M. Gay	Sterling Pictures	5200 feet	
Desert's Toll, The	Frances McDonald	M-G-M		
Dude Cowboy, The	Bob Custer	F. B. O		
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov. 27
Exit Smiling	Beatrice Lillie	M-G-M	6461 feet	
First Night, The	B. Lytell-D. Devore	Tiffany		
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M		
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
For Wives Only	Marie Prevost	Prod. Dist. Corp	5800 feet	
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr	Paramount		Dec. 4
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Hidden Loot	Jack Hoxie	Universal	4375 feet	Aug. 21
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
King of the Saddle	Bill Cody	Assoc. Exhib		
Ladies at Play	Hughes-Kenyon-Fazenda	First National		
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6903 feet	Nov. 20
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R. McKee-E. Murphy	Sterling Pictures		
Outlaw Express, The	Leo Maloney	Pathe	5579 feet	Nov. 20
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Rambling Galoot, The	Buddy Roosevelt	Pathe		
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Rough Rider, The	Frank Hopper	Paramount		
Silent Lover, The	Milton Sills	First National		Nov. 27
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
There You Are	Nagel-Roberts	M-G-M	5652 feet	
Tin Hats	Windsor-Nagle-Roach	M-G-M		
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	Colleen Moore	First National		
Unknown Cavalier, The	Ken Maynard	First National	6595 feet	
Upstage	Norma Shearer	M-G-M	6048 feet	

Feature	Star	Distributed by	Length	Reviewed
Wearing of the Green	Betty Bronson	Paramount		
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Wings of the Storm	R. Howes-V. Faire	Fox		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blond Saint, The	Kenyon-Stone	First National		Dec. 4
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Border Whirlwind, The	Bob Custer	F. B. O		
Canadian, The	Thomas Meighan	Paramount		
Canyon of Light	Tom Mix	Fox		
Collegiate	Alberta Vaughn	F. B. O		
Death Valley	Buck Jones	Fox		
Duke of Ladies, The	Special Cast	First National		
Exclusive Rights	L. Rich-G. Whitman-R. McKee-G. Glass	Famous Attractions		
Flaming Fury	Ranger (Dog)	F. B. O		
Faust	Emil Jannings	M-G-M		
Flying High	Wm. Fairbanks	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
Just Another Blonde	Mackaill-Mulhall-L. Brooks-Collier, Jr.	First National		
Lazy Lightning	Art Acord	Universal	4572 feet	
Let it Rain (tentative)	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		
Money to Burn	Devore-MacGregor	Lumas		
Mother Machree	Belle Bennett	Fox		
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp	6730 feet	Oct. 23
One Hour of Love	J. Logan-R. Frazer	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Redheads Preferred	M. Daw-T. von Eltz	Tiffany		
Red Hot Hoofs	Tom Tyler	F. B. O	4681 feet	Nov. 13
Red Mill, The	Marion Davies	M-G-M		
Regular Scout, A	Fred Thomson	F. B. O	5567 feet	
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Stepping Along	Johnny Hines	First National	6 reels	Nov. 27
Stolen Pleasures	H. Chadwick-D. Renier-G.Whitman	Columbia Pictures		
Stolen Ranch	Fred Humes	Universal	4578 feet	
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
Summer Bachelors	A. Forrest-Bellamy	Fox		
Sunshine of Paradise Alley	Barbara Bedford	Chadwick		
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G. Hughes-Nixon-Sidney	Fox		
Be Yourself	Raymond Griffirh	Paramount		
Cheerful Fraud, The	Reginald Denny	Universal		
Enchanted Island		Tiffany		
Head Waiter, The (tentative)	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Lady in Ermine, The	Corinne Griffith	First National		
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox		
One Chance in a Million	Wm. Fairbanks	Lumas		
One Increasing Purpose	Lowe-Rubens-Lee	Fox		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Perfect Sap, The	P. Starke-Lyon	First National		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Tiger, The (tentative)		Tiffany		
Wild Man of Borneo, The (tentative)	W. C. Fields	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
His Rise to Fame	George Walsh	Excellent Pictures		
Lightning		Tiffany	6500 feet	
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Michael Strogoff	Ivan Moskine	Universal	9315 feet	Dec. 4
Overland Stage, The	Ken Maynard	First National		
Quarantined Rivals		Lumas		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Silky Anne	Constance Talmadge	First National		
Steeplechase, The		Tiffany		
Three in Love	Stone-Dove-Hughes	First National		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		
Wild Geese		Tiffany		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Broken Gate, The		Tiffany		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Heroes of the Night		Lumas		
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Orchids and Ermine	C. Moore-J. Mulhall	First National		
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Squads Right		Tiffany		
Tillie, the Toiler	Davies-M. Moore	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Too Many Women	Norman Kerry	Universal		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Gun Gospel	Ken Maynard	First National		
Husband Hunters, The		Tiffany		
Poor Nut, The		First National		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Tale of a Vanishing People		Tiffanv	6500 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Flaming Timber		Tiffany		
Song of Steel		Tiffany		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Snowbound		Tiffany		

Comedy Releases

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice the Fire Fighter		F. B. O			
All For A Nurse	Sid Smith	Sava Films		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
And George Did	Sid Saylor	Univ	Dec. 28	2 reels	
Another Kick Coming	Bronte Series	Red Seal	Nov. 25	1 reel	Sept. 4
Anything Once	M. Normand-C. Hale	Pathe		2 reels	
Are Golfers Cuckoo?	Fatty Layman	Sava Films		2 reels	
Around the Bases	George Lewis	Univ	Oct. 24	2 reels	
Artist's Brawl, The	Guard-Cooke	F. B. O		2 reels	
At the Beach	"McDougall Alley" Kids	Bray	Nov. 1	2 reels	Dec. 4
Auto Thieves, The	"Van Bibbers"	Fox		2 reels	
Babes in the Jungle	"O. Henry"	Fox	Nov. 28	2 reels	
Babes in the Sawdust	Charles Puffy	Universal		1 reel	
Back to Mother	"Helen and Warren"	Fox		2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	Dec. 27
Ball and Chain	Arthur Lake	Universal		1 reel	
Balloon Tired	"Life Cartoon"	Educat.	Dec. 5	1 reel.	
Banana King, The	Sid Smith	Sava Films		2 reels	
Barely Reasonable	Holmes-Corbett	Univ	Nov. 21	2 reels	Nov. 20
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Benson at Calford	George Lewis	Univ	Oct. 24	2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	Nov. 20
Big Business		Fox			
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	Nov. 13
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		2 reels	
Blisters Under the Skin		F. B. O		2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	
Blue Black	Lewis Sargent	Bray	Dec. 20	2 reels	
Breaking into Broadway	Tarbell-Finch-Shaw	Red Seal	Jan. 1	1 reel	
Breaking Records	George Lewis	Universal		2 reels	
Bringing Home the Bacon	"Our Gang"	Pathe			
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O		2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	Nov. 27
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	Sept. 11
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Universal		2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal		2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal		2 reels	
Buster's Prize Winner	Trimble and Dog	Univ	Dec. 6	2 reels	Nov. 20
Buster's Sleigh Ride	Trimble and Dog	Universal		2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
By George	Sam Saylor	Universal		2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O		1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch-Shaw	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Chicken Cooped	Tarbell-Finch-Shaw	Red Seal	Dec. 1	1 reel	
Cinder Path, The	George Lewis	Universal		2 reels	
Close Call, A	"The Gumps"	Univ	Dec. 13	2 reels	Nov. 27
Close Shaves	Johnny Arthur	Educat	Dec. 5	2 reels	
Collegians, The (Series)	Gulliver-Lewis	Universal		2 reels	
Complete Life, The	"O. Henry"	Fox		2 reels	
Comrades-in-Work	Mabel Normand	Pathe		2 reels	
Cool Off	Ann Cornwall	Educat	Dec. 19	2 reels	
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Diamond of Kali	"O. Henry"	Fox		2 reels	
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	Oct. 16
Divorce Dodger, The	Billy Bevan	Pathe	Nov. 28	2 reels	Dec. 4
Dizzy Dancers	Cameron-Lorraine	Fox		2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Burns-Marion	Educat	Nov. 14	2 reels	Nov. 6
Dog Gone It	"Cartoon"	Bray	Dec. 26	1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5	1 reel	Aug. 21
Don't Kid Me, Monk	"Mr. X" (Monkey)	Bray	Dec. 10	2 reels	
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Easy Payments	"Helen and Warren"	Fox		2 reels	
Egged On	Charles Bowers	F. B. O	Sept. 6	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Fatty's First Fancy	Fatty Laymon	Sava Films		2 reels	

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Bursts a Bubble	"Sullivan Cartoon"	Educat	Oct. 31	1 reel	Dec. 4
Felix the Cat Collars the Button	"Sullivan Cartoon"	Educat	Dec. 12	1 reel	
Felix the Cat Hunts the Hunter	"Sullivan Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Land O' Fancy	"Sullivan Cartoon"	Educat	Oct. 17	1 reel	
Felix the Cat in Reverse English	"Sullivan Cartoon"	Educat	Nov. 14	1 reel	
Felix the Cat in Zoo Logic	"Sullivan Cartoon"	Educat	Dec. 26	1 reel	
Felix the Cat Scrambled Yeggs	"Sullivan Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix Shatters the Sheik	"Sullivan Cartoon"	Educat	Sept. 19	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Sullivan Cartoon"	Educat	Nov. 28	1 reel	
Fighting Fool, The		Bray Prod		2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit	George Lewis	Universal		2 reels	
Fighting to Win	George Lewis	Univ	Nov. 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
Fistical Culture (Series)	Louis Sargent	F. B. O		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	2 reels	
Flashing Oars	George Lewis	Universal		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod		2 reels	Sept. 11
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
Funny Face	"Big Boy"	Educat		2 reels	
George in Love	Sid Saylor	Universal		2 reels	
George's in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Runs Wild	Sid Saylor	Universal		2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Getting Hitched		Bray Prod		2 reels	
Girl	"O. Henry"	Fox		2 reels	
Gold Brush, The	Hank Mann	Sava Films		2 reels	
Golfing Widows, The	Barbara Luddy	Fox		2 reels	
Good Riddance	Bronte Series	Red Seal	Dec. 25	1 reel	
Goose Flesh	Lloyd Hamilton	Educat	Dec. 12	2 reels	
Grabbing Grabbers	Mickey Bennett	C. & C		2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	Oct. 30
Gyping Gypsies	Milburn Marante	C. & C.		2 reels	
Gyping the Gyps	Eddie Gordon	Sava Films		2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
Harem Knight, A	Ben Turpin	Pathe	Nov. 7	2 reels	Nov. 6
Have Courage	Billy Dooley	Educat	Dec. 12	2 reels	
Hearts for Rent	Arthur Lake	Universal		1 reel	
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	Nov. 27
High Sea Blues	Al St. John	Educat			
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pict			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pict			
His Off Day	Dunham-Gallagher	Educat	Nov. 7	1 reel	
His Taking Ways	Al St. John	Bischoff		2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	
Hoboken to Hollywood	Billy Bevan	Pathe	Sept. 5	2 reels	Sept. 11
Hold Still	Cornwall-Duffy	Educat	Oct. 10	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital		Fox	Oct. 17	2 reels	Nov. 6
Hook or Crook	Charles Puffy	Univ	Dec. 6	1 reel	Nov. 27
Hoot Mon!	Bobby Vernon	Educat	Nov. 21	2 reels	
Horns and Orange Blossoms	Charles Puffy	Universal			
Howdy Duke	Lupino Lane	Educat		2 reels	
Humdinger, The	Johnny Arthur	Educat	Oct. 10	2 reels	
Hur Ben	Hank Mann	Sava Films		2 reels	
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	Nov. 20
I Told You So	"The Gumps"	Univ	Dec. 27	2 reels	
Jane's Engagement Party	Wanda Wiley	Univ	Nov. 7	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Universal		2 reels	
Jane's Honeymoon	Wanda Wiley	Universal		2 reels	
Jane's Inheritance	Wanda Wiley	Univ	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Univ	Dec. 14	2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Univ	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat	Sept. 12	2 reels	Sept. 18
Jerry the Giant	"Animal"	Fox		2 reels	July 10
Keeping His Word	Charles King	Universal		2 reels	
Keeping Up With the Joneses (Series)		Stern Bros			
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox		2 reels	Oct. 2
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov. 6
Kiss Me, Kate	Dunham-Gallagher	Educat	Sept. 26	1 reel	Oct. 2
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O		2 reels	
Ko-Ko Back Tracks	"Cartoon"	Red Seal	Jan. 1	1 reel	
Ko-Ko Gets Egg-Cited	"Cartoon"	Red Seal	Dec. 1	1 reel	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Ko-Ko the Convict	"Cartoon"	Red Seal	Nov. 1	1 reel	
Lafayette Where Are We?	Shields-Arthur	Fox		2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O		2 reels	Aug. 28
Last Lap, The	George Lewis	Universal	Dec. 20	2 reels	
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies	Boutler-Cameron	Fox	Nov. 14	2 reels	Dec. 4
Lookout Below	Lewis Sargent	Bray	Nov. 20	2 reels	Nov. 6
Lookout Buster!	Trimble and Dog	Universal		2 reels	
Lots of Grief	"The Gumps"	Univ	Oct. 31	2 reels	Oct. 16
Love's Hurdle	Charles King	Univ	Sept. 26	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Lyin' Tamer, The	Shields-Luddy	Fox		2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox	Nov. 28	2 reels	
Making Good	George Lewis	Univ	Dec. 6	2 reels	
Married Widow, The	Eddie Gordon	Sava Films		2 reels	
Marry Month of May	"O. Henry"	Fox		2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	Oct. 31	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod		2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay			
Merry Kiddo, The	Alberta Vaughn	F. B. O		2 reels	
Midnight Follies	George Davis	Educat		2 reels	Nov. 20
Mighty Smithy, The	"Life Cartoon"	Educat	Nov. 7	1 reel	Nov. 13
Minute to Go, A	Eddie Fetherstone	C. & C.		2 reels	Sept. 18
Missing Links	"Life Cartoon"	Educat	Sept. 12	1 reel	Sept. 25
Mister Chump	Lopez-Dunham	Educat	Dec. 19	1 reel	
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkeys Prefer Blonds		Bray Prod		2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat, The	"Van Bibbers"	Fox		2 reels	
Movieland	Lupino Lane	Educat	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C		2 reels	
Much Mystery	Davis-Bradley-Dunham	Educat	Dec. 5	1 reel	
My Kid	"Big Boy"	Educat	Sept. 5	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox	Nov. 14		Nov. 6
Never Again	"The Gumps"	Univ	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series)	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ	Oct. 3	2 reels	June 19
Nickel Hopper, The	Mabel Normand	Pathe	Dec. 5	2 reels	Dec. 4
Nize Monkey	"Mr. X" (Monkey)	Bray	Nov. 10	2 reels	Nov. 27
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O			
Non-Stop Bride	Hoyt-Cameron	Fox		2 reels	Sept. 25
North of 6⅞	Sid Smith	Sava Films		2 reels	
Not Guilty	Charles Puffy	Univ	Dec. 27	1 reel	
Nothing to Live For	Al Joy	Ricardo			
Not to Be Trusted	"Helen and Warren"	Fox		2 reels	
Oh! For a Nurse	Sid Smith	Sava Films		2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod		2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Olga's Boatman	Neely Edwards	Univ	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe		2 reels	
One Sunday Morning	Lloyd Hamilton	Educat		2 reels	
On the Farm		Bray Prod		2 reels	
On the Front Page	L. Rich-S. Laurel	Pathe	Nov. 28	2 reels	Dec. 4
On The Jump	Al Alt	Rayart		2 reels	
Open Spaces	"Big Boy"	Educat	Nov. 7	2 reels	Nov. 13
Orphan, The	Al Joy	Ricardo			
Over There	Al Joy	Ricardo		2 reels	
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod		2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray Prod		1 reel	Nov. 6
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pink Elephants	Al St. John	Educat	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ	Nov. 10	2 reels	Oct. 23
Plumb Goofy	Dunham-Gallagher	Educat	Oct. 10	1 reel	Oct. 30
Pound Foolish	George Davis	Educat	Oct. 24	1 reel	Nov. 6
Prince and the Pyra, The	Charles Puffy	Universal			
Prodigal Bridegroom, The	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	
Punches and Perfume		Bray Prod		2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educat	Sept. 12	1 reel	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	Nov. 21	1 reel	
Raggedy Rose	Mabel Normand	Pathe	Nov. 7	2 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat	Oct. 24	1 reel	
Rain and Shines	Al St. John	Bischoff		2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O		2 reels	
Relay, The	George Lewis	Universal		2 reels	
Road House, The	"Aesop Fables"	Pathe	Oct. 10	1 reel	Oct. 23
Sailing Along	Al Alt	Rayart		2 reels	
Sawdust Baby	Earl McCarthy	Artclass	Jan. 12	2 reels	
School Days	"Aesop Fables"	Pathe	Dec. 19	1 reel	
School Days	"McDougal Alley" Kids	Bray	Dec. 1	2 reels	
Second Hand Excuse, A	Charles King	Univ	Dec. 8	2 reels	Nov. 20
Shady Rest	"The Gumps"	Universal		2 reels	
She Beast, The	Sid Smith	Sava Films		2 reels	
Shell Socked	Jimmie Adams	Educat	Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Universal		2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe	Sept. 5	2 reels	Sept 11
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Skating Instructors	"Mutt & Jeff"	Short Film Syn		1 reel	
Smith's Landlord	Hiatt-McKee	Pathe	Sept. 19	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Visitor	Hiatt-McKee	Pathe	Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	Nov. 14	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ	Oct. 31	2 reels	June 19
Snookum's Merry Christmas	"Newlyweds"	Univ	Dec. 22	2 reels	Dec. 4
Snookum's Outing	"Newlyweds"	Univ	Dec. 1	2 reels	Nov. 13
Snookum's Playmate	"Newlyweds"	Universal		2 reels	
Snookum's First Tooth	"Newlyweds"	Univ	Sept. 19	2 reels	June 26
Society Architect, A		Fox			
Some More Excuses	Charles King	Universal		2 reels	
Spooky Money	Al Joy	Ricardo			
Stage Shy	Hank Mann	Sava Films		2 reels	
Steeplechaser, The	Lige Conley	Fox		2 reels	Sept. 11
Strictly Kosher	Wise-KcKay	Artclass	Sept. 15	2 reels	
Sweet Baby	Wallace Lupino	Educat	Dec. 5	1 reel	
Sweetheart Daze	Neely Edwards	Univ	Dec. 20	1 reel	Dec. 4
Switching Sleepers	Arthur Lake	Univ	Dec. 13	1 reel	Dec. 4
Tail of the Monk	"Cartoon"	Bray	Nov. 12	1 reel	
Teacher, Teacher	Lloyd Hamilton	Educat	Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe	Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	Dec. 19	2 reels	
Tennis Wizard, The	"Van Bibbers"	Fox	Nov. 21	2 reels	
Thanks for the Boat Ride		Universal			
That's My Baby	Charles Puffy	Universal		1 reel	
Through Thick and Thin	"Aesop Fables"	Pathe	Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ	Sept. 26	1 reel	Sept. 4
Too Much Sleep	Arthur Lake	Univ	Nov. 7	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Univ	Sept. 19	1 reel	Sept. 11
Unsquirtable Pickle, The	Charley Bowers	F. B. O			
Uppercuts	Jack Duffy	Educat	Sept. 5	2 reels	Sept. 11
Vulgar Boatman, The	Hank Mann	Sava Films		2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O		2 reels	
Wanderers of Wetland	Hank Mann	Sava Films		2 reels	
Wanted a Bride	Arthur Lake	Univ	Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	Nov. 21	2 reels	Nov. 27
Watered Stock	"Aesop Fables"	Pathe	Sept. 26	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox		2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal		2 reels	
What'll You Have?	Charles King	Universal		2 reels	May 23
What Price Pleasure?	Neely Edwards	Univ	Nov. 29	1 reel	Nov. 12
What's Your Hurry?	Charles King	Universal		2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	Sept.	1 reel	
Which Is Which?	Charles King	Univ	Oct. 10	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	Oct. 3	1 reel	Oct. 2
Why George?	Sid Saylor	Univ	Oct. 24	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Why Women Pay	"Life Cartoon"	Educat	Dec. 19	1 reel	
Wife Shy	Bobby Vernon	Educat	Sept. 26	2 reels	Sept. 25
Wild Bill	Charles Puffy	Univ	Nov. 14	1 reel	Oct. 30

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Wild Roomer, A		F. B. O			
Winnie's Birthday	Ethlyn Gibson	Artclass	Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O		2 reels	
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe	Oct. 3	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films		2 reels	
Wives and Women	Charles Puffy	Univ	Sept. 12	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	Sept. 1	2 reels	
Yellow Pirate, The	"Life Cartoon"	Educat	Sept. 26	1 reel	
Yokel, The	Snub Pollard	Artclass	Nov. 24	2 reels	
You Tell One	Charley Bowers	F. B. O		2 reels	Nov. 27

Short Subjects

Title	Distributor	Rel. Date	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe		1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
Alpine S. O. S	C. & C		2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoons, No. 15	Red Seal	Sept	1 reel	
Animated Hair Cartoons, No. 16	Red Seal		1 reel	
Animated Hair Cartoons, No. 17	Red Seal	Nov. 1	1 reel	
Animated Hair Cartoons, No. 18	Red Seal	Nov. 15	1 reel	
Animated Hair Cartoons, No. 19	Red Seal	Dec. 1	1 reel	
Animated Hair Cartoons, No. 20	Red Seal	Dec. 15	1 reel	
Animated Hair Cartoons, No. 21	Red Seal	Jan. 1	1 reel	
Animated Hair Cartoons, No. 22	Red Seal	Jan. 15	1 reel	
Animated Hair Cartoons, No. 23	Red Seal	Feb. 1	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Aphrodite (Novelty)	Service Film		1 reel	
Around the World in Ten Minutes (Variety)	Fox		1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox		1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Beautiful Britain	C. & C		1 reel	
Beauty and the Beach	C. & C			
Beechnuts	C. & C		2 reels	
Big and Little	Pathe	Sept. 5	1 reel	Sept. 11
Birds in the Treetops	C. & C			
Blood Will Tell	Am. Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Bride of the Falls (Music Legend)	Castle Films	Dec	1 reel	
Bruce Scenic Novelties, No. 1	Educat	Sept. 5	1 reel	Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3	1 reel	Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17	1 reel	Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14	1 reel	Dec. 4
Bruce Scenic Novelties, No. 5	Educat	Dec. 12	1 reel	
Bruce Scenic Novelties, No. 6	Educat		1 reel	
Bruce Scenic Novelties, No. 7	Educat		1 reel	
Bruce Scenic Novelties, No. 8	Educat		1 reel	
Bruce Scenic Novelties, No. 9	Educat		1 reel	
Bruce Scenic Novelties, No. 10	Educat		1 reel	
Bruce Scenic Novelties, No. 11	Educat		1 reel	
Bruce Scenic Novelties, No. 12	Educat		1 reel	
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	Sept. 25
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal	Jan. 1	1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	Nov. 27
Cathedral of St. Paul's	C. & C		1 reel	Sept. 18
Cheating Mothers (Ufa shorts)				
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept. 18
Churchyards of America, Issue B	Red Seal		1 reel	
Churchyards of America, Issue C	Red Seal	Nov. 15	1 reel	
Cliff Dwellers of America (Variety)	Fox	Dec. 26		Oct. 9
Colorado (Variety)	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Red Seal	Sept	1 reel	
Constantinople (Variety)	Fox		1 reel	
Cozy Beds for Oysters (Ufa short)				
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Diver, The (Nature Special)	Bray Prod	Nov. 1	1 reel	Nov. 6
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct. 1	2 reels	
Double Trouble (Mustang-Curly Witzel	Universal	Jan. 1	2 reels	
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fashions in Photographs	Pathe		1 reel	Sept. 4
Fight for Life, A (Ufa short)				
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Fighting Strain, The (Mustang)	Universal	Dec. 4	2 reels	Nov. 20
Fighting With Buffalo Bill (Serial)	Universal	Aug. 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	Nov. 13
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Film Reporter, The, No. 3	Red Seal	Nov. 10	1 reel	
Film Reporter, The, No. 4	Red Seal	Dec. 10	1 reel	
Film Reporter, The, No. 5	Red Seal	Jan. 10	1 reel	
Fire Fighters, The (Serial)	Universal		10 episodes	
Fishes in Love (Ufa short)				
Florida Pastel	C. & C			
Frontier Post, A (Variety)	Fox		1 reel	
Fugitive Futurist (Novelty)	C. & C		1 reel	
Game Hunting in Abyssinia				
Game's the Thing, The (Sportlight)	Pathe		1 reel	Nov. 27
Gems of the Screen (Series)	Red Seal		1 reel	
Glimpses of Switzerland	C. & C			
God's Country	C. & C		2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Golden Stallion, The (Serial)	Nat Levine		10 episodes	
Great Lakes, The (Variety)	Fox		1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal		1 reel	
Haunted Homestead, The (Mustang)	Universal		2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Heavenly Bodies (Ufa short)				
Heavens Above (Novelty)	Service Film		1 reel	
Hen Punchers of Pipe Rock (Mustang)	Universal	Dec. 18	2 reels	Dec. 4
Hero Land (Color Novelty)	Service Film		1 reel	
Heroes of the Sea	C. & C		1 reel	
Hidden Death Traps (Ufa short)				
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	Nov. 20
House Without a Key, The (Serial)	Pathe	Nov. 21	10 episodes	Dec. 27
Housing Problem, The	Bray Prod		1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
If a Picture Tells a Story	C. & C	Sept.	1 reel	
I Love a Lassie (Song Car-Tune)	Red Seal	Jan. 15	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
It Can Happen to You (Scandal of America)	Artclass	Oct. 20	1 reel	
Jewels of Venus (Ufa short)				
Jim Hood's Ghost((Mustang)	Universal	Aug. 29	2 reels	Sept. 11
Joseph the Ruler Pilgrimage to Palestine)	Pathe	Sept. 26	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	
Jungle Mystery	Sava Films		2 reels	
Jungle Round-Up, A (Ufa short)	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, Issue A	Red Seal	Sept	1 reel	
Keeping 'Em Guessing, Issue B	Red Seal		1 reel	
Keeping 'Em Guessing, Issue C	Red Seal	Nov. 20	1 reel	
Keeping 'Em Guessing, Issue D	Red Seal	Dec. 20	1 reel	
Keeping 'Em Guessing, Issue E	Red Seal	Jan. 20	1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Land of Rivers (Scenic)	Service Film		1 reel	
Law of the North (Mustang)	Universal	Oct. 3	2 reels	Sept. 18
Life in the Twilight (Ufa short)				
Lightnin' Flashes (Drama)	Sava Films		2 reels	
Lightnin' Strikes (Drama)	Sava Films		2 reels	
Lightnin' Wins (Drama)	Sava Films		2 reels	
Literary Digest (Series)	C. & C		1 reel	
Lizzie's Last Lap (Novelty)	C. & C		1 reel	
Lone Prairie, The (Mustang)	Universal	Nov. 14	2 reels	Oct. 30
Love's Witchcraft (Ufa short)				
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal		2 reels	
Making of a King (Prince of Wales)	C. & C		2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	Oct. 17	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Martin of the Mounted (Fred Gilman)	Universal	Dec. 11	2 reels	Nov. 27
Maryland, My Maryland (Variety)	Fox		1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	C. & C		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	Dec. 4
More Ways Than One (Sportlight)	Pathe	Oct. 17	1 reel	Oct. 16
Mother, Mother Pin a Rose on Me (Song Car-Tune)	Red Seal	Dec. 1	1 reel	
Mother O' Mine	C. & C		1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	Oct. 24	1 reel	Oct. 23
Movie Medley, A (Hodge Podge)	Educational	Dec. 26	1 reel	
Movie Struck	C. & C	Oct	2 reels	
My Lady's Stockings (Variety)	Fox		1 reel	
My Word, London (Novelty)	Castle Films	Dec. 31	1 reel	
Nic-Nax (Curiosity)	Educational	Dec. 12	1 reel	
Night Prowler, The (Scandal of America)	Artclass		1 reel	
Nuremberg the Toy City (Sketch Book)	Pathe	Oct. 31	1 reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal	Nov. 1	1 reel	July 10
On Guard (Serial)	Pathe		10 episodes	
On With the Dance	Castle Film	Nov. 5	1 reel	Nov. 13
Out of the Inkwell (Series)	Red Seal		1 reel	
Overnight From Paris (Variety)	Fox	Dec. 12	1 reel	
Pack Up Your Troubles (Song Car-Tune)	Red Seal	Dec. 15	1 reel	Sept. 4
Parasol Ant, The (Ufa short)				
Parisian Inspirations (McCall Fashions)	Educational		1 reel	
Paris Originations in Color (McCall Fashions)	Educational		1 reel	
Pathe Review, No. 35	Pathe		1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	Dec. 4
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	Dec. 4
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	April 27	1 reel	
Peculiar Households (Ufa short)				
Pilgrimages to Palestine (Series)	Pathe		1 reel	
Pinnacle Rider, The (Mustang)	Universal	Oct. 24	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	Oct. 31	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	Sept. 19	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Pup's Tale, A (Sketch Book)	Pathe		1 reel	Oct. 23
Radio Personalities (Series)	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rainbow (Novelty)	Castle Films	Dec	1 reel	
Rambling in Old Japan	C. & C			
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Reelviews, Issue J	Red Seal		1 reel	
Reelviews, Issue K	Red Seal	Nov. 18	1 reel	
Reelviews, Issue L	Red Seal	Dec. 18	1 reel	
Reelviews, Issue M	Red Seal	Jan. 18	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal		10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Rocky Mountain Gold	Fox		1 reel	Oct. 9
Rose of Monterey	Castle Films	Nov. 15	1 reel	

Title	Distributor	Rel. Date	Length	Reviewed
Royal Nursery, A (Ufa short)				
Rushing Waters	C. & C			
Rustic Romance (Ufa short)				
Saddle Tramp, The (Mustang)	Universal	Sept. 26	2 reels	
Scandal of America (Series)	Artclass		1 reel	
Scotty of the Scouts (Serial)	Rayart			
Screen Star Sports (Series)	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series)	Columbia		1 reel	
Searchlights (Series)	Red Seal		1 reel	
Searchlights, Issue K	Red Seal	Nov. 10	1 reel	
Searchlights, Issue L	Red Seal	Dec. 10	1 reel	
Searchlights, Issue M	Red Seal	Jan. 10	1 reel	
Seas of the World	Red Seal			
See America First (Novelty)	Castle Films		1 reel	Dec. 4
Shadowland	C & C		1 reel	Sept. 18
Shadows of the Tiger	Sava Films		2 reels	
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 5	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	
Short Shots, No. 6	Castle Films	Dec. 10	1 reel	
Short Shots, No. 7	Castle Films	Dec. 24	1 reel	
Show Cowpuncher, The (Mustang)	Universal	Nov. 7	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal		10 episodes	
Silver Swimmer, The (Ufa short)				
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	C. & C			
Sky Skidder, The (Serial)	Bischoff		10 episodes	
Snowed In (Serial)	Pathe		10 episodes	June 26
Songs of Yesterday	C. & C		1 reel	
So This Is America (Novelty)	Castle Films	Oct. 22	1 reel	Oct. 16
So This Is Berlin (Novelty)	Castle Films	Oct. 19	1 reel	
So This Is Europe (Novelty)	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox	Nov. 14	1 reel	
Sport's Dream	C. & C			
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America)	Artclass		1 reel	
St. Paul's	C. & C		1 reel	
Table Manners	Bray Prod		2 reels	
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Terrors of the Jungle	Sava Films		2 reels	
Then and Nows (Curiosity)	Educational	Nov. 7	1 reel	
Trails of the Gods	C. & C	Sept.	1 reel	
Trail of the Lonesome Pine (Song Car-Tune)	Red Seal	Feb. 1	1 reel	
Trail of Trickery (Mustang-Edmund Cobb	Universal	Dec. 25	2 reels	
Transportation (Novelty Magazine)	Bray Prod	Nov. 15	1 reel	Dec. 27
Travels in Toyland (Variety)	Fox	Nov. 28	1 reel	
Treacherous Waters (Ufa short)				
Tripping the Rhine (Hy Mayer's Sketch Book)	Pathe	Nov. 28	1 reel	Nov. 27
Under Colorado Skies (Variety)	Fox		1 reel	
Unexpected Visitor (Scandal of America)	Artclass	Feb. 23	1 reel	
Valiant Skipper, The	C. & C		2 reels	
Vanishing Millions (Serial)	Sierra Pictures		15 episodes	
Velocity (Novelty)	Bray Prod		2 reels	Oct. 23
Wandering Hills (Ufa short)				
We Must Be Thrilled (Novelty)	Castle Films	Dec	1 reel	
Whatnots (Curiosity)	Educational	Oct. 3	1 reel	Oct. 9
When Bonita Rode (Mustang)	Universal	Oct. 10	2 reels	Sept. 25
When Oscar Went Wild (Mustang)	Universal		2 reels	
Where the Silver River Gleams	C. & C		1 reel	
Whirlwind Driver, The (Mustang)	Universal	Sept. 12	2 reels	Sept. 18
Whirlwinds (Series)	F. B. O			
Whispering Smith Rides (Serial)	Universal		10 episodes	
Who Is Safe? (Scandal of America)	Artclass	Dec. 22	1 reel	
Winged Death (Ufa short)				
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to Lovers	Bebe Daniels	Paramount		
Advice to the Lovelorn		Universal		
Afraid to Love	Florence Vidor	Paramount		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
Alonzo, the Armless	Lon Chaney	M-G-M		
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
American Tragedy, An	Special Cast	Paramount		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Bound	Gary Cooper	Paramount		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
A. W. O. L	McNamara-Cohen	Fox		
Avenger, The	Bob Custer	F. B. O		
Back to Nature	Richard Dix	Paramount		
Bad Lands		Paramount		
Bad Little Good Girl		Chadwick		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste	Special Cast	Paramount	10 reels	Sept. 11
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben-Hur	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The	Syd Chaplin	Warner Bros	8649 feet	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F B. O		
Big Gun, The	George Lewis	Universal		
Big Parade	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D		Universal		
Birds of Prey		Columbia Pictures		
Bitter Apples	Monte Blue	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born Lucky	Raymond Griffith	Paramount		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
Cabaret (tentative)	Gilda Gray	Paramount		
Cactus Trails	Bob Custer	F. B. O		
California	T. McCoy-A. Pringle	M-G-M		
California or Bust	George O'Hara	F. B. O		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain Salvation		M-G-M		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carlotta	Constance Talmadge	First National		
Casey at the Bat	W.Beery-S.Holloway	Paramount		
Cat and the Canary, The	Laura La Plante	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Champagne (tentative)	Lya de Putti	Paramount		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce	Bow-Ralston-Cooper	Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Claw, The	Kerry-Windsor	Universal		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
College Widows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib.		
Coney Island	Special Cast	M-G-M		
Confession (tentative)	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Cowboy Feud, The	Tom Mix	Fox		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The	Ricardo Cortez	Paramount		
Cruel Truth, The		Sterling Pictures		
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Virtue	Jane Novak	Lee-Bradford	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Demi-Bride, The	Norma Shearer	M-G-M		
Desert Valley	Buck Jones	Fox		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan	John Barrymore	Warner Bros	10018 feet	Aug. 21
Don Mike	Fred Thomson	F. B. O		
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas		
Down the Stretch	Agnew-Nixon	Universal		
Driven From Home		Chadwick		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Easy Pickings	Nilsson-K. Harlan	First National		
Eden's Fruit		Famous Attractions		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept	8 reels	Nov. 27
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fashions for Women	Esther Ralston	Paramount		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S. R.)		

Feature	Star	Distributed by	Length	Reviewed
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love, A	Goudal-Varconi	Prod. Dist. Corp		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O.		
Final Extra, The		Lumas		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Fireman Save My Child	Wallace Beery	Paramount		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict		
Forest of Destiny, The		Gotham Prod		
For Her People	Raquel Meller		7073 feet	
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	L.Fazenda-J.Murray	Warner Bros		
General, The	Buster Keaton	United Artists		
Gentlemen Prefer Blondes		Paramount		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	M. Prevost-C. Ray	Prod. Dist. Corp		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God's Great Wilderness		American Cinema		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla Hunt, The	Special Cast	F. B. O	4800 feet	June 26
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Grand Flapper, The		Fox		
Great Galeoto, The (tentative)	Novarro-Terry	M-G-M		
Greatest Show on Earth	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Baxter	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Heaven and Eeath	Milton Sills	First National		
Held by the Law	M. De La Motte	Universal		
Hello Bill		F. B. O		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His Dog	Rod La Rocque	Prod. Dist. Corp		
His First Flame	Harry Langdon	Pathe		
His Last Affair	Norma Shearer	M-G-M		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Homestruck	V. Dana-G. Withers	F. B. O		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hotel Imperial	Pola Negri	Paramount		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Is Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Kiss in the Taxi, The	Bebe Daniels	Paramount		
Knockout Reiley	Richard Dix	Paramount		
Ladies First	Douglas MacLean	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Last Outlaw, The	Gary Cooper	Paramount		
Last Trail, The	Tom Mix	Fox		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariats	Tom Tyler	F. B. O		
Lightning Express, The		Columbia Pictures		
Lightning Rider, The	J. Walker-S Breamer	Elbee Pict		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Orphan Annie		F. B. O		
Lodger, The		Lee Bradford		
Long Loop of the Pecos, The	Leo Maloney	Pathe		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Lost Outlaw, The	Gary Cooper	Paramount		
Louis the Fourteenth	W. Beery	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Love's Greatest Mistake	W. Powell-E. Brent	Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib.		
Luxury Husbands	Adolphe Menjou	Paramount		
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Lee-Bradford		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The	M. Morris-R. Keane	F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp	5947 feet	
Manon	John Barrymore	Warner Bros		
Man Who Forgot God	Emil Jannings	Paramount		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marriage	Alma Rubens	Fox		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Mask and the Face, The	Adolphe Menjou	Paramount		
Matinee Ladies	Special Cast	Warner Bros		
McFadden's Flats	Murray-Conklin	First National		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Missing Link, The	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother	Belle Bennett	F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Music Master, The	Alec B. Francis	Fox		
Mysterious Island, The	Special Cast	M-G-M		
Mysterious Rider, The		Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Morals (tentative)	Lya de Putti	Paramount		
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark	Special Cast	Warner Bros		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Nocturne	Special Cast	M-G-M		
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides	Special Cast	Paramount		
Open Book	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp		
Paradise for Two (tentative)	Dix-Bronson-Beranger	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Perfect Fool, The (tentative)	Ed. Wynn	Paramount		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Polish Blood		Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Potters, The	W. C. Fields	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Purple Mask, The		United Artists		
Pursued	G. Glass-S. Holmes-G. Astor	Elbee Pict		
Quality Street		M-G-M		
Quicksands	Dix-N. Beery-H. Chadwick	Paramount		
Race Wild	E. Percy-D. Torrence	Elbee Pict		
Raging Seas		Tiffany		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Pants	Geo.Cooper-B.Roach	M-G-M		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	D. Phillips-E. Metcalf	Columbia Pictures		
Resurrection	La Rocque-Del Rio	United Artists		
Return of a Soldier	Special Cast	M-G-M		
Rich But Honest		Fox		
Rich Man, Poor Man	Mildred Davis	Paramount		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
River, The	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The				
Rose of the Bowery		American Cinema		
Rough House Rosie	Clara Bow	Paramount		
Royal Romance	G. O'Brien-McDonald	Fox		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Runaway Enchantress, The (tentative)	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Salvation Jane	Viola Dana	F. B. O		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
Secret Studio, The		Fox		
See If I Care	Alberta Vaughn	F. B. O		
See You Later (tentative)	Douglas MacLean	Paramount		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Ginsberg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Smith of Cornell	George Walsh	Chadwick		
Sorrell and Son		Paramount		
Somewhere South of Sonora (tentative)	Ken Maynard	First National		
Song of the Dragon, The (tentative)	D. Mackaill-L Gray	First National		
Sorrows of Satan, The	Adolphe Menjou	Paramount	11000 feet	Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Special Delivery	Eddie Cantor	Paramount		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stage Madness	V. Valli-Carmenati			
Stark Love	Special Cast	Paramount		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunya	Gloria Swanson	United Artists		
Surf Man, The		M-G-M		
Sweethearts in Every Port	W. C. Fields	Paramount		
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Ten Modern Commandments	Esther Ralston	Paramount		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Third Degree, The	Dolores Costello	Warner Bros		
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tongues of Scandal		Sterling Pict		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Turkish Delight	Julia Faye	Prod. Dist. Corp		
Twelve Miles Out	John Gilbert	M-G-M		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Uneasy Payments	Alberta Vaughn	F. B. O		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vanity Fair	Pola Negri	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Wag Lady, The		M-G-M		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War Horse, The	Buck Jones	Fox		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory?	McLaglen-Del Rio-Lowe	Fox	12 reels	Dec. 4
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Sage, The	Buck Jones	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	Special Cast	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wind, The	Lillian Gish	M-G-M		
Windjammers of Gloucester, The		F. B. O		
Wings	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		
Winning Spirit, The	Raymond Griffith	Paramount		
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
Wolves of the Air	J. Walker-M. Harris	Sterling Pictures		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds	Starke-O. Moore	M-G-M		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		
World's Illusion, The		M-G-M		
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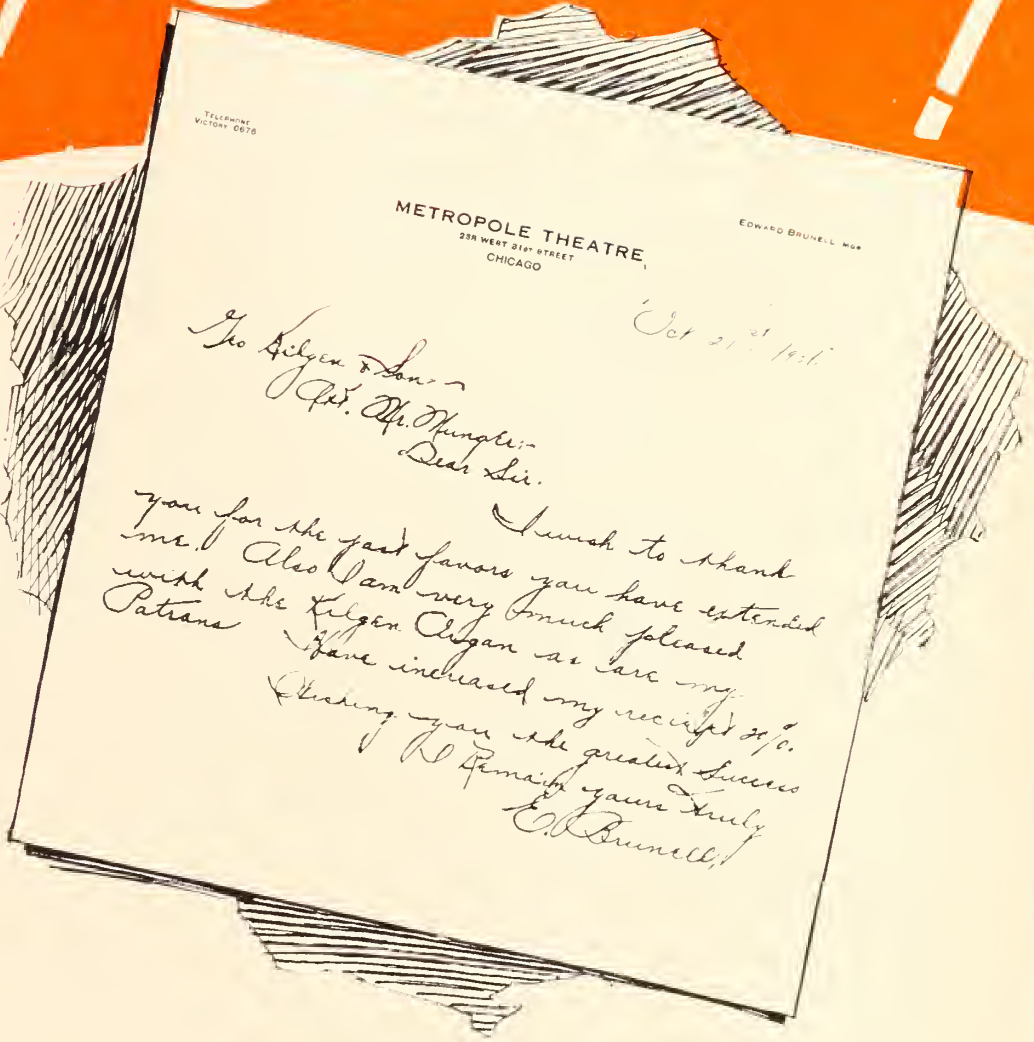

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Motion Picture News

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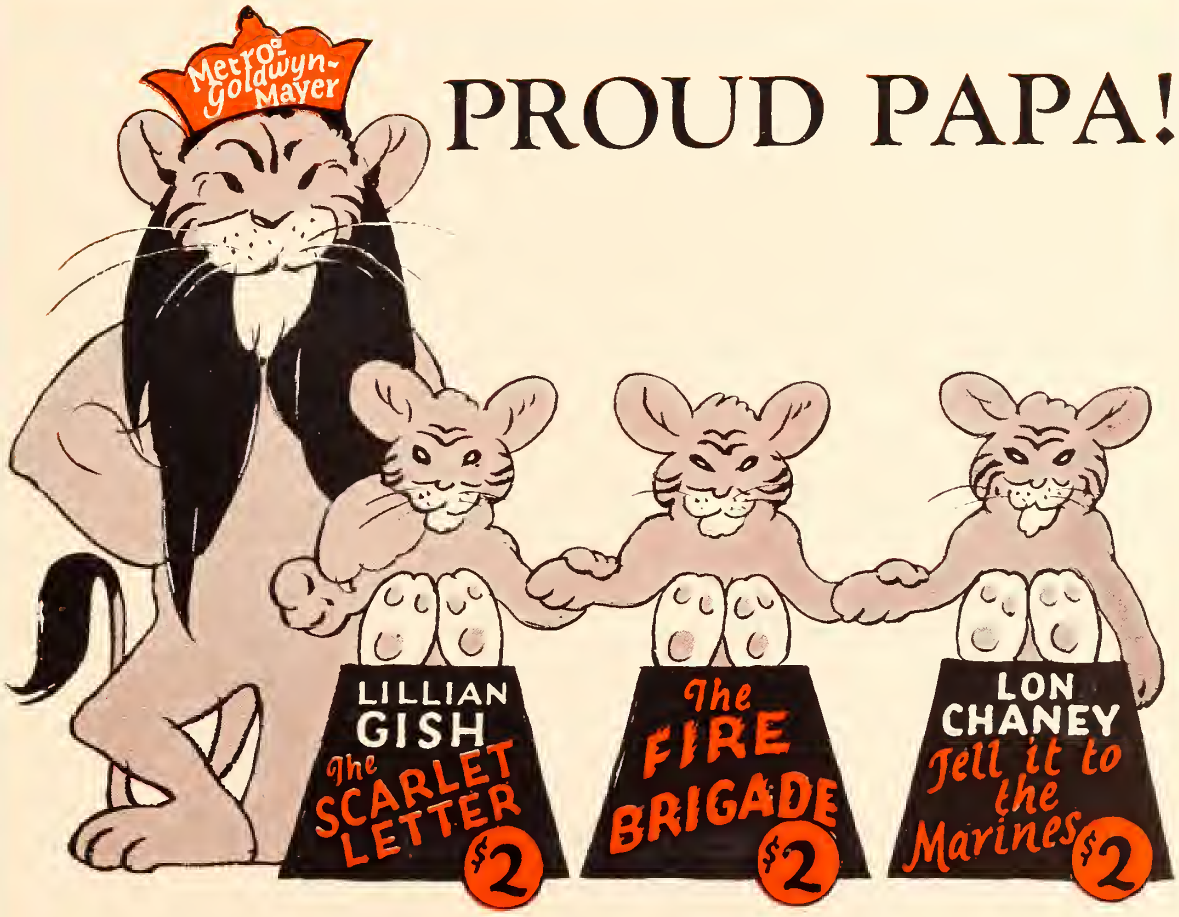

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Vol. XXXIV No. 25

Published Weekly—$2.00 a Year

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"OLD IRONSIDES"
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"WEDDING MARCH"

39 GREAT ATTRACTIONS

for Release
February-August 1927

HAROLD LLOYD in
"The Kid Brother"

"CASEY AT THE BAT"
Starring
Wallace Beery

CLARA BOW in
"It"

D. W. Griffith's
"SORROWS OF SATAN"
with
Adolphe Menjou

POLA NEGRI in
"Hotel Imperial"

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Ziegfeld's "GLORIFYING THE AMERICAN GIRL"

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Who killed Dan Winterslip

A question that will grip the mir
audiences and make ther
week after week tc

THE HOUSE

with Allene Ray and

FROM
THE SATURDAY
EVENING POST
STORY BY
**EARL DERR
BIGGERS**

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TRADE MARK

ds of your
n come back
see

?

WITHOUT A KEY

Walter Miller„

Better than even "The Green Archer!"

A mystery as deep as the ocean. You pick man after man as the murderer, only to admit that you are baffled.

Powerful drama with sensational climaxes, superbly produced.

A cast equal to those in the finest features. In quality and entertainment *a picture equal to any.*

If you want to get the best that money will buy, regardless of length, *see this!*

Scenario by Frank Leon Smith

Directed by Spencer Bennet

There is a Santa Claus

and he has brought you the
tumultuous laughter special

HAL ROACH'S

BRILLIANT TWO REEL COMEDY

CHARLEY CHASE *in*

"There Ain't No Santa Claus"

Play it for happier holidays, grateful audiences and the gift to yourself of a bigger and better bank balance

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The biggest comedy sensation since 'Charley's Aunt'

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"THE NERVOUS WRECK"

150
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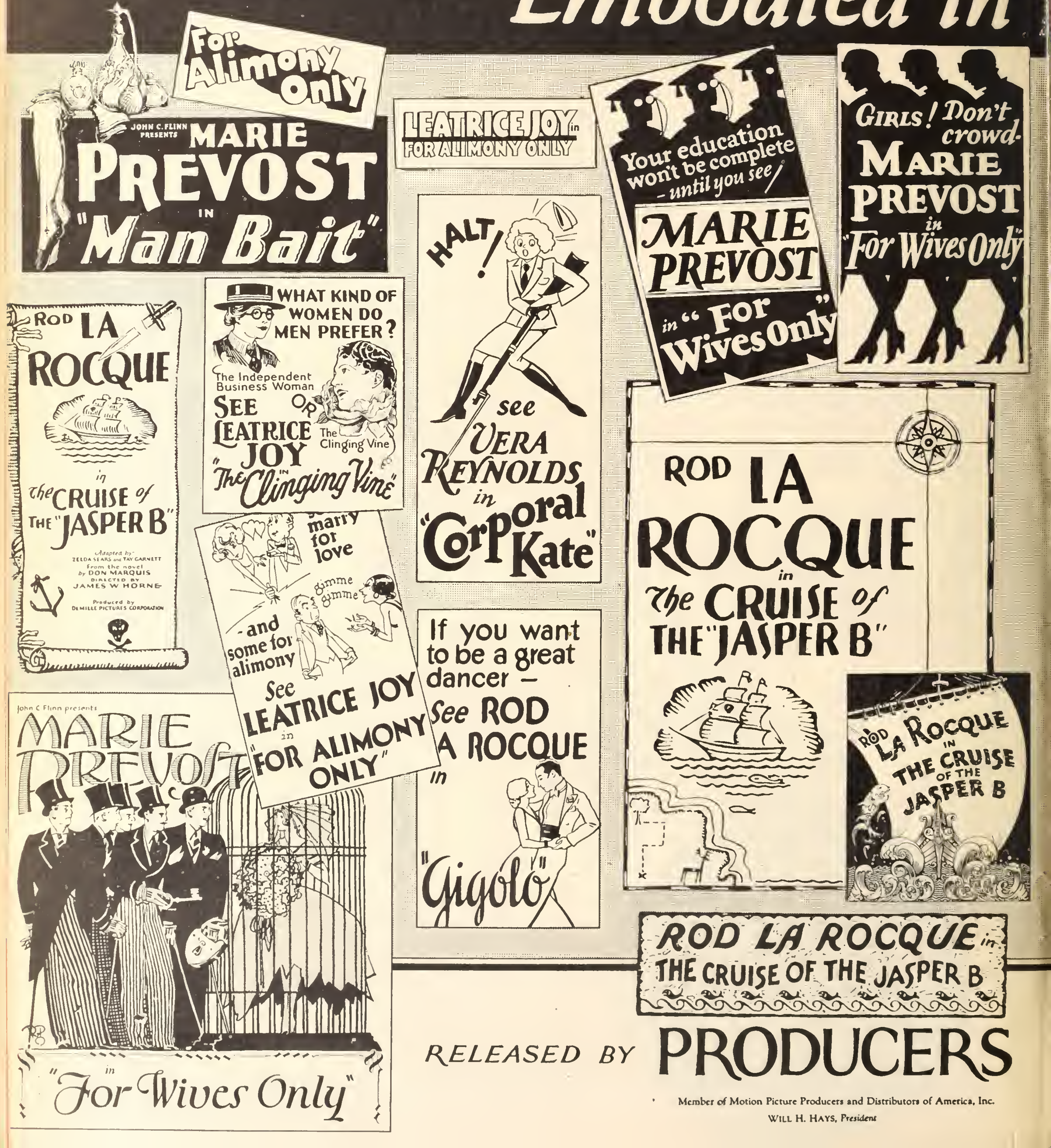
For Alimony Only
John C. Flinn presents MARIE PREVOST in "Man Bait"
LEATRICE JOY in FOR ALIMONY ONLY
Your education won't be complete - until you see! MARIE PREVOST in "For Wives Only"
GIRLS! Don't crowd. MARIE PREVOST in "For Wives Only"
ROD LA ROCQUE in The CRUISE of THE "JASPER B"
Adapted by ZELDA SEARS and TAY GARNETT
From the novel by DON MARQUIS
DIRECTED BY JAMES W HORNE
Produced by DEMILLE PICTURES CORPORATION
WHAT KIND OF WOMEN DO MEN PREFER?
The Independent Business Woman OR The Clinging Vine
SEE LEATRICE JOY in "The Clinging Vine"
HALT!
see VERA REYNOLDS in "Corporal Kate"
ROD LA ROCQUE in The CRUISE of THE "JASPER B"
marry for love
gimme gimme
- and some for alimony
See LEATRICE JOY in "FOR ALIMONY ONLY"
If you want to be a great dancer - See ROD LA ROCQUE in "Gigolo"
ROD LA ROCQUE IN THE CRUISE OF THE JASPER B
John C Flinn presents MARIE PREVOST in "For Wives Only"
ROD LA ROCQUE in THE CRUISE OF THE JASPER B

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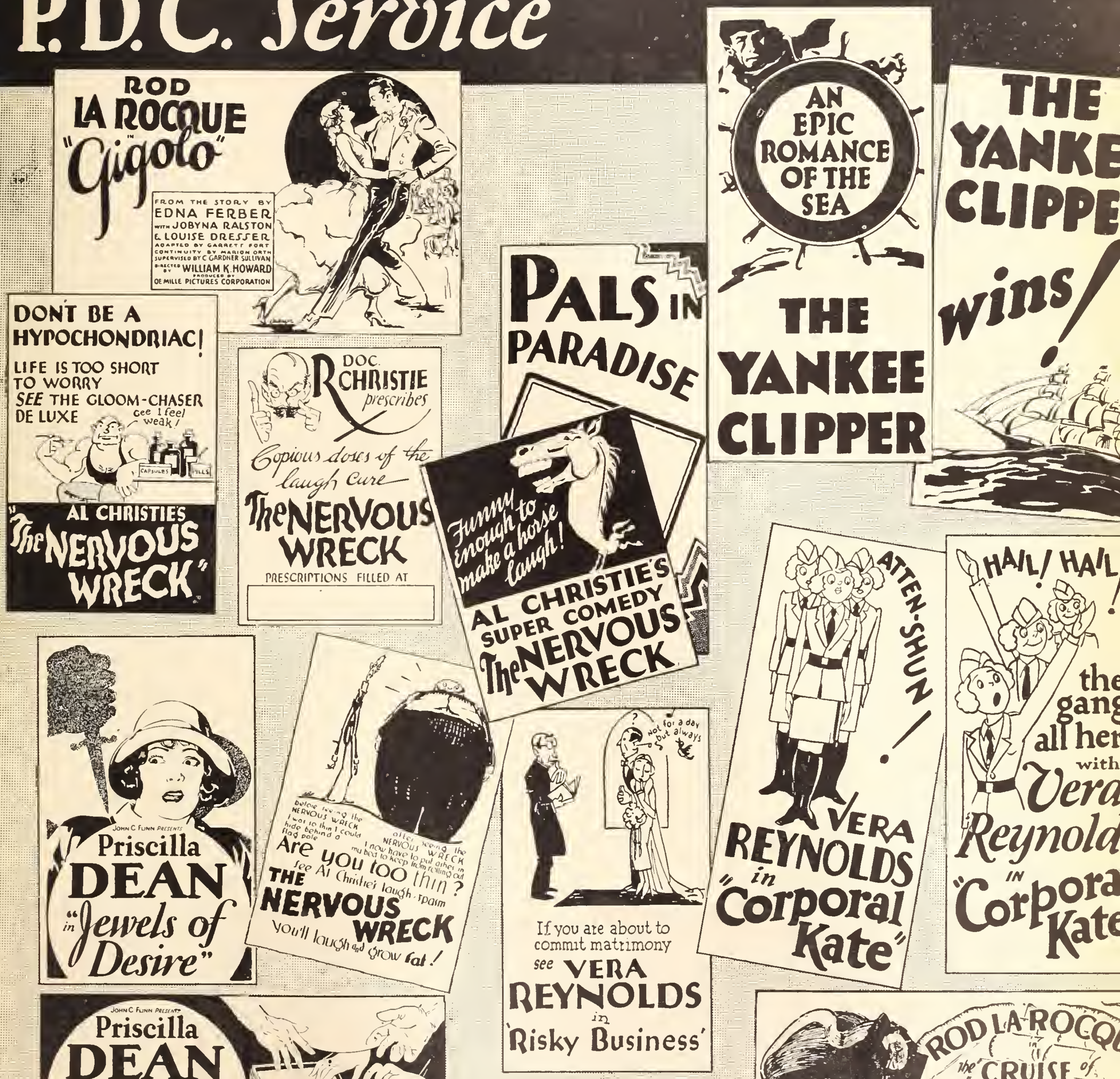
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FROM THE STORY BY EDNA FERBER
WITH JOBYNA RALSTON & LOUISE DRESSER
ADAPTED BY GARRETT FORT
CONTINUITY BY MARION ORTH
SUPERVISED BY C. GARDNER SULLIVAN
DIRECTED BY WILLIAM K. HOWARD
PRODUCED BY DE MILLE PICTURES CORPORATION
DON'T BE A HYPOCHONDRIAC!
LIFE IS TOO SHORT TO WORRY
SEE THE GLOOM-CHASER DE LUXE
Gee I feel weak!
CAPSULES
PILLS
AL CHRISTIE'S "The NERVOUS WRECK"
DOC. R CHRISTIE prescribes
Copious doses of the laugh cure
The NERVOUS WRECK
PRESCRIPTIONS FILLED AT
PALS IN PARADISE
Funny enough to make a horse laugh!
AL CHRISTIE'S SUPER COMEDY The NERVOUS WRECK
AN EPIC ROMANCE OF THE SEA
THE YANKEE CLIPPER
THE YANKE CLIPPE wins!
before seeing the NERVOUS WRECK I was so thin I could hide behind a flag pole
after seeing the NERVOUS WRECK I now have to put ashes in my bed to keep from rolling out
Are you too thin?
See Al Christie's laugh-spasm
THE NERVOUS WRECK
You'll laugh and grow fat!
? Not for a day but always
If you are about to commit matrimony
see VERA REYNOLDS in 'Risky Business'
ATTEN-SHUN!
VERA REYNOLDS in "Corporal Kate"
HAIL! HAIL!
the gang all here with Vera Reynold in "Corpora Kate"
JOHN C. FLINN PRESENTS Priscilla DEAN in "Jewels of Desire"
JOHN C. FLINN PRESENTS Priscilla DEAN in "Jewels of Desire"
ROD LA ROCQU in the "CRUISE of the "JASPER B"

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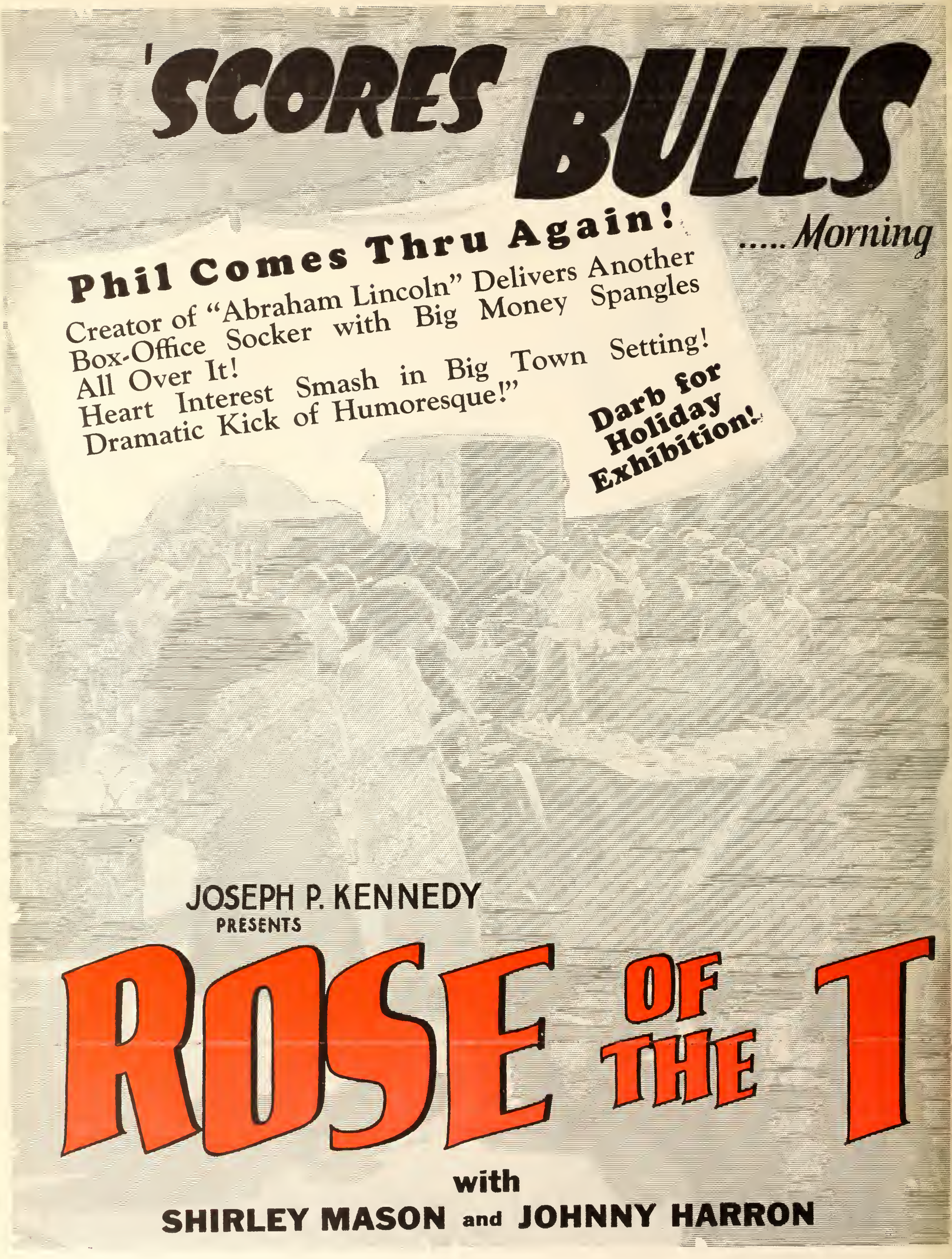

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Phil Comes Thru Again!

Creator of "Abraham Lincoln" Delivers Another Box-Office Socker with Big Money Spangles All Over It!
Heart Interest Smash in Big Town Setting!
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with
SHIRLEY MASON and JOHNNY HARRON

EYE'

Telegraph

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ENEMENTS

From the Story "The Stumbling Herd" by John Moroso
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"See Michael Strogoff by all means."

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"Thrilling in the extreme. Highly melodramatic."

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A UNIVERSAL [illegible]
FILM de FRANCE TRIUMPH
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CARL LAEMMLE

If your Theatre were among

Carrier Conditioned Theatres

During these Winter Days the air within the house would be just warm enough and *healthfully* humidified and cleansed. There would be no overheating. The Missouri Theatre at St. Louis, a Carrier Conditioned Theatre, operated during the Winter of 1925 on 1/3 of the fuel previously required. The Carrier system of Air Conditioning completely replaces the sluggish radiators which ordinarily line the walls of the theatre. The air is conditioned before entering the theatre. Automatic instruments adjust the temperature and humidity to suit the size of the crowd.

Then Next Summer the same system, combined with Carrier Centrifugal Refrigeration, cools and dehumidifies the air supplied to the theatre. The fact is, the same ideally comfortable conditions of temperature are maintained within the theatre every day in the year regardless of season, crowd or weather. **Do you wonder that we say—**

Manufactured Weather
makes
"Every day a *good* day"

Now is the time for us to prepare your theatre for next Summer. Write for the book, "Theatre Cooling and Conditioning." Describe your theatres. Ask for a visit from one of our Engineers.

Carrier Engineering Corporation

Offices and Laboratories
NEWARK, NEW JERSEY

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES

"Your bride is up here -- come and get her!"

RED-BLOODED ROMANCE. Passionate passages of love amid gorgeous settings. John Barrymore as the Lover of All Lovers, a role that has never been equalled on the screen.

Women—radiant, pulsing women—to feed the flames of youth's throbbing desires.

Scenes of riotous splendor. Action to thrill the most cold-blooded of theatregoers.

A cast of screen stars picked from the topmost ranks of filmdom. Thousands of extras in scenes that make "Don Juan" a never-to-be-forgotten film attraction.

Directed by ALAN CROSLAND

Adapted for the Screen from Lord Byron's Immortal Legend by Bess Meredyth

For Extended Runs!

The greatest of great box office attractions

RRYMORE

with MARY ASTOR

"DON JUAN"

SIX MONTHS at Warner's Theatre, New York. Still playing to S. R. O. at every performance with a $2 top.

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TWO MONTHS at the Globe Theatre, Atlantic City. A record for the resort city. $2 top.

FOUR MONTHS at McVicker's Theatre, Chicago. Opened with the greatest advance sale in the history of the theatre in Chicago. $2 top.

TWO MONTHS at the Capitol Theatre, St. Louis, at $1.50 top.

TWO MONTHS at the Colonial Theatre, Boston, at $1.50 top —and turning away the crowds at every performance.

The Box Office Tells the Story!

ER BROS.

EXTENDED RUN PRODUCTION

TRULY

A SHOWMAN'S PICTURE FROM EVERY ANGLE!

NOW is the time to mop up with this

WILLIAM FOX PRESENTS
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While Wives are Away Husbands will Play
by WARNER FABIAN, Author of FLAMING YOUTH
with
MADGE BELLAMY,
ALAN FORREST, MATT MOORE, HALE HAMILTON,
CHARLES WINNINGER, OLIVE TELL, WALTER CATLETT.
SCENARIO BY JAMES HAMILTON
ALLAN DWAN PRODUCTION

If you remember SANDY you'll never forget

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Here's another list of live-wire showmen who are in for a quick clean-up!

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Pantages Circuit
Memphis, Tenn.—Salt Lake, Utah—Kansas City, Mo.—San Diego—San Francisco, Cal.

I. J. Hoffman Circuit
Hartford—New Britain—Torrington—Ansonia—Willimantic, Conn.

Harry Goldberg
Sun Theatre, Omaha, Nebraska.

Olympic Theatre Corp.
Utica, N. Y.

A. Frank
Cedar Rapids, Ia.—Waterloo, Ia.

Frank Rembusch
Indiana Theatres—Greenfield, Martinsville, Columbus, Shelbyville, Ind.

S. P. Katzenbach [Ritz Theatre]
Terre Haute, Ind. Richmond, Ind.

M. Hirshfield
Trenton, N. J.

West Coast Theatres
Oakland—Berkeley—Fresno—Stockton—San Jose, Cal.

Far West Theatre, Inc.
8 Los Angeles Theatres

Small-Strasburg Circuit
20 Theatres. N. Y. C.—B'klyn.—L. I.

Ascher Brothers
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Balaban & Katz

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Rockford, Ill.—Aurora, Ill.—Joliet, Ill.—Streator, Ill.
Waukegan, Ill.—Galesburg—Elgin—Bloomington—La Salle, Ill.
La Crosse, Wis.—Quincy, Ill.

Healey & Sullivan [Shea]
Fitchburg, Mass.

U. K. Rice [Colonial]
Winston Salem, N. C.

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Royal Theatre Amusement Co.
Sioux City, Ia.

BIG MONEY TIE-UPS!

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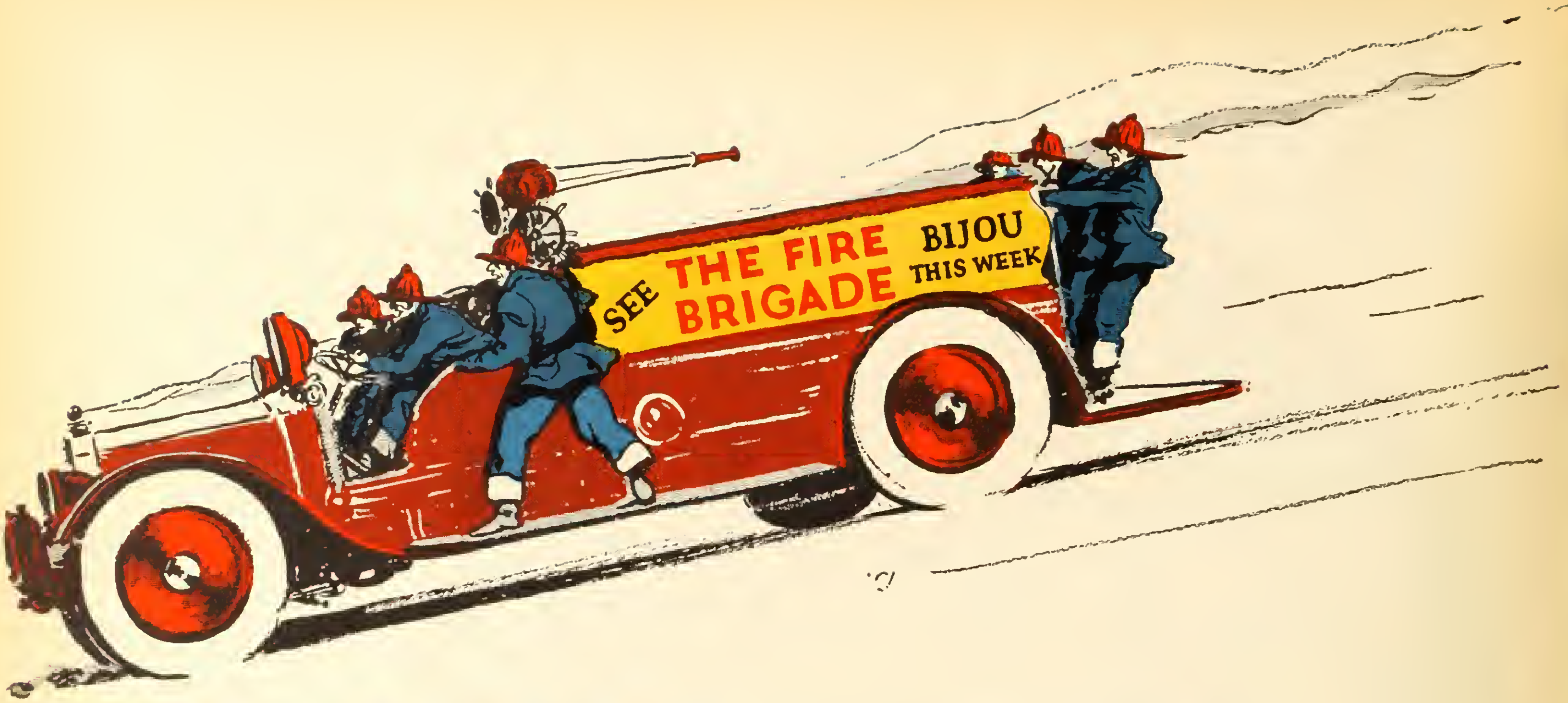
Get one of the Press Books and see the "CASH-IN-THE-BANK" Aids Fox offers you!

FOX profit picture

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

THE $2 BROADWAY HIT!

it's "The Big Parade"
of Peace Times



EVERY FIREMAN—EVERY PIECE OF FIRE APPARATUS—

at your service
WHEN YOU PLAY IT

1. **NEVER** such a co-operative force behind a motion picture! More than 15,000 Fire Houses all over the country are headquarters for promotion activities in advance and during run of picture.

2. **MORE** than 12,000 Fire Chiefs are pledged to act as leaders of local campaigns to put the picture across with your public. The official connections of Fire Headquarters insure you the most extraordinary help you have ever received. Plus the marvelous tie-up with National Fire Prevention Week and the New Orleans Convention of Fire Chiefs.

3. **A HALF** million firemen who engaged in a National Prize Contest for the title are pledged to get behind *"The Fire Brigade."* No organized body of this size and importance has been definitely aligned with the promotion of a picture in the history of the industry. They co-operated in the Cross-country Ballyhoo, a big, unique promotion stunt.

4. **ALL** leading fire journals, civil service publications, and other periodicals devoted to fire prevention are opening their columns to publicity on *"The Fire Brigade."* Publicity channels that are ordinarily not available for theatres are at your disposal when you play the picture.

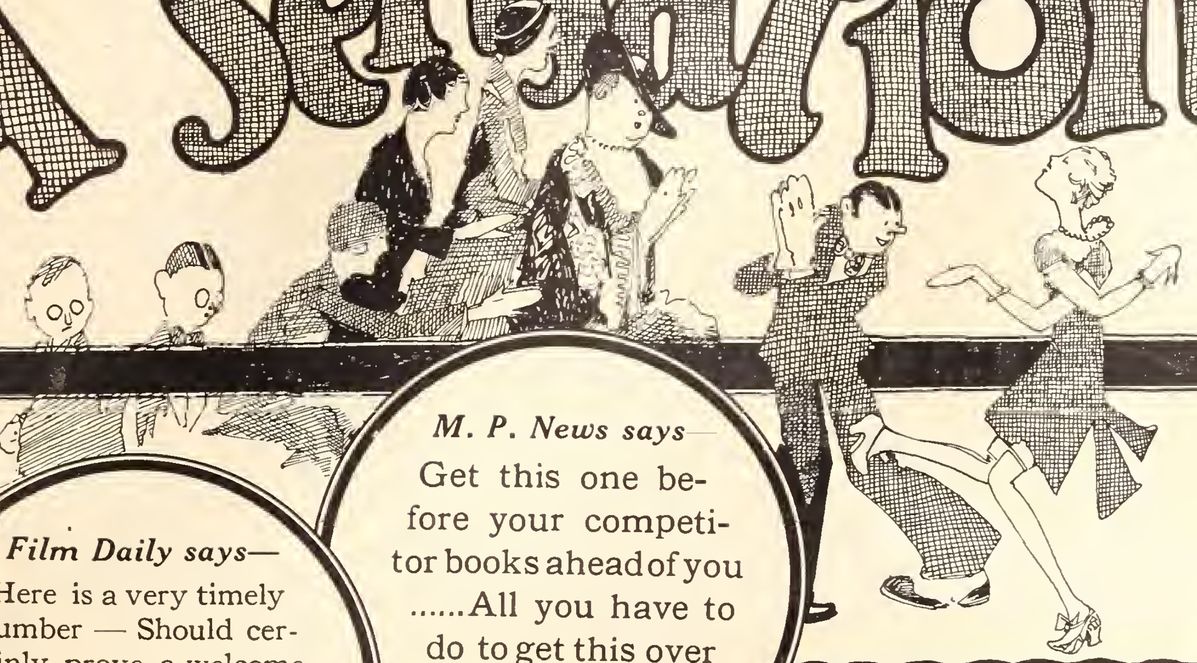
5. **"THE FIRE BRIGADE"** plus this greatest promotion ever accorded a single picture is destined to be one of the biggest box-office successes the industry has known. It is truly called *"The Big Parade of Peace Times,"* because it ranks with the few superlative entertainments of our times.

THE FIRE BRIGADE

with
MAY McAVOY
CHARLES RAY
Scenario by Alfred A. Cohn
From the story by
KATE CORBALEY
Directed by WILLIAM NIGH

METRO-GOLDWYN-MAYER

A Sensation



Film Daily says—

Here is a very timely number — Should certainly prove a welcome number to all dance enthusiasts who are anxious to learn this latest novelty that is sweeping the country.

—Jack Harrower

M. P. News says—

Get this one before your competitor books ahead of you ......All you have to do to get this over is to show it.

—Edw. G. Johnston

Let's Do Black Bottom

It's a CASTLE One Reel Novelty

It Shows Your Audience HOW TO DANCE

BLACK BOTTOM

IT MEANS MONEY TO YOU

IF YOU BOOK IT NOW!

Wire Dates Direct to Our Nearest Distributor

DISTRIBUTORS EVERYWHERE **CASTLE FILMS** 729 SEVENTH AVE. NEW YORK CITY

SHOWMEN RISE IN TRIBUTE! WHEN TOM HITS'EM THEY STAY HIT!

CO

THE ARIZONA STREAK: Tom Tyler — An extra good western action picture with a lot of comedy situations. The boy and his pony were also good in this one. Five reels. — E. A. Armistead, Lyric theatre, Easley, S. C.—General patronage.

THE WYOMING WILDCAT: Tom Tyler and crying out loud that Tom is comin' i good humor bounds. This one kept kids an Darrow, his dog from start to finish. and pony hel rriment that is satisfying. O. A. Fosse, Community theatre, eway, Ia.—Small town patronage.

THE COWBOY COP: Tom Tyler—Tom Tyler th his little Buddy, Pal with his Pony and dog, is ing crowds for us as he is a dandy kid and in one the Charleston he dances is worth he whole w. Seven reels.—C. C. Bisbee, Co- ia theatre, Poynette, Wis.—General patron-

E WES : Tom Tyler—Very goou; r's est. They get better. Let us th one Five reels.—L. Miller, Cor le, Ga.—General patronage.

N TO BATTLE: Tom Tyler—Very good. Tyler's photo should hang next to the one Thomson sent me.—R. B. Maxwell, Illinois e, Sullivan, Ill.—General patronage.

T'S GO GALLAGHER: Tom Tyler—A fine Western picture in which Tom Tyler, little akie Darro and the dog all make a hit. Will se everyone. Five reels.—Rev. D. H. Dorster, Community Centre, Southbury, Conn.—eneral patronage.

TO BATTLE: Tom Tyler—Great en- lots of comed and action. Tom and em to be gaining favor with our s. A clean picture, and that is what the wants. Give us more good, clean pictures , Mr. Producer. Five reels.—A. E. Sharer, heatre, Savannah, Mo.—General patronage.

TO GO: Tom Tyler—Drew extra busi- ler is liked here by Western fans. Boy, pony take well.—R. K. Lattin, Strand Valparaiso, Nebr.—General patronage.

OUT OF THE : Tom Tyler—When it comes to a good stern Tom Tyler and F. B. O. are right with the stuff. It is a rare occasio en they make just a fair picture. M them can't be beat. In this particular the story was great. It was wound around the nation's most popular sport which was by all means a good thought for there was not a dissatisfied patron. Five reels.—A. M. McBurney, Princess theatre, Mapleton, Ia.—General patronage.

THE ARIZONA STREAK: Tom Tyler—Tom and pals knock 'em cold. Five reels.—Fry, Palace theatre, Mt. Pleasant & Naples, Tex.—General patronage.

THE MASQUERADE BANDIT: Tom Tyler—Oh boy, this one was a whiz bang. Everybody liked it and they told me so. Keep up the good work, Tom, and you will soon be sitting on top of the world with Fred Thomson and Silver King. Five reels.—Fred M. Elkins, You Lex ington, N. C.—General pa

WILD TO GO: Tom Tyler—Too For e be said of Tom and his pals. Five reels.—Fry, they are A-1 plus. Naples, Tex.—C tre, Mt. Pleasant & ronage.

OUT OF THE WEST: Tom Tyler— One of the best Tyler has made to d tion and photography above the ave reels.—P. C. Schram, Orpheum the mazoo, Mich.—General patronage.

WILD TO GO: Tom Tyler—Like all of Tyler's, this pleased our Saturday crowd immensely. Business very good. Five reels.—B. B. Benfield, Everybody's theatre, Dillon, S. C.—General patronage.

THE COWBOY COP: Tom Tyler—Very good. Little Frankie Darro steals this picture. The gang used in the Tyler pictures are all good. Keep them together and they will win any audience. It's the combination of the gang together with the clever directing of the director, Bob DeLacy, that puts these pictures over. Five reels.—P. C. Schram, Orpheum theatre, Kalamazoo, Mich.—General patronage

WILD TO GO: Tom Tyler—Dandy Western, with Tom and his pals. The kind the natives like all to the mustard. Five reels.—Ed C. Curdts, Bijou theatre, Greenville, S. C.—General patronage.

TY

in

Story by George Worthing Yates
Directed by ROBERT DELACEY

NOT ONLY ONE STAR!

But A Hard-ridin' Troupe of

MIN' FAST!

Ding Dong! Hell's A-poppin! Burn-'em-up Bearcat of Western Showmanship! Most Sensational Star Development of the Year!

JOSEPH P. KENNEDY
presents

TOM
LER

"RED HOT HOOFS"

Distributed by
GREATER
FBO
FILM BOOKING OFFICES
OF AMERICA, INC.

Pals Who Bust 'Em Plenty!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Come On!—Join

A laugh for your patrons is a laugh for your box-office. While your patrons laugh and grow fit the old bank roll can laugh and grow fat!

JANUARY IS LAUGH MONTH

But December—right now—is the time to prepare for your share of Laugh Month profits by booking

Educational Pictures

"THE SPICE OF THE PROGRAM"

This Ad will appear in Photoplay, Motion Picture Magazine, Motion Picture Classic, Picture-Play Magazine and Film Fun, on the newsstands in January, to help you cash in on Laugh Month

And you'll have the help of the finest bunch of exploitation stunts ever arranged for Short Features when you play *Educational's Comedies.* Ask your exchange now about these tie-ups, including the big Juvenile Comedies-Harmonica Playing Contest; the Billy Dooley-Ted Toy Doll tie-up, and the Felix the Cat tie-ups.

EDUCATIONAL FILM EXCHANGES, Inc.
E W Hammons
President

Member
Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, *President*

in the Big Laugh!

SUPPOSE IT WERE AGAINST THE LAW TO LAUGH!

SUPPOSE you didn't *dare* to laugh! Suppose that a good, hearty laugh would land you in jail! Absurd, you say, to have a law against laughing? Of course. You can't stop people from laughing—and no one wants to.

Which leads us to inquire—How much do *you* laugh? Do you laugh as you used to when you were a child? Do you get at least one good laugh every day? If not, you're missing the greatest tonic in the world. The one thing which, more than anything else, would keep you young.

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It's easy. All you have to do is to grab your hat—and see one of *Educational's Comedies.* You'll enjoy a whole flock of laughs, and your troubles will melt away like mist in the morning sun.

Educational's Comedies lead the field. You'll find them in the largest motion picture houses—and the smallest. Millions of people in this country alone see them—and laugh over them—every day.

Neither time, talent nor money has ever been spared in making *Educational's Comedies* the best that could be produced. For clean, wholesome fun they are unrivaled.

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Educational Pictures
"THE SPICE OF THE PROGRAM"

* * * * * *

January has been designated by the motion picture industry as "Laugh Month." In consequence, theatres everywhere are cooperating by featuring comedies of unusual merit. Join in the fun. Treat yourself to a good hearty laugh. And because laughs are meant to be shared, take along the whole family!

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
Executive Offices
370 Seventh Ave., New York, N. Y.

NI

JOSEPH P. KENNEDY
PRESENTS

HER FATHE

One By One The Smashes

ZE BABIES –
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Crowning Sensation Of Year's
Gold Bond Attractions From Greater F. B. O.

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Colossal Carnival of Comedy!

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With Following Invincible
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From the Collier's Magazine Story, "Charlotte's Ruse"
Adapted by AL BOASBERG
Directed by JACK McKEOWN

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Motion Picture News Theatre Building and Equipment

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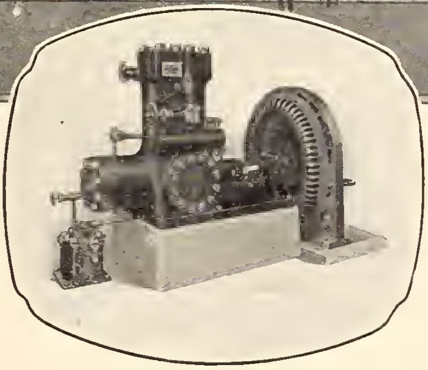

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DIRECT CONNECTED TO
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Among the rapidly growing and increasing list of York cooled and conditioned theatres is the New Fox Theatre in the National Press Club Building, Washington, D. C., designed by the eminent Chicago architects, C. W. and George L. Rapp. A masterpiece for the Nation's Capital.

There are York cooling and conditioning systems for both large and small theatres, and the World's largest organization of Engineers in the controlling of temperatures under every condition, stands back of the systems.

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The Fastest Worker that ever made a date with your Box-Office!

She had to give up her room at the Ritz--It was too far away from Childs

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Just another Blonde

An ALFRED SANTELL production

with DOROTHY MACKAILL

JACK MULHALL

Louise Brooks & William Collier Jr.

Adapted from story by Gerald Beaumont

Directed by ALFRED SANTELL

Production management AL ROCKETT

First National Pictures

FIRST NATIONAL FIRST!

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays President

Motion Picture News

Volume XXXIV NEW YORK CITY, DECEMBER 18, 1926 No. 25

It Depends on Whose Ox is Gored

IN these days of almost frantic efforts to build and merge theatres, it will be well for all engaged to watch their step.

Something is needed besides competitive haste and energy—and that is a lot of broad and careful thinking.

Texas has just made an outburst and it doesn't look like the situation there would easily quiet down. There are threats to divulge the practices of groups of chain theatres. The man who has put a lot of money into a theatre and finds product diverted by theatre amalgamation is protesting bitterly. Texas, it might be remarked, has some pretty stiff laws and so have many other states.

It is time to go slowly and thoughtfully and righteously.

* * *

I heard some violent criticism the other day over certain large city theatres now building or recently built—that they are the product of a cheap money situation. It was stated that the enterprise back of them is the marketing of bonds, rather than well planned exhibitor enterprise. One instance was cited where not only was no junior capital invested but the financing provided exceeded the cost of the land, construction, and equipment. So recklessly are the theatres located that often there is no possibility of pictures.

This, of course, is very bad. There may be very bad consequences. And too much of this sort of thing will be bad for all theatre progress.

This criticism came from a large theatre chain with producer connections.

But the very next day I heard as violent a criticism levelled against this same concern—that they proposed to invade and build in a section where plain facts and figures indicate that there are enough theatres, attractive enough, to meet fully the needs of the public for some time to come.

So, as we say, it is well for *all* engaged to watch their step.

* * *

There are many sides to this big question.

Theatre progress is fast—bound to be. The public wants new and better theatres just as new and better pictures are demanded. Theatres are recognized factors in real estate development, in city growth.

If there is overbuilding today, there is also underbuilding. And if any community anywhere today needs a new and better theatre that community should and will have it. Whether an independent theatre or a chain group is holding back progress makes no difference; and it makes no difference whether money is cheap or not. That community wants a theatre and it is the spirit of American enterprise to respond.

A short time ago an independent exhibitor who was running some theatres not as modern as they might be appealed for sympathy because a theatre chain proposed to come in and give the public a much better theatre. Of course he was wrong.

But today the theatre chain doesn't seem to want any independent house to go up anywhere. We want to do it all, they say. And, of course, if they have all the desirable product sewed up they are apparently in a strong position.

Too strong, I should say. I doubt very much if it is wise to take this stand.

A few concerns cannot build and operate all the theatres in this country, let alone the world. And they won't. There is room, much room, for a large assortment of personalities and brains. The stability and progress of the whole industry demands this.

And it won't be wise to use product over much as a means of tying this business into few hands. That is apt to bring about trouble.

The public is the master of the motion picture. The trade itself can justly and healthfully control the picture so far but no further.

We repeat, there is room for many. There must be. We don't want a Napoleon. And while history has produced a few, we are not in the slightest danger of having any.

W A Johnston

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Speaking Editorially

THE current year has taken a heavy toll of people prominent in many branches of the industry. This is the sad record written since January 1:

Robert E. Pritchard, originator of "Exhibitors Service Bureau" in *Motion Picture News;* later in important exploitation and sales work for Goldwyn and First National.

Barbara La Marr, screen star.

Joseph Trinz, of Lubliner & Trinz, and one of the creators of that important circuit.

Willard Louis, Warner Brothers star.

Rudolph Valentino, one of the most famous of screen stars, whose death brought out the greatest single demonstration yet recorded of the hold of the motion picture on the people.

Hiram Abrams, pioneer film executive and President of United Artists.

Ralph Ruffner, a leader in aggressive showmanship and successful presentation in the picture theatre.

Lloyd Willis, formerly with the Hays organization; later engaged in exploitation work for Warner Bros.

Joseph Dannenberg, Editor of *Film Daily* and a genuine constructive force in the industry.

Ricord Gradwell, former film executive.

State Senator John P. Harris, of Pennsylvania, exhibitor and legislative leader.

Jules E. Mastbaum, head of the Stanley Company of America, and a builder of great theatre enterprises; one of the leading citizens of Philadelphia.

* * *

CECIL B. DE MILLE gives expression to some forceful ideas on the subject of "The Public's Responsibility to Motion Pictures." He writes:

"I think the silliest statement ever made about motion pictures was that of some misguided person who stated that the picture-going public was only twelve years old mentally; that a cross film-makers must bear is the necessity of writing down to the public.

"Let me say here that to my mind any producer should be wildly happy if his production gets 'up' to the public, rather than down to it.

"I feel that individual critics quite frequently make mistakes in their judgment of photoplays—but that the public as a whole never errs.

"Always the public cuts through to the heart of a picture's intentions and quickly sets up its own idea as to whether the production is a fine, clean, sincere piece of work. To the public and the public alone must credit be given for the great advance of pictures in the last ten years. The picture business, is one absolutely dominated by supply and demand. The picture business, with its large production and sales costs, cannot exist on the patronage of a small class who might prefer the salacious and indecent. The pictures cannot continue without the patronage of the *entire* family, from father and mother through to the smallest child. Hence the public has spoken—and the day of the picture which might bring a blush has gone forever.

"Therefore it is seen that the responsibility of the public is paramount in motion pictures.

"But, on the other hand, as is the case with all big bodies, the 'public' often moves quite slowly to achieve its ultimate end.

* * *

"HOW can the verdict of the public be quickened?

"By education of its individual members.

"As individuals the responsibility of the units of the public is to learn more of the *reasons* for the handling of specific film topics; to link their minds with, rather than against, those of the directors who are striving to erect a sincere and sympathetic emotional moment.

"In that connection let me pause for a moment to praise the work of certain bodies of women who are earnestly learning the essentials of the motion picture in order that they may better instruct their sisters as to the real meaning of this vitally important medium. Of course there have been isolated instances where misguided people have tackled the problem in a mistaken manner, but on the whole, I feel that the special cinema study sections of women's clubs throughout the country are making a definite advance towards bringing about a more understanding vision of this powerful force."

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

"Old Ironsides" Opens—The Value of Historical Romances — Some Thoughts on "Potemkin"—Broadway Box-office Forecast for the Week—A Reply to Mr. Sherwood

Dr. Hugo Riesenfeld

"OLD IRONSIDES" arrives in a blaze of glory. It is a many-sided picture—spectacular, strong in love interest, and saturated with true comedy. A great achievement, which deserves—and unless we miss our guess, will get—long life at the box-office.

The premiere at the Rivoli, New York, was almost as colorful as the picture itself. The Secretary of the Navy, with a large group of Admirals and other officials, lent Governmental approval and endorsement to this stirring patriotic film.

* * *

SUCH a picture needs, of course, music equal to its greatness; in fact, cannot register completely without it. When Dr. Hugo Riesenfeld stepped into the orchestra pit and took up his baton, there was hearty applause—and with eminent justification. The score for "Old Ironsides," arranged by Riesenfeld, is a wonderful job. It flows into the picture, never once gets in the way of its mood, is never anything but appropriate. There is no mere flag-waving; no succession of deafening noises which have been found in too many scores for certain types of films.

* * *

"OLD IRONSIDES" is many things well-done. But we agree with Jack Lloyd, of the Griffith office, that perhaps the most significant thing is that the whole massive production is carried on the back of one Wallace Beery, a comedian. Time was when the industry, graduating from the one reel days to the two reel, three reel, four reel eras in succession, felt that it must have done with comedy as a basis for super-specials.

But it is otherwise. Here is a picture which literally cost more than two millions. It is great in theme, design, execution. But it had to be knit together with human appeal so penetrating that there could be no doubt of its success. So Beery carries the story in his comic role—a rough sailor, profane, unkempt, a horseplay artist filled with the joy of danger. Beery is the priceless ingredient in the picture, just as his brother Noah is, in "Beau Geste."

The Brothers Beery, in these two films, give, respectively, what appeals to us as the finest individual performances of the year.

* * *

IN ITS bigger aspects, "Old Ironsides" is a leap forward in the field of patriotic pictures and the forerunner, we hope, of other films combining history and romance. There are two thoughts here. The first is: such pictures are splendid for the youth of the land, and that is a very important matter. The second is this: "Old Ironsides" is a forceful demonstration of the fact that we are getting out of the production woods, out of the tanglegrowth and bogs of ordinary films. We're specializing. Our congratulations to the whole Paramount organization on this superlatively good film.

* * *

THE Russian picture "Potemkin," much discussed by the critics, is having a New York showing at the Biltmore, a New York legitimate theatre.

Since no national distribution has been secured for it, a review for exhibitors seems unnecessary.

Its history is more to the point.

This picture was made and released in Russia for straight, out-and-out propaganda purposes. We may argue in circles and convince ourselves that it isn't really propagandist: but we cannot argue away the fact that there is no free expression in Russia today, through the printed word or pictures or speech. Everything whatever is a manufactured expression of Communism. This picture serves identically the same purpose as the Red museum in Moscow, with its bombs, paintings of scenes of Cossack oppression, and other exhibits of violence and mutiny, raw cruelty and revolt.

The picture excited no attention whatever in Russia. It was just part of the daily fare of propaganda.

Then it arrived in Berlin; and the critics, always welcoming the unusual, because it serves to get their names and opinions in print, hailed the picture as a piece of advanced and exceptional direction. Douglas Fairbanks saw it there and upon his arrival in this country received considerable newspaper publicity by proclaiming the picture to be a masterpiece. Mr. Fairbanks, it will be remembered, was also one of the discoverers of "The Salvation Hunters."

The picture was then shown in New York, to an invited audience. Again the critics had their day in court. But no one has seemed willing, till now, to put hard dollars back of the belief that the public will pay to see such a picture. A good deal of raw brutality, we believe, has been eliminated.

How the New York public will respond to the picture remains to be seen. In view of the large Russian population who will see the film with real interest, a run of some duration is likely. But we concern ourselves here with the picture in its broad relation to this country and our motion picture industry.

If this picture is worthy of intense study in production circles—why that is easily effected. One print will suffice. It might be made the basis of a series of lectures in Hollywood, conducted, say, by Douglas Fairbanks.

These outbursts of excitement over pictures, just because they have a certain style, strike us as somewhat childish. Why shouldn't pictures have style? Griffith began putting style into pictures fifteen years ago. And why shouldn't pictures reflect the distinct style—perhaps radically distinct—of their individual authors? We presume, however, that people led cheers when periods and commas were first discovered in the writing business.

The art of motion pictures lives in their evident hold upon millions and millions of people. The picture that delights the greatest number of these people is, in our humble opinion, the highest form of motion picture art. We don't worry one bit over the artfulness of that which gets a chirp from an infinitesimal few.

But there's another and preeminent angle to this picture.

It was made in and for and by a country which will not tolerate free speech or expression. That seems a queer sort of a

(Continued on next page)

Spoor Natural Vision Pictures Perfected; Will Open Roxy Theatre, Coast Report

BY WILLIAM M'CORMACK

West Coast Representative, MOTION PICTURE NEWS

LOS ANGELES, December 8.—Natural vision photography and stereoscopic projection will be seen in theatres early in 1927. News of this achievement in motion pictures was given to representatives of the press at a luncheon today at the Hollywood Athletic Club by J. Stuart Blackton.

The development and invention is from the laboratory of George K. Spoor, of Chicago, who has been at work on the process for several years, as previously noted in MOTION PICTURE NEWS. To bring the process up to its present stage of perfection Mr. Spoor has spent more than $3,000,000.

Mr. Blackton, who is associated with Mr. Spoor, stated that production of the first Natural Vision picture would start about December 20 with hopes of completing it in time for the opening of the Roxy Theatre in New York, where the feature will, in all probability, have its premier showing.

"The American," a story suggested to Mr. Blackton by the late President Theodore Roosevelt, is under consideration for the first production. Mr. Blackton will direct and filming will be carried on at the Vitagraph studios, Hollywood. Owing to the necessary special equipment used in projection, the feature will go out as a roadshow.

A large number of specially built projection machines are already finished at the Spoor plant in Chicago to take care of the exhibition problem. Special cameras are used in filming and the raw stock used is twice the size of standard width film. The picture will be projected on a screen about forty-two feet by twenty-three in size. According to Mr. Blackton, the entire picture will be photographed without close-ups.

Mr. Blackton said: "To Mr. Spoor goes the credit of giving to the world the greatest invention in picturedom—pictures in the third dimension—the vital touch that will make pictures perfect." Mr. Blackton is leaving immediately for Chicago to return here with Mr. Spoor.

bird to get a perch in a country where free speech is a first and cherished institution. Also, we're doing quite well here without Communism and we probably have all the Reds right now we can well afford. It would seem a shame to sacrifice what is hailed as motion picture art to the welfare of our country's social fabric, but there is a point there to consider.

* * *

BETWEEN a heavy snowfall at the beginning of the week and the approach of the Holidays, business was off somewhat up and down Broadway this week. "Faust," at the Capitol, however, is being held for a second week and may touch between $50,000 and $55,000. The Strand is doing well, everything considered, on "The Winning of Barbara Worth," and will probably hang up $30,000 to $32,000 for the second week. "We're in the Navy Now" has tapered off somewhat at the Rialto, although doing well, and the gross should be in the neighborhood of $25,000. Business is still remarkably strong at the Paramount, where the week's figure looks good for from $65,000 to $70,000.

* * *

MOST of the long run pictures have slumped slightly. "The Sorrows of Satan" is gone, and "Ben-Hur" and "The Scarlet Letter" are giving way on December 23 and 16 to "Tell It to the Marines" and "The Fire Brigade." "What Price Glory" is building up steadily and looks like a sure run. The week should record between $16,000 to $18,000 at the box-office. "Old Ironsides" is off to a great start and should do big business after the holiday lull. "Michael Strogoff" will probably not be strong enough to compete with the other Broadway long runs for very long, though it looks like a great picture for anywhere else. It will be the survival of the fittest for a while, with 11 long-run films on Broadway. The Vitaphone pictures are still holding up strongly.

* * *

REPLYING to a sharp criticism of the film industry by Robert E. Sherwood in the *New York Evening Post,* Charles E. McCarthy, publicity director of Famous, in a letter to Mr. Sherwood makes some pertinent comment, part of which follows:

"The burden of your remarks, as understood by my poor movie intelligence, was that the more intellectual members of the human society (meaning, no doubt, yourself and your little playmate, Mr. Symon Gould), could expect nothing from successful motion picture enterprises like Paramount, but must depend entirely for their refined film fare on the little theatres.

"May I ask where the Cameo and such theatres obtain these wonderful pictures you mention. Where did they get 'The Last Laugh'? From Universal Pictures Corporation, which released the picture in America. Where did they get 'The Cabinet of Dr. Caligari'? From the very commercial film company which released the picture in this country. Where did they get 'Dr. Jekyll and Mr. Hyde,' 'The Miracle Man' and all of the other fine pictures they have been showing. From the Paramount Exchange over on Forty-fourth Street, that's where.

"In other words, my dear Bob, the poor, benighted damn fools who have made a success of the film business are the ones who produced these pictures, or brought them to this country so that everybody (not alone you and Mr. Gould) could see them. Theirs was the risk, and it was not the risky investment of the fifty or hundred dollar film rental which these little theatres pay. It was the risk of hundreds of thousands of dollars.

"All of which leads me to this thought: Whenever the motion picture business does anything particularly ambitious, or conspicuous—regardless of the satisfaction which it gives to millions of people—you and the other boys and girls like you feel it is about time to trot out dear old Critical Formula No. 378A and pan the life out of us for our crass commercialism. God bless us! We're commercial to the core of our black hearts. And being commercial, we're just silly enough to think that, while you may be as right as rain in what you say, there may be more profit for everybody in making pictures that will fill a 4000-seat house than in making pictures that will enable you and Mr. Gould to rattle around in the rarefied interior of the Bandbox Theatre.

"You seem to be of the opinion that screen entertainment should appeal wholly to the intellects of the few, rather than to the emotions of the many. Yet it is the movie producer's folly to believe that dramatic art, if it is to be good, must be aimed at the emotions.

"In other words, dear Bob, Critical Formula No. 378A is getting just a bit shopworn, and, in using it so often, you are beginning to give some of your admirers a distinct pain in the neck."

Laura LaPlante, Universal star, and William Seiter, director, were married recently at the Congregational Church, Wilshire Boulevard, Los Angeles

As a reward for her excellent work in "Across the Pacific," Warner Bros. have made Myrna Loy leading woman to Monte Blue in "Bitter Apples," his next

Jay J. Bryan, a former banker and now treasurer of Nat Levins Productions, who gives his impressions of the motion picture industry in a letter elsewhere

PICTURES AND PEOPLE

"GENERAL" STARRED

ONLY one feature production was selected for special mention this week by the National Board of Review. This was "The General," Buster Keaton's comedy feature in which he plays a locomotive engineer of 1861. Issues No. 1 and 2 of Pathe Review also came in for asterisk awards.

REINHARDT COMING

WHEN the Deutschland docks here on December 13 she will bring Max Reinhardt, noted German stage producer and director. It has been reported that he would do a screen version of "The Miracle," but the picture rights to this seem rather involved.

ANOTHER SIGNED

LIL DAGOVER, perhaps Germany's most popular feminine screen star, is reported signed by Famous Players, and is to arrive in this country soon. Vera Veronina is also reported to have been added to the Famous roster of European artists.

MOSKINE SAILS

IVAN MOSKINE, known abroad as Mosjoukine, who is the star of "Michael Strogoff," is bound for America aboard the Berengeria. He will hasten to Hollywood, where production of "Moscow" has been delayed for three months awaiting his arrival. While in New York, it is expected that he will make personal appearances at the George M. Cohan Theatre where "Strogoff" is playing.

It develops that in connection with his new name, "Moskine," chosen for America by Universal, the artist has asked that it be pronounced to rhyme with

You've heard of "film cutting." Here is Clarence Brown putting the finishing touches to "The Flesh and the Devil," his recent M-G-M production. Just a comedy gag, of course, but we've seen some pictures that looked as though they had been cut in this manner

Clayton P. Sheehan, manager of the foreign department of Fox Films, who has just returned from a two months' trip abroad, covering London, Paris, Berlin, Vienna, Prague and Rome

Jacqueline Gadsden is a lovely figure in "The Mysterious Island," Metro-Goldwyn-Mayer's picturization of the Jules Verne fantasy in color

Marie Prevost and F. McGrew Willis try to decide what sort of garter shall play the important role in "Getting Gertie's Garter," her next Metropolitan picture

Signal Corps Photographic Division Association
Fifth Annual Reunion Dinner, Montmartre Cafe
Hollywood California, November 13-1926

The fifth annual reunion of Hollywood film men who served in the World War with the Photographic Division of the Signal Corps was held at the Montmartre cafe recently. Among the members shown here are Norman L. Sper, Wesley Ruggles, Richard Wallace, Joseph Von Sternberg, Louis Milestone, George Hill, Balboni, Alan Crosland, Johnnie Waters, Jack Waggner, Irvin Willat, Blake Wagner, Gordon Hollingshead, Harry Thorpe, George Siegman, Earl Emlay, George Brown, Lucien Andriot, E. Waskaw, R. Price, W. Price, Jay Morgan, Marvine Spafford. Pierre Collings and Al Kaufman were unable to attend

"wine," the reason being that another prominent Russian actor named Ivan Moskvin is a close friend of his, and he wishes no conflict between the names in case Moskvin should later come to America.

MENDES TO HOLLYWOOD

LOTHAR MENDES, former Ufa director who made "The Prince of Tempters" for Kane, left for Hollywood last Friday. It is generally understood that he will be with Famous Players, directing Emil Jannings and later Pola Negri.

SUPPLE WITH IMPORTED

ED SUPPLE, who was once "one of the boys" on THE NEWS, as staff writer and later as assistant managing editor, has been appointed director of publicity and advertising of Imported Pictures Corporation by Walter W. Kofeldt, president and general manager.

Mr. Supple's experience has been extensive, both in motion picture and commercial fields. He left MOTION PICTURE NEWS to write trade and newspaper publicity for Pathe, later becoming director of publicity. He left this to enter the advertising agency field, and more recently has been with the exploitation department of First National.

His principal duties will be the building up of public and trade acceptance of imported films released on the program of Mr. Kofeldt's firm. The first of these is "The Slums of Berlin," which has already received favorable recognition.

SHE CAN KEEP A SECRET

SIX months ago, when Dorothy Gulliver, Salt Lake City beauty contest winner now playing the feminine lead in "The Collegians," was married to C. W. "Win" DeVite, William Seiter's assistant, he bet her a new roadster that she couldn't keep it a secret. She could, however, for the news only leaked out the other day. The two first met on the Universal lot.

"METROPOLIS" EN ROUTE

FRITZ LANG'S most recent picture, regarding which we have had a great deal to say at one time and another—"Metropolis"—is at last en route to America from Berlin, nearly two years after preparation was commenced. It is the story of a city of the future, done on a vast scale with much interesting trick photography.

The premiere will be at the George M. Cohan Theatre later, it is understood.

The immortal characters of "Uncle Tom's Cabin"—perhaps as well known as any in our literature—live once more in the screen version being directed by Harry Pollard for Universal. In the top row, left to right, we have—Marguerita Fischer, who will play "Eliza"; Mona Ray, who will play "Topsy"; Vivian Oakland as "Mrs. Shelby"; George Siegman, who will play the villainous "Simon Legree"; James B. Lowe as "Uncle Tom" himself. In the second row—Adolph Milar as "Haley"; Jack Mower, who will play "Mr. Shelby"; Aileen Manning as "Ophelia"; Arthur Edmund Carew as "George Harris"; Gertrude Astor, who will play "Mrs. St. Claire," and in the bottom row—John Roche, who plays "Mr. St. Claire"; Seymour Zeliff as the slave owner; Virginia Grey, daughter of Mrs. Florence Grey, film librarian of Universal City, as "Little Eva"; Lassie Lou Ahern as "Harry," and Gertrude Howard as "Aunt Chloe"

CULLEN LANDIS PLAYS HOST

AS a gesture of gratitude for their help in making possible his picture "On Guard," which Pathe is to release, the star, Cullen Landis, "Threw a party" Tuesday night, December 7th, at the well-known "Twin Oaks" night club in New York to a group of army officers. His brief speech welcoming his guests was a sort of "Hail and Farewell" affair. Doubt as to how long the snow would remain at Fort Olgethorpe, Atlanta, Ga., made it necessary to take a train for the South that he might complete his picture with the timely assistance that Nature or the Weather Man vouchsafed.

Charles Raymond, of the Pathe organization, made amends, however, for the star's departure by giving a fine illustration of what hospitality can and should be. Among the other things that made the night worth while were Thomas J. Furer, ex-Delmonico luminary, now manager of "Twin Oaks," with his most excellent food, Paul Specht and his orchestra, and the presence of Virginia Futrelle, one-time star of the Hippodrome under the Burnside regime, and now doing broadcasting at the Hotel McAlpin; also Louise Du Pre, former understudy of Mary Pickford, who has an important role in "On Guard."

If you want to know why bathing beaches are so much more popular than they used to be, gaze on Exhibits, A, B, C, D and E, from the Fox Imperial comedy, "The Bathing Suitor." The figures in the foreground represent the years—those in the background—oh, write your own caption!

HAWKS TO HANDLE "GLORY"

WELLS HAWKS has been obtained by Fox Films to take the post of managing director of publicity for all the "What Price Glory" touring companies, according to an announcement by Winfield R. Sheehan, vice-president and general manager of the company.

Mr. Hawks, who is the founder and president emeritus of the Theatrical Press Representatives of America, is one of the most widely known men in his field. His acquaintance with editors throughout the country is second to none, while his intimate knowledge of every important city, due to his long experience with and ahead of many important theatrical ventures, makes him a valuable acquisition to the "What Price Glory" staff.

By an odd coincidence, Mr. Hawks rates the rank of Lieutenant Commander in the U. S. Naval Reserve by reason of his service with the Marines on the staff of Maj.-Gen. W. C. Neville, Commander of the 4th Brigade, U.S.M.C. of the Army of the Occupation in the Coblenz District. This is the command to which Laurance Stallings, co-author with Maxwell Anderson of "What Price Glory," was attached and with which he saw active service on the front.

MIGHTY CASEY HAS STRUCK OUT

DESPITE baseball heroes who knock home-runs, football idols who make 90-yard touchdowns and pugilistic champions who knock out entire armies of villains for motion pictures, Hector Turnbull, Paramount featured producer, announces that Wallace Beery will strike out in the big baseball scene for "Casey at the Bat."

"Numerous inquiries have been received," declares the producer, "whether we would follow the famous poem and have 'Casey' strike out or if we would adhere to motion picture regulation and have him hit a home-run and win the game. The final decision is that Wallace Beery, who plays the immortal 'Casey' will strike out and disgrace himself forever in the eyes of the public."

Carl Laemmle, president of Universal, was presented with this loving cup on his return to California by Marion Davies on behalf of the Wampas, the Writers' club and the directors' association. Miss Rosabelle Laemmle is on the right, and to the left of Mr. Laemmle is Henry McRae, director general of Universal City

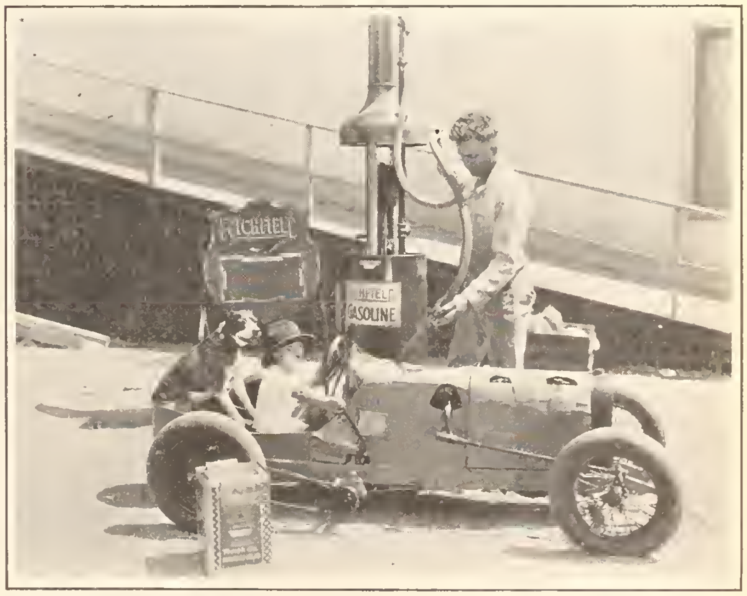
"BAREFOOT BOY" ATTRACTIVE

THIS week's bill at the Paramount Theatre includes a short subject, "The Barefoot Boy," done in technicolor by the Colorart firm of Boston. This attractive reel is winning unusual commendation for its quiet pastoral beauty and charm. Based upon the Whittier poem, it uses verses from the famous work as subtitles.

Colorart is releasing four of these color scenics through Tiffany, the other three being "On the Trail of a Ranger," "Fishermen's Luck" and "The Isle of June." A color fashion reel is to be made for Tiffany next week, and Colorart has some unusually interesting plans which will be announced shortly for other material.

WARNER RECOVERED

H. M. WARNER is back at his desk this week after a severe attack of grippe which put him in bed for a week. He reports that his recovery was made speedier by the daily reports on the Warner and Vitaphone business.



Big Boy, the two-year-old leading man in Educational Juvenile comedies, and Pal, the wonder dog who appears with him, fill up on gas, oil, air and water before starting out to set a new speed record on Hollywood Boulevard. Big Boy is seriously thinking of entering the annual 500-mile classic at Indianapolis next July 4th

Almost the entire story of "Sunrise—A Song of Two Humans," which F. W. Murnau is directing for Fox Films from an adaptation of Suderman's novel, "A Trip to Tilsit," centres about three persons. Here we have them; left to right: Margaret Livingston as the city woman who nearly breaks up the home; centre, Janet Gaynor and George O'Brien as the wife and husband; right, George O'Brien as the man. Some idea of the marvels which Murnau is reported to have accomplished with these players may be gained from the photos.

CLAYTON SHEEHAN RETURNS

CLAYTON P. SHEEHAN, manager of the foreign department of Fox Film Corporation, has returned to the home office from a two months' trip to Europe.

Having been married in Buffalo a few days previous to his departure, Mrs. Sheehan accompanied him, making the trip a combined honeymoon and business tour. While abroad, Mr. Sheehan visited the Fox foreign branch offices in London, Paris, Berlin, Vienna, Prague and Rome.

DECKER BACK AGAIN

PHELPS DECKER, Eastern scenario editor for Universal, is once more back at his desk after a two months' session in Hollywood, lining up the 1927-28 story program with Edward Montagne, scenario editor, there. California's sunny clime evidently agreed with him, for he put on 11 pounds. (Los Angeles papers please copy.)

He reports some unusually interesting plans for the new year and remarkable progress on pictures now in work. Paul Leni is creating a sensation, he says, with his work on "The Cat and the Canary," in which he is combining American audience appeal with the best and most suitable elements in European technique. "Uncle Tom's Cabin," he predicts, is going to be an absolute sensation, and will far surpass any previous screen conception of the story.

BRAY'S 15th BIRTHDAY

IT IS just 15 years ago this month that J. R. Bray produced his first animated cartoon, which was released by Pathe. Oddly enough, this first subject dealt with a small and lively pup, while the latest Bray series, now being released, concerns the adventures of Pete, the Pup, a worthy descendent of his forefather.

MRS. SEGER IN ANOTHER

LUCIA BACKUS SEGER, than whom there is no finer character actress in the Eastern film colony, in our humble opinion, has just finished another role, this time in the Robert T. Kane production which was started as "The Song of the Dragon," and is now being called "Womanhood."

MAC! GIMME THAT BOTTLE OF MILK, QUICK! I'M GONNA DRINK IT IF IT CHOKES ME
RUSS WESTOVER
-AND TAKE UP ROLLER SKATING, BUT IT'S SO HARD TO SLEEP IN THE OFFICE WITH THE TELEPHONES RINGING
RUSS WESTOVER 12-6

The cartoon characters of Russ Westover's comic strip, "Tillie, the Toiler," are being brought to the screen in the Cosmopolitan production of that title starring Marion Davies and filmed by Metro-Goldwyn-Mayer. They have been kept "human" without losing any part of their humorous quality. In the top row we have Miss Davies as "Tillie;" Ralph Forbes as "Pennington Fish" and Miss Davies; "Tillie" again and Matt Moore as "Mac," the office drudge who is very much in love with Tillie. Below, in the centre, we have "Mac," "Tillie" and George K. Arthur as "Mr. Whipple;" while at the right and left are two of Westover's drawings, copyrighted by King Features Syndicate, Inc.

Why Penalize the Picture Theatre?

AS announced last week, Motion Picture News is starting a campaign, country-wide in scope, to aid picture theatres in obtaining a run-of-the-paper rate for display advertising in newspapers.

It is not our intention to advocate the commercial rate for mere directory advertising. To these small cards, the amusement rate would continue to apply, for the very good reason that only larger space would bring increased reader interest, and therefore service to the public—the basis of all good advertising.

But we firmly believe that the picture theatre is ready to go more widely into display space, provided the discriminatory amusement rate is replaced by the same rate given to the product of other industries.

Let's take a specific example, and see how it worked out. We quote from "The Fourth Estate," a trade paper in the newspaper field:

"Seven years ago, The "Star-Gazette," at Elmira, N.Y., dropped its amusement rate penalty and granted commercial rates to all motion picture advertising. In that seven years they saw the amusement directory almost eliminated from their pages, and their motion picture advertisers using only daily display space, until today that directory is used and the amusement rate is used by the very advertisers for whom it was originally intended—traveling organizations whose advertising agents are allowed no funds with which to buy display space.

"In that time the amusement advertising of the Elmira "Star-Gazette" has more than doubled, and we venture to say for the interest of any skeptics, if there be such, that they will state that under no circumstances would they return to the old rate.

"This paper, published by one of the largest newspaper publishers in the world, has found that taking down the bars on the exorbitant rate which was never designed to cover large copy, has greatly developed theatrical advertising, and they have also found that the copy furnished for display use is comparable with department store advertising in point of reader interest.

"It might be interesting to note that this publisher gives no readers, gives no cuts, and accepts no tickets, except as readers or cuts are considered by the Editorial Department to contain news, with the result that the Editorial Department is entirely divorced from any contact with the other side of the paper, and is running daily a column of news about the movies."

And on the subject of publicity and motion picture advertising, "The Fourth Estate" has this to say:

"The giving of publicity for this advertiser is no longer a sound argument for a higher advertising rate, since the printing of news about his people is a newsroom precedent established and recognized as sound, and utilized by thousands of papers long before an inch of advertising was carried by them. It was solely because it was news value.

"It is beyond us to understand why a newspaper publisher will say he must penalize a motion picture advertiser with a higher rate than run-of-paper, because of publicity, when he eagerly grinds out column after column of publicity about 7-bearing crankshafts, motor carburetion, 6-tube sets, radio programs and the like for the automobile and radio manufacturer, and gives these latter two the flat run-of-paper rate.

"Such publicity is deserved and interesting and has a deserved news value, and should be run on behalf of millions of people interested in motoring and radio, and the publisher thinks so too, or he would not do it. He also thinks that the flat rate is all he is justified in charging this manufacturer regardless of the publicity.

"Therefore, the same condition holds true for the motion picture advertiser."

Exhibitors are urged to co-operate with us in this important campaign. Take the matter up with your newspapers and write us their reaction. Point out to them that the purpose is not to penalize the newspaper; but to induce the newspaper, in the interest of real service to the public, to take off the amusement rate penalty.

Watch "Motion Picture News" for further articles, which will be of value to you, as an exhibitor, in selling your entertainment to the public on the largest possible scale.

Wm A Johnston

Dogs of War Let Loose on Screen

Lasky Discusses Changed Public Attitude on Military Films; Rubin Tells How "Big Parade" Started Move; Thirty Enumerated

ONLY a few short years ago the first dictum to amateur scenario writers was: "Don't write stories dealing with the World War! The public doesn't want them." Perhaps a better suggestion would have been: "Don't write any stories at all," but that is beside the point of this article.

The Hollywood of today must resemble an armed camp in that once ubiquitous locale, "Somewhere in France." We can easily imagine the tramp, tramp of marching feet in shoes that somehow were never the right size; the rumble of ponderous tanks feeling their way up Hollywood Boulevard; submarines rising to the surface off the West Coast, their periscopes scanning the bathing beauties and beach clubs; barbed wire entanglements surrounding the film plants, harder to get past than a studio gateman; mines everywhere under Culver City and Burbank; and at night the deafening reverberations of distant artillery, the droning, crescendo whine as shells spin overhead, and the ghastly devastation as compo board buildings are shattered by the celluloid bombardment. The custard pie has given way to the hand grenade, and the battle scene has replaced the cabaret sequence, the ballroom spectacle and the railroad wreck as the chief "production value" of current cinema fare.

Thirty War Pictures

Thirty war pictures are now being shown or made. Of eleven long-run films on Broadway, eight deal in some measure with military or naval affairs. There will be more, until the public turns thumbs down on war once more and producers turn to something else. Of the thirty war films listed, nineteen deal with the World War, while the others take in the war with Tripoli, the Spanish-American fracas, the Boxer rebellion and various minor conflicts.

All of this was started largely by the success of two films which demonstrated clearly that the public was ready to be thrilled and to laugh at phases of the World War—"The Big Parade" and "Behind the Front," respectively.

The story of how "Behind the Front"—which started a whole cycle of war comedies—came to be made, and why Famous Players-Lasky felt that the time had come when the ban on war films might be lifted, was told interestingly this week by Jesse L. Lasky.

"The idea really originated with Hector Turnbull," he said. "He came to me and said that he thought that people were far enough away from the war so that they could laugh at the funny side of it. He proposed taking a pair of good comedy characters, such as Beery and Hatton, and having them go through some of the amusing experiences which happened to many of our soldiers. The idea appealed to us, and after due consideration we decided to go ahead with it. The rest was just a matter of originating gags and building up the picture along the lines planned.

"Then, of course, 'We're in the Navy Now' was the logical successor to 'Behind the Front.' This is the only instance I know of in motion pictures where a film which was a 'follow up' on another actually topped the success of the first, but that is just what the navy comedy is doing everywhere.

"In 'Wings' we will have another phase of the war, and one which has not yet been touched upon—the part played by the aviators—the 'eyes of the army.' I have seen much of the footage taken on this so far, and I honestly believe that it is going to outdistance all the other war pictures."

Other specials on the Paramount program which have a naval or military angle, Mr. Lasky pointed out, include "Old Ironsides," "Beau Geste" and "The Rough Riders," as well as two important starring vehicles, "Hotel Imperial" and "Barbed Wire."

"War, after all," he added, "is about the best material possible for a really big special. It lends itself to smashing effects and massive treatment better than almost any other theme, for which reason we shall always have a great many war pictures among the outstanding films of each year."

The story of "The Big Parade" was related by J. Robert Rubin, vice-president of Metro-Goldwyn-Mayer, who plays an important part in story selection for that company.

"About the time of the merger of Metro and Goldwyn," he said, "early in 1924, we felt that the time had come when the horror of war had faded a little and the color and romance began to appear. A new generation was growing up which had lived through the war but was too young to have been a part of it. The public was ready and waiting to see the part played by its soldiers in the World War.

"We were encouraged in this belief, shortly after, by the interest shown in the stage production of 'What Price Glory.' We had in mind the romance of an American doughboy and a French peasant girl. 'What Price Glory' was not quite what we wanted. We considered Stallings' novel, 'Plumes,' but that, too, was too bitter, too tragic for our purpose.

"So we signed Stallings to do an original for us, and on the train going to Hollywood he and Irving Thalberg worked out the title, the characters and much of the material which finally went into the making of 'The Big Parade.'

"There are, perhaps, just two themes which lend themselves to the really great special," Mr. Rubin continued. "One is war, as in 'The Big Parade,' and the other is the struggle against the forces of Nature, as in 'The Covered Wagon' and 'The Iron Horse.' Sometimes it is a blending of both. To make drama particularly big, death must be just around the corner, and war and pioneer struggle are the strongest means to this."

Other war pictures on the M.-G.-M. schedule are "Tell It to the Marines," "Tin Hats," "Red Pants," a satire, and "Mare Nostrum," the story of the submarine warfare.

The outstanding picture on the Fox Films schedule, of course, is "What Price Glory," which has been launched on its extended run in New York and will soon be touring the country.

Several war films are on the Warner Bros. program, including a comedy, "The Better 'Ole," another, "Private Izzy Murphy," and "Across the Pacific," a story of the Philippine insurrection.

Universal's Plans

Universal has ambitious plans for "The Big Gun," which touches the only phase of the war not yet filmed in a big way—the part played by the Navy in safely transporting U.S. troops to France. Others will include "Let's Go Home," "Come Across" and "Dogs of War," the story of the Red Cross dogs. Also on the Universal list is "Michael Strogoff," dealing with Siberian warfare.

First National is planning its most ambitious special, to start production in January, "The Patent Leather Kid." This is a story of the World War. Recently completed is "Men of the Dawn," dealing with the Foreign Legion.

Robert Kane recently made "The Great Deception" for First National also.

Columbia is filming "Remember," the story of two doughboys and the girl back home.

Producers Distributing Corporation has "Corporal Kate," which is a story of the part played by women in the war.

Keaton's newest feature comedy, "The General," is laid in Civil War times, and it is not so long since Raymond Griffith made "Hands Up," a Civil War satire.

Another of the extended-run films on Broadway is "Potemkin," of Russian make, which takes place during the Russo-Japanese war and deals with naval affairs.

The same situation sems to hold good in England, where current successes include "Mlle. from Armentierres," "Ypres" and "Mons," with a spectacular navy picture in the offing.

It's a great year for actors who look well in khaki.

Audience Views Picture in Spite of Fire Overhead

A most unusual theatre fire in the annals of Kansas City occurred last Thursday night at the Newman Theatre, the largest first-run house in the city, leased by Paramount.

With flames blazing overhead, an audience sat complacently through the feature picture. Firemen extinguished the fire and only a few employees knew it. The fire originated from a short circuit in the ventilating motor in a small house on the roof and spread to a studio below, where scenery for the theatre is painted. When water seeped through the ceiling in the north end of the balcony, ushers asked approximately 300 persons of the crowd of about 1,500 to move to the south side, explaining workmen were repairing the roof. Comparatively slight damage was done to the theatre.

(EDITOR'S NOTE.—*This is the second installment of Mr. Grierson's sixth article. The first appeared in last week's issue. Written originally for the Famous Players-Lasky Corporation, the articles have also been printed by* THE NEWS. *The views expressed by Mr. Grierson are, of course, his own. They are not to be taken as necessarily reflecting the opinions of* MOTION PICTURE NEWS.)

The Seven Obstacles To Progress

By John Grierson

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THIS brings me to the fifth obstacle to progress. Hollywood's provincialism in knowledge and attitude makes it inhospitable to outside ideas. This is a difficult subject because, frankly, some of the outsiders who touch Hollywood are (consciously or unconsciously) on the make; and as not a few of the insiders are also on the make, a certain natural clash of personal interests is inevitable. But the matter goes deeper. The overblown vanity that comes with gimcrack reputations, the complacency of the rich, the ignorance of higher standards in art and deeper standards in drama, and the catch-as-catch-can self-seeking natural in a business which has not yet given itself the dignity of a profession—all these things make for an atmosphere of nervousness and suspicion when a stranger presents a card written in another language. It comes indeed to be a matter of talking different languages. How can a painter of note get a show in Hollywood when few have the sense to see the value of composition to cinema? How can a poet of note have graceful entrance when few have read him and fewer still realize how near the poetic imagination is to one side of cinema production? Who was it told Maeterlinck he might one day be as great as Rex Beach? And how even can a critic have proper entrance when it is bad manners in Hollywood to discuss a picture's weaknesses in the presence of its director or its star? In fact what chance has any outsider when in all my stay in Hollywood I met but one person (Raymond Griffith), who was humble enough in his art (and great enough) to curse his bad work to his own face.

Sad Tales from Hollywood

HERE I might cite the private stories of some authors who have been unfortunate in Hollywood. Most of them, however, come out speechless and their record is so inarticulate as to constitute poor evidence. The stories boil down to this. Hollywood speaks a language incomprehensible to men from the other arts and they in turn talk a language incomprehensible for the most part to Hollywood. The main reasons for this (so far as Hollywood is at fault), I have cited in my list of sins. But there are more immediate reasons.

An artist or author who goes out to Hollywood has, to begin with, no great feeling of humility before business men and the like. Every artist (be it said plainly) secretly and inevitably despises the business man; and every business man secretly and inevitably despises the artist, for the artist in practical matters is generally a clown. Now the author or artist is either scared of these business men or administrators because they are so wise in matters practical, or he is as trusting as an infant. The result in the one case is suspicion and sensitiveness to insult. The result in the other sometimes is just as negative. I think of one occasion where a too-trusting author had his titles side-tracked on their way to the main office. Somebody, scared that the author was going to take his job, was having them put presto in the waste box, and after the best laws of studio politics was spitting innuendo to the effect that the author was laying down on the job. Not knowing the maze of studio ropes it was a week before the author realized what was happening. A pester of petty incidents of this sort puts a crook in a man's attitude. Here is another case. A producer had a picture sold to the exhibitors and the picture had still to be made. He put a very well-known author on the job of writing the scenario. Not content with that he put another, and still another on to alternative scenarios. Not one of the three knew what was happening. The author in question went ahead in blissful ignorance. He finished his scenario and presented it only to find that one of the others had been accepted and indeed had been reckoned on from the beginning. He himself had been doing useless work for weeks, but nobody had seen fit to tell him that it was going to be useless.

Demoralizing Effect of the Cheap Ballyhoo

NOW from one point of view (a business point of view) everything was all right. The author was being paid for his work, or at least for his name. But from the author's point of view everything was all wrong. He had been deceived into wasting his energy; he had been the victim of an atmosphere of secrecy and half-truth. He had been treated like a servant, and his time and work and personality had been slighted; he had been denied an open and above-board partnership in the production. Any one who knows the exaggerated independence of artists knows how that author felt. It lost Hollywood right at the start the good-will which is necessary in an artist if he is to give anybody anything.

Then again an artist with any sensibility has a poor time when the atmosphere is full of cheap ballyhoo and spurious celebrity and comical airs of superiority. Playing the publicity game with the others he loses that detachment which is necessary to him. Not playing it, he is stifled, and voted a poor stick and a sad squirt and a dead nothing-at-all. I still think sadly of how it happened with one honest author who took to publicity. He joined up with the pack and inserted his advertisements in the trade papers, saying how-d'y'-do to this magnate and the top o' the mornin' to the other magnate, as the commemoration numbers came along. And to make matters worse he got swallowed up by the party system. When I saw him last he had staged a come-back and was doing honest work again. "Gawd, the place nearly choked me" he said, and authors a-plenty have said the same with sundry and sometimes eloquent embellishments of their mood. In fact, the present atmosphere stunts a lot of good things, and until the Nessus shirt of ballyhoo and publicity and playing the cheap game of spurious importance is taken from its back, Hollywood is going to be sicker than it ought to be.

Politics and the Need for Co-operation

ALL this, however, is not just another curse on Hollywood. Hollywood is simply the victim of its own natural origins and its own natural circumstances; and these no man can blame. I merely detach them as a basis for my plea for greater integration and smoother lubrication in the processes of production. In the end, the clash of the business man and the artist will be avoided as each learns to understand the other and compromise a little. The business man will have to learn that to treat an artist as a second-rate clerk is to bring the wrath of the gods on him. And the artist will have to humble himself before the proper demands of the common people as the none-too-believing artists of the Renaissance once humbled themselves in the service of the commercial princes and the church. He will have to fit himself into the essential conditions of cinema as a popular art and a composite art, in which every contributor must be prepared to sacrifice something of his more specialized intellectual preoccupations. The net cure for the whole matter is the spirit of co-operation. As the war cry for 1926 was "greater co-operation between producer and exhibitor," the war cry for 1927 should be, "greater co-operation within the studio unit."

This brings me to the sixth sin—the sin of studio politics. I have said enough to suggest how it works in cinema. It means capitalizing the confusion of the young industry for one's own

The Seven Obstacles to Progress

cheap purposes. It means playing the ballyhoo and having one's name writ as large as may be, by hook or by crook. It means playing favorites or playing for favoritism. It means playing for the personal favor of the big business man at the expense of art and initiative and honor. It means getting in right and keeping in right when it might be a better service to the producer to get in wrong for a change and suggest something. It means the underground bickerings of directors with supervisors and supervisors with directors and the silly school-kid jealousies of directors and stars, and the resulting atmosphere of innuendo. It means the spirit of secrecy and distrust in which producers cannot let their left hand know what their right hand is doing. It means the spirit of secrecy in which a man is so fearful of his neighbor and so fearful of being quoted in his private and honest opinion (whether through fear of his job or of adverse publicity) that he gradually stops being honest about anything. The haphazard nature of success and the spirit of "let well enough alone —I might spoil it" encourages this. Almost everyone I met in Hollywood conjured me with something approaching tears in his eyes, not to say anything about this, that or the other opinion he had given me. The fear of being critical even for a moment was so overwhelming that it became touching. Certainly, it was the most idiotic note in the Hollywood symphony, and the most frequent.

What Is Wanted

THIS spirit of secrecy which prevents discussion, and the ignorance of critical standards which makes a great deal of what discussion there is a petty matter of personalia and flip-flap, must be broken down, something more must be done to give the general personnel of the industry a basis in idea and a sense of common purpose. Standards of criticism must be formulated and a proper language of criticism made familiar, so that cinema possibilities may be made more articulate and actual efforts less haphazard and casual. Something should be done, in the first place, to encourage articulacy on the part of each of the many crafts engaged in production. Their attitudes to production should be formulated and their problems, their difficulties and their responsibilities should be made generally known. Something, in fact, should be done to encourage an exchange of ideas between the different crafts engaged in production. The mystic atmosphere in which each, at present, veils its doings has become silly enough.

The idea I have in mind is of some common ground of discussion where the relation of one part of the production process to the others could be made plain. A photoplay, as I have tried to suggest in my series of articles, has many relations. It has certain relations to the other arts, and a complete directorial talent involves an imagination which has a point of contact with each. Production, too, involves some comprehension of the peculiar relation which the cinema has to its world-public, of the place of cinema in modern society, of the demand of the public for day-to-day inspiration, of the sort of themes which will meet that demand. It involves an understanding of box office values less flippant than the casual understanding which has ruled up to the present. Then, again, there are special attitudes for story-writer, cameraman, art director and so on. Some mechanism must be found for disseminating a common knowledge of these relations and for the exchange of these special attitudes.

Need for a Cinematic Society

I HESITATE to offer the analogy of journalism and the discovered necessity for universities of journalism, but there is, at least, room for a university of cinema in Hollywood in which directors and cameramen and the various experts of the industry could formulate the terms of their work. This they might do first to each other, then to those beginners in cinema who want to take their profession seriously. From such a common ground of discussion something of the common understanding I spoke of might easily develop.

There is a further possibility. It is the general custom for every profession of importance (academic and commercial) to have a society which will bring together the inquiries and experiments which light the way to greater knowledge and further progress. There are engineering societies, scientific societies, geographic societies, and even (in Old England) Aristotelian societies. If a mining engineer finds out a new trick of mining in Western Australia or a professor in Newcastle devises a new signal lamp for fire-damp, each writes a monograph about it that can be read in New York. Indeed, by means of these societies knowledge is shared and the way paved for the general application of new knowledge.

There is, however, no Cinematic Society and, indeed, no encouragement either of the formulation of ideas or of the pushing of investigation and research as these affect cinema. Investigation and research would, of course, be the special cares of such a society. Men should be encouraged to investigate new developments of camera and lighting and report on them. Men who have studied audience reaction ought to be invited to place their findings before the society. Experimental films, or films which involve experiment of one kind or another, ought to be reported on. All matters brought before the society would, of course, be published in monograph form and placed at the disposal of the general personnel of the industry.

Summing Up

WHAT does it all come down to? As I gave warning at the beginning, I have purposely exaggerated the weaknesses of the industry by isolating them from the strengths of the industry. I have, in orthodox movie fashion, played them up, and I am personally and privately no more a pessimist about the cinema world than the showman who exaggerates a picture's good points is an optimist about it. I feel that no good purpose is to be served at the moment by taking out a monopoly in hallelujahs. The attitude that all is for the best in the best of all possible worlds and that Hollywood (like anything else) is nothing to lose one's sense of humor about, is a good attitude on occasion. It helps to preserve balance, and it is an impregnable defense against cinema crusaders and cinema nuts. It is fine, too, for those after-dinner moments when honest men may reasonably expect a let-up from labor and a release from the knowledge of their responsibilities. But, meanwhile, the industry has a lot of growing to do, and it can grow one way or another slowly or speedily, as it is directed. This is a matter of plain, common sense.

As I suggest, the industry is still at sixes and sevens in some respects, and in no proper state to take life easily. It must be so keyed at its various points that it not only expands but expands to its fullest potentials. It must see to it that the mechanism for expansion is running properly. It must see to it that such arrangements are made as will (on a long-view policy) bring results in more successful pictures. This is entirely a matter of more enlightened organization. It means, in the last instance, organization for a better all-round understanding among the people who do the actual work of production. I have set down some specific methods by which this might be accomplished. They may be suggestive.

Jules E. Mastbaum, Stanley Head, Dead

Founder of Theatre Circuit, Philanthropist and Noted Citizen of Philadelphia, Passes Away in Quaker City

JULES E. MASTBAUM, President of the Stanley Company of America, a leading figure in the industry and one of Philadelphia's foremost citizens, died in Jefferson Hospital, in the Quaker City, on Tuesday afternoon, December 7, of complications following an operation for appendicitis. He was 54 years old.

The news of his death spread quickly through the industry and produced a great shock. Leaders in all branches of the film world expressed their great grief at his passing.

Mr. Mastbaum underwent an operation on December 3, and at first rallied. On Monday, however, his condition became worse. The next day a slight improvement was noted, but this was followed by a sinking spell from which the distinguished film leader, philanthropist and art patron did not rally.

A statement issued by Mr. Mastbaum's personal physician gave the cause of death as acute intestinal obstructions, uremia and lobar pneumonia.

Mr. Mastbaum is survived by his mother and his wife, Mrs. Etta Matsbaum, his three daughters, Peggy, Betty and Mrs. Elias Wolf; and his sisters, Mrs. Ellis A. Gimbel and Mrs. Louis Gimbel.

Jules E. Mastbaum

Mayor Walker of New York, a close personal friend of Mr. Mastbaum, went to Philadelphia immediately upon news of his death to express in person to the family his sorrow.

The following statement was issued by John J. McGuirk, Vice-President of the Stanley Company:

"The death of our founder and first and only President has brought to all of us, his associates, so direct a feeling of grief that it is difficult to look ahead to a future without him. The temptation is to look back to the happy past which we shared with him and to recall the countless instances of his unselfish devotion to every cause and to every person who asked his aid and to the unbelievable sacrifices to which that devotion led him.

"The Stanley Company of America was established as a memorial to his beloved brother. With almost superhuman foresight Mr. Mastbaum laid out the path for it to travel, and to our great consolation, be it said that the company has gone far along that path during his life and he had the satisfaction of seeing how well the road had been established.

"We see stretching clearly ahead the shining lines which he has marked out. We pledge ourselves to follow those lines without deviation and with the conviction which he had that business success depends on good-will and that good-will depends on honest service."

Had Remarkable Career

One of the most remarkable careers in the industry ended when Mr. Mastbaum passed away. After his graduation from the Wharton School of the University of Pennsylvania, he was a buyer for Gimbel Brothers, Milwaukee, but very shortly entered motion pictures in association with his brother Stanley, for whom he had a life-long affection. He directed the realty firm of Mastbaum Brothers & Fleisher, working in conjunction with the Stanley Theatre Circuit. When Stanley died, the circuit was the most powerful in Philadelphia, and Jules founded the Stanley Company of America as a memorial to his brother.

Mr. Mastbaum went ahead, developing the circuit, and this year entered expansion on a big scale. The deals with the Mark Strand organization in New York City and State, Fabian in Northern New Jersey, the Rowland & Clark Theatres and the Harry Davis Enterprises in Pittsburgh followed. At the time of his death, Mr. Mastbaum was negotiating with Colonel Fred Levy of Louisville, which would have meant the extension of the Stanley interests to the South.

The company now controls 234 theatres, extending from New York to Virginia. It is the commanding theatre circuit in the East and one of the most important in the whole country.

Mr. Mastbaum's philanthropic and charitable interests were many. He became the foremost collector of Rodin sculptures in America, and these were to be housed in a $1,000,000 Rodin Museum to be built on the parkway, in Philadelphia, as a gift to the city.

His donations to charities each year ran above $100,000. Each year he conducted the campaign of the Federation of Jewish Charities. He founded the Federated Loan Society, in Philadelphia, for loans to the poor at a bank rate of interest.

Public Ledger's Tribute to Mr. Mastbaum

THE following editorial from the "Philadelphia Public Ledger" is indicative of the high standing of Jules E. Mastbaum as a citizen in his home city:

"Jules E. Mastbaum's sudden death yesterday will be a shock to the entire community. He was not only one of Philadelphia's foremost business men with large interests both in the real estate and motion picture industry, but he took high rank among the city's most progressive and broad-spirited citizens. The breadth of his sympathies knew no boundaries of race or religion. To his own people and their charities he was a munificent supporter and he gave freely also wherever there was suffering to be relieved or needy to be assisted. One of his latest activities, in which he was deeply interested only a few days before his fatal illness, was an effort to bring to the attention of the state its unpaid obligation to the Mothers Assistance Fund.

"Mr. Mastbaum's benefactions were many and unheralded. One of his most striking public gifts was that of his collection of Rodin bronzes and replicas to the city to be placed in the museum. This magnificent contribution to the art treasures of Philadelphia reflected only one of his many interests and will long remain as a double memorial to the great French sculptor, and to the great hearted donor, who was an honor to his own people and to the community which he served both generously and ably."

JULES MASTBAUM

IT is characteristic of Jules Mastbaum that his last activity was an effort in behalf of Philadelphia. He was a first rate citizen and a genuine philanthropist, and these same fine and definite characteristics made him a constructive force and a powerful one as a business leader in this industry. We can ill afford the loss of such a man.

He was in his prime and in the midst of a large program of business construction. On the other hand, the spirit and vision of such a man go on. The organization which he headed is singularly able and substantial. It will carry on. It is the loss his family and many, many friends suffer that cannot be assuaged.

WILLIAM A. JOHNSTON

Pathe-P. D. C. Merger Expected to be Concluded in About Two Weeks

THE Pathe-P. D. C. merger will be in final shape in about two weeks, according to present indications. Elmer Pearson, John C. Flinn, William Sistrom, J. J. Murdock, Pat Casey and Mack Sennett left last week for the Coast where conferences are being held with Cecil B. De Mille.

Reports which gained circulation this week to the effect that United Artists Corp. was to participate in the merger were denied by John W. Considine. Cecil B. De Mille has announced that he is not opposed to the amalgamation.

Shortly after the return of Messrs. Pearson, Flinn, Murdock and Casey to New York, it appears likely that official announcement of the completion of the deal will be made, barring unforeseen complications.

In addition to participating in the merger conferences, Elmer Pearson will inspect the production activities of the various Pathe units, and the producers releasing through that company, including, of course, the Roach and Sennett plants. He makes a trip annually to the West Coast for that purpose.

There was a universal outpouring of tributes to Mr. Mastbaum from leaders of the industry.

"The show business has lost a brilliant man—a rare general. Philadelphia has lost one of its finest citizens and art has lost a great patron. His home life was ideal and he was respected, honored and loved by all who knew him. I am grieved and despondent at his passing away."—E. F Albee.

Industry Mourns Loss

When Adolph Zukor was asked for a statement on the death of Jules E. Mastbaum, he was so overcome he was able only to say:

"I cannot talk. He was more than my friend. There was an indescribable something that had grown up between us in the last 15 years that makes it impossible for me to realize it."

Later, Famous obtained the following as expressing Mr. Zukor's feelings:

"I am profoundly shocked. I cannot believe it. It seemed it was only the other day I was talking to him and now he is cut down at the very height of his career. Jules Mastbaum was one of my closest personal friends and I always looked upon him as one of the great, constructive, far-seeing men of the picture industry. His loss will be felt heavily for a long time to come. My heart goes out to his family and his associates in their hour of sorrow."

Other tributes follow:

I am inexpressively shocked and deeply grieved. He was my friend and I mourn his loss. He was constructive always in this business, seeking always the common good. The death of Jules E. Mastbaum is a real loss indeed. His place will not easily be filled.—Will H. Hays.

I admired and respected him a great deal as a powerful figure for good in the industry. He was a splendid man.—Major Edward Bowes.

We feel Jules Mastbaum's death as a deep personal loss. He was a dear friend. His business dealings with us were always marked with a spirit of fairness.—Joe Brandt, Jack and Harry Cohn.

One of the finest characters in the industry is gone. I considered Jules Mastbaum one of my best friends. Only three weeks ago I had dinner with him. He was the personification of life. This is indeed a real loss.—James R. Grainger.

I am terribly shocked at the news. He was a warm personal friend. His was a great constructive personality working for the upbuilding of the industry.—E. W. Hammons.

The industry has lost one of its biggest men. We all have suffered a deep personal loss.—Robert T. Kane.

His death removes from the industry one of its most powerful men. It is a distinct shock to me.—Sam Katz.

I am deeply grieved to learn of his death. The industry can ill afford to lose a man of his calibre.—Sidney R. Kent.

The industry loses an executive of outstanding personality and capability. Few realized as he did the vital importance of motion pictures in the general social fabric, and his keen vision and trust in the continuance of the form of entertainment we deal in, created the splendid Stanley theatres which will stand as memorials to him. He was a creator, an enthusiast and great leader.—Joseph P. Kennedy.

The death of Jules Mastbaum is not only a great shock to his thousands of friends, but is also a grave loss to the picture industry. Mr. Mastbaum was one of my personal friends for many years, and I simply cannot find words to express my feelings at this sad news. He was blessed with a personality that instantly won him friends and these friends he always held throughout his life by his integrity and his generosity. My deepest sympathy goes to his family and his coworkers of the Stanley company.—Jesse L. Lasky.

He was the best fellow that ever lived. —Al Lichtman.

A tremendous loss. He was a fine and able man, who did tremendous things in building up this industry.—F. C. Munroe.

This is the greatest shock and loss the industry has ever suffered. We have lost a great man and a great friend. In his death I personally have lost a devoted friend.—Joseph Plunkett.

It is a great shock to me. He was a man of extraordinary ability, great personal magnetism, and dynamic force. He was one of the biggest men in the industry.—Hugo Riesenfeld.

His passing marks the end of the career of one of the greatest constructive forces in this business. I feel it a great personal loss—to the industry it means a loss that will be hard to fill.—Richard A. Rowland.

I have lost a dear friend. He was always a splendid force for good. His every action proved that. Words fail me.—Nicholas M. Schenck.

There are too few men like Jules Mastbaum in this business. His loss, therefore, means a terrific one to those engaged in this industry.—Winfield R. Sheehan.

He was a personal friend of mine and his death is a great shock to me.—Major K. E. Thompson, Keith-Albee.

McGuirk Slated to Succeed Jules Mastbaum

JOHN J. McGUIRK, vice-president of the Stanley Company, is expected to succeed the late Jules E. Mastbaum as head of the company, according to advices from Philadelphia.

A meeting of the Board of Directors is being held this week, at which the election of Mr. McGuirk will probably take place. The Philadelphia interests, including Sablotsky and McGuirk; George H. Earle, Jr. and Al Boyd are understood to be solid for the choice of McGuirk. While the Mastbaum will, still to be filed for probate, may make disposal of stock which would change the situation, it is not believed that this will present any great difficulties.

The funeral was held Thursday, December 9th, from the Mastbaum home, 1816 Rittenhouse Square, Philadelphia, with burial in Mt. Sinai Cemetery, Frankford.

Blaze Does $100,000 Damage to Rialto in Passaic, N.J.

The Rialto Theatre and five other business structures in Passaic, N.J., at Lexington Avenue, between Madison and Monroe streets, were destroyed this week by a fire that brought out every fire company in Passaic and threatened for a time to wipe out the entire block, which is located in the heart of the business section. The Rialto is a brick edifice of two stories and is about two hundred feet in length. The flames destroyed the interior of the theatre and caused a loss estimated at $100,000.

The Rialto housed an audience of about 2,000 at the time of the blaze, but although there was some confusion when the smoke began to drift from underneath the stage the audience dispersed in an orderly manner.

Financing Production and Distribution

Stability and Great Importance of Industry Pointed Out by Banker in Review of Amazing Growth Over Fifteen-Year Period

BY A. H. GIANNINI

President, Bowery and East River National Bank, New York City

Reprinted from The Annals of the American Academy of Political and Social Science, Philadelphia, Pa., November, 1926, Volume on "The Motion Picture in Its Economic and Social Aspects."

EVERY business man, who has given any attention within the past fifteen years to the development of American industry, must have observed how the moving picture business has progressively advanced to the front rank of our national activities.

This forward march has exceeded that of many industries, and has been surpassed only by a very few. Because of persistent misrepresentations fifteen years ago, many persons were misled into the belief that the picture business would never be anything but a bad risk for the banker.

From a very modest beginning it has grown in veritable leaps and bounds, and it has now assumed dimensions of an unbelievable size. It is estimated that one and one-half billion dollars are invested in this American enterprise. It has had its trials, and I sometimes think that the "theory of periodicity," or the ups and downs in the tide of business, originated from observations made during the early and precarious life of the picture business. In those pioneer days, because of these exacerbations, we could find nothing on which to base a forecast of sensible change at any particular time in the near future. The sundry and scanty records, though then interesting, did not, however, disclose the general trend.

The machinery equipment employed in the business, the kind of theatres in use, the poor stories, the inexperienced director, the calibre of the cast, the incompetent title-writer—all these factors were not calculated to awaken an intense interest in the public. The banker, of course, was not attracted to this business.

It was about this time that I became acquainted with some of the men of this industry living in California. These men who became my friends were active in the management of several companies and revealed to me a serviceable efficiency that arrested my attention.

At this time I was vice-president of the Bank of Italy of California with offices in San Francisco and Los Angeles. These friends opened accounts at the bank. We were in a position to observe their ability and honesty and I became quickly convinced that they had taken hold of a serious work. They were militantly enthusiastic crusaders of the type "who chose to earn tomorrow's bread by today's toil."

As their business developed, they came in for financial assistance. They were asked to present statements, but as the business was new and unknown, the customary standards of credit rating could not be applied. At first purely on personal grounds small amounts were loaned. These were always promptly paid. Further and larger amounts were given and all payments were met at maturity. Learning that the Bank of Italy of California was friendly to such business, many then sought accommodations.

Seider Resigns M. P. T. O. A. Business Managership

JOSEPH M. SEIDER, business manager of the Motion Picture Theatre Owners of America since July of 1925, has announced his retirement from that position, effective December 1.

"We have just commenced along new lines of procedure, which," said Mr. Seider, "promises a practical solution of independent theatre owners' vital problems. I know there is a great deal yet to be done and having been relieved of the detail encumbent upon the position of business manager, I will have the opportunity to devote my entire time to this work which, we believe, will accomplish a great deal for the independent theatre owner."

Mr. Seider's successor will be named when the administrative committee convenes in the near future.

Fifteen years is a considerable time to look back in the financing of the moving picture business. It is so even in the life of an individual, and complacency would be unbecoming in either case. It is a poor business whose own retrospect discloses no blemish, and the most to which any business can aspire is a balance of worthy achievement and the record of my experience in California vouchsafes such a tribute to this business.

The bank had no losses. Our loans were at times unsecured and at other times secured by an assignment of the proceeds from the positive prints. Occasionally a loan was made on the negative print, but this was a temporary expediency for a negative in the possession of the bank made it impossible to play the picture. These loans were in every instance at the current banking rate of interest. As the business enlarged, others entered and in the rapid growth, some appeared whose intentions were not so honorable. Fortunately these creatures were quickly eliminated.

Growth and Resultant Credit Needs

In the space of seven years, the industry had so grown that it began to challenge admiration both in and out of banking circles. However, most California bankers continued to be indifferent.

Eight years ago I came to New York as the President of the East River National Bank. I learned that my California friends had connections in the picture business in this city. The head offices of the large producing, distributing and exhibiting companies were located in New York. As my experience with the industry had been pleasant and profitable, we quickly established new contacts. The possibilities of the business were readily visualized. From the first we gladly granted accommodations both to producers and distributors, and always with satisfactory results.

I likewise noted that the bankers of New York as in California were also indifferent to the business. My commitments, however, grew proportionately larger. My associates and my directors looked with a very critical eye upon my recommendations. They very kindly but very firmly suggested caution. The Bank Examiners both of the New York Clearing House and the National Banking Department made certain written and oral comments that disturbed us. As the business was new, they very properly advised care.

The steady growth of the business made heavier demands upon the bank and it was then that I turned to the leaders of the industry and sought their co-operation. I had repeatedly stated, both in private and publicly, that the men in control of this business were just as intelligent, just as industrious and just as able as the men in any other big business. The public was responding cheerfully and generously to the support of this new, but now large, enterprise. The masses approved of this form

150 FIRST RUNS--WEEK DEC. 26

Additional Contributors To Laugh Month

THREE companies have joined the Laugh Month band wagon since the announcement of the original contributors was made at the recent luncheon to inaugurate the second Laugh Month campaign. In all, ten companies producing or distributing Short Features are now participating financially in the drive.

The three firms whose definite commitments have been received since the first announcement are Film Booking Offices, Rayart Pictures Corporation, and Hal E. Roach Studios. The others participating in the campaign include Pathe, Educational, Universal, Christie, Weiss Bros., Jacques Kopstein and Life Publishing Co.

of entertainment and the producer met this demand with better pictures. The inexorable law of supply and demand determined his position.

It was then that it occurred to me to invite to sit with me on our Board of Directors one of the industry, so that I could elicit his support in my belief of the soundness of the business and for the further reason that the business would thus have a friend in court. I had met and was doing business with some of the Jasons of the picture business who had "won the golden fleece." These Argonauts were performing great work, and their co-operation made my work in behalf of the industry much easier. My activities increased, new accounts continued to come in and my responsibilities were necessarily greater.

Gradual Financial Stability

In our desire to do constructive work, we found that a certain menace threatened many of those engaged in the business. This menace is the one found in the central purpose or text of the Merchant of Venice, "Bassanio's attitude on the relation of man to property." These usurers had a menacing hold upon some of the men in the business. The few companies that succumbed were victims of this pernicious "bonus" system.

We had a friendly working relation with every large company. We found, however, that those who were unable to weather the up and down periods were in every instance wrecked to a great degree by these bonus sharks. There were always good profits in the business, but not enough to pay such excessive rates of interest. Like Henry VIII and his desirable princesses, these money sharks would cherish a company furiously for a season, then destroy it and pass on to another infatuation. These parasites are rapidly fading out of the picture and now anyone who has a good banking proposition can easily secure accommodations from any and all banks in this country. The bankers are no longer afraid. This outstanding commercial accomplishment has amazed them and the world.

The management of the various companies is in capable hands, the financial statements are no longer vague and indefinite, budget requirements are not a matter of conjecture.

All the producing companies of the first rank receive accommodations on an unsecured basis, and are given the same consideration as to amounts and rates of interest as any other high-class, legitimate business. Independent producers, so-called, may be required to lodge with the bank the guarantee of a distributing company. This guarantee always covers the negative cost of a picture. I no longer find it necessary to request that the negative print of entertainment and the producer met this demand with better pictures. The inexorbe lodged in a laboratory to secure a loan. Likewise, it is now unnecessary to ask for an assignment of contracts from exhibitors. These last two plans for loans to picture companies are now obsolete and the sooner entirely eliminated the better it will be for the industry.

Within the past several years, some of the larger companies have refinanced themselves. In each instance the new stock issue was sponsored by high and reputable investment houses. I sincerely hope that the same type of bankers will continue to evince an interest in this business, thereby guaranteeing the investing public adequate protection. The stock issues should be predicated on intrinsic merit. The mistakes of olden days, resulting from "watered" stock, should be scrupulously avoided. Stock issues must be honest in the fullest sense of the word in order to maintain public confidence.

All the foregoing may not be in accordance with your request, Mr. Editor, but if I were to adhere to your instructions, I would give you nothing but figures. These are compiled by others and are only statistical. They often tire, and rather did I choose to concern myself with my personal experiences as a banker who has probably loaned more money to the industry over a period of so many years than any other banker in this country excepting the investment banker. This may be considered very immodest, but it is a demonstrable fact and on it I rest my case.

It is easy to tell you that the industry represents an investment of one and one-half billion of dollars; that it has permanently in employment 300,000 persons; that the weekly attendance at the theatres is fifty million; that the paid admissions annually total five hundred million; salaries and wages paid are seventy-five million annually.

Suffice it to say that ten companies earned over twenty-four million dollars net for the year of 1925.

"The clash of arms," said an old Roman, "drowns the voices of the law." The clash of figures drowns the romance of the most fascinating and interesting industry in this country.

I did not solicit this task, and at the risk of having this modest attempt find its way into the limbo of a wastebasket, I am going to close with the following:

Into Their Own

A clean, wholesome business, managed by men with clear-eyed determination to render a great public service has finally and honorably come into its own. Some of the dearest and best friends I have stand at the forefront of this industry. They have made substantial contributions to a better understanding and maintained a dignity concurrent with the sense of the importance of the relation between picture and public. I recognize in them the standards by which the progress of the moving picture business is measured. They, Prometheus-like, put the fire of life into what was fifteen years ago an inert business. They have the full support of a united people and it behooves our national government to acquaint itself fully with the magnitude of this business. There should be no national indifference, but every effort made to foster this great industry along every line of legitimate endeavor. It appears to me that some of the European governments are manifesting, and deservedly so, more interest in this business than ours at Washington. I will leave it to others to develop this phase of the subject, but in conclusion I desire to sound a warning. The moving picture industry is of such importance that it is entitled to the attention and support of those who are seated in high places in the councils of our country.

Injunction Against F. B. O.'s Circus Special Denied

A permanent injunction sought by Ringling Brothers and Barnum and Bailey's combined shows to restrain F.B.O. and exhibitors from selling and exhibiting "Bigger Than Barnums," has been denied by Judge Molyneaux of the Federal Court in Minneapolis. Previous to this action, a temporary injunction had been granted.

Renee Adoree Signs New Long Term Contract

RENEE ADOREE has signed a new long term contract with the Metro-Goldwyn-Mayer company. She has just finished an important role opposite John Gilbert in "The Day of Souls." It is presumed at the present time that she will have the feminine lead in the next Lon Chaney starring film.

-even the crape hanger will laugh!
AL CHRISTIE'S
A P.D.C. RELEASE
The NERVOUS WRECK
150 FIRST RUNS--WEEK DEC. 26

"Ironsides" Premiere Brilliant Event

Presence of Secretary of Navy Lends National Significance to Inaugural Performance; Magnascope Creates Sensation

RIVALLING the intense patriotic fervor and majesty attending the launching of the original, the celluloid "Old Ironsides" was started on its world-wide tour at the Rivoli Theatre, New York City, last Monday night. Probably the most brilliant audience yet assembled for the showing of a motion picture witnessed the premiere of this epochal production which will remain as one of the outstanding motion picture achievements of all time.

To the accompaniment of a brass band, the sputtering of Klieg lights in front of the theatre, the siren-calls of automobiles and the cheers of the crowd, Secretary of the Navy Curtis D. Wilbur, two Assistant Secretaries and twenty-five admirals (the largest number ever gathered in New York City at one time) arrived at the Rivoli after a dinner at the Biltmore Hotel in honor of the "Save Old Ironsides Fund."

In addition to the Navy representatives were many Army notables, motion picture executives headed by Will Hays and the youth and beauty of the screen world. Bathed in flood and spotlights, the arriving limousines gave forth their contents and many were the exclamations of delight and admiration from the sidewalk first-nighters as this or that nationally known figure, motion picture executive, actress or actor emerged from a Rolls-Royce, Hispano-Suiza or machine of that type.

Once inside the theatre the business of the evening was put in motion; a nautical warning was sounded twice and without further ado the picture was started. This fact in itself marks a new departure in picture presentation, and it, too, had its significance, for it proved that the motion picture need not be surrounded by an elaborate prologue, flash setting or the speech-making of visiting notables, in order to get across.

At the dinner preceding the picture premiere the Secretary of the Navy spoke of the effort being made at present to collect a fund of $600,000 which is to be used to rehabilitate the old frigate "Constitution." Part of his speech follows:

"The Constitution by reason of its participation in the suppression of French privateers in 1798, its service in the war with Tripoli in 1804, its capture of many British ships in the War of 1812 and its subsequent history as a vessel of the United States Navy epitomizes within herself the history of the early struggle of the republic as well as subsequent development.

"Tonight her guns are firing the signal of distress. She has made the S O S in the language and by the means of her own time. It is believed that the same feeling of loyalty that has sustained the nation under its Constitution in peace and in war will answer the call to rebuild its rotting hulk as a memorial of the means by which we maintained our government when, almost alone among nations, it stood for the right of people to govern themselves, when its government was despised and rejected by men, until this day when that idea is dominant in the world and has been well nigh universally accepted.

"Her 'iron sides,' able at that time to shield and protect this nation, are now entirely impotent against modern weapons of war, but the spirit she inspires in the hearts of our countrymen has proved invincible in the greatest war in human history and defies all improvements already made or invented."

Mr. Wilbur said he wished to thank Adolph Zukor and Jesse L. Lasky, as heads of Famous Players, for their aid in cooperating with the fund, which already has reached $250,000. Mr. Lasky, another speaker, told the story of the making of the picture—of a hampering fog which cost the producers $400,000—and disclosed that the film was made at the direct suggestion of the Secretary of the Navy through Harry Carr, Los Angeles newspaper man.

Magnascope Thrills Audience

The sensation of the evening was the use of the Magnascope, by means of which, during the sea battle, the side drapes suddenly parted farther, disclosing a screen the full size of the stage on which a picture several times normal dimensions was flashed. The sudden thrill of this literally and actually brought the audience to its feet cheering. The shot of Old Ironsides bearing down on the camera in a scene of vast dimensions was extraordinarily effective.

The precise means by which this was done is being kept a secret pending patent negotiations.

It will be recalled that D. W. Griffith did this with certain of the Babylonian scenes in "Intolerance" just ten years ago on the West Coast. Mr. Griffith explained to a News representative that this was done at that time by having a large screen partly masked by drapes which could be parted, and by having one projection machine equipped with a wide angle lens of short focus, throwing a large picture, and making the "change-over" from one machine to the other at the point where the large screen image was desired.

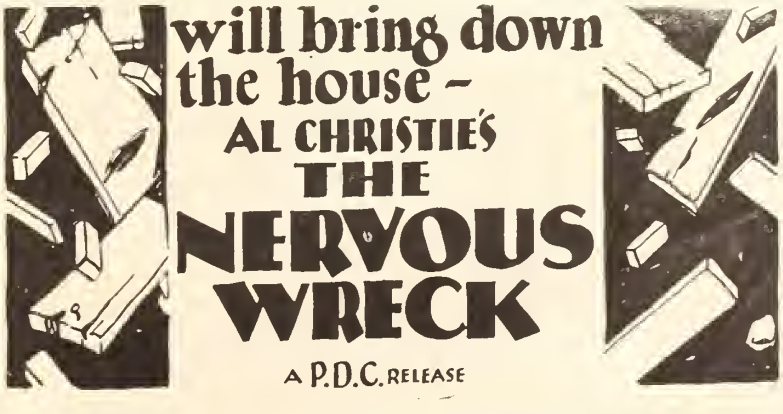
During the intermission a painting of "Old Ironsides" by Gordon Grant was unveiled by Secretary Wilbur. Prints of this picture, which will be hung in the White House, will be distributed in behalf of the campaign to "Save Old Ironsides."

Receipts from the premiere performance will be devoted to this campaign.

Among the notables attending the dinner and premiere were: Curtis D. Wilbur, Secretary of the Navy; Theodore D. Robinson, Assistant Secretary of the Navy; Edward P. Warner, Assistant Secretary of the Navy; Admiral Charles F. Hughes, Rear-Admiral Hilary P. Jones, Rear-Admiral Henry A. Wiley, Rear-Admiral Edward R. Stitt, Rear-Admiral Charles Morris, Captain Halsey Powell, Rear-Admiral Thomas P. Magruder, Rear-Admiral Noble E. Irwin, Rear-Admiral Richard H. Leigh, Rear-Admiral Charles H. Plunkett, Rear-Admiral Harley H. Christy, Rear-Admiral Willian V. Pratt, Rear-Admiral Philip Andrews, Rear-Admiral Arthur L. Willard, Major-General Preston Brown, Rear-Admiral Hutch I. Cone, Rear-Admiral Elliott Snow.

Rear-Admiral Thomas S. Jewett, Rear-Admiral Thomas H. Hicks, Rear-Admiral Frederic R. Harris, Rear-Admiral L. M. Josephthal, Brigadier-General U. A. Drum, Bigadier-General William M. Cruikshank, Colonel Peter Traub, Captain R. P. Crandall, Captain N. J. Blackwood, Brigadier-General John A. Lejeune, Captain Edward T. Constein, Captain Charles S. Freeman, Captain William B. Wells, Captain Franck T. Evans, Captain Bryon A. Long, Captain Herbert C. Cooke, Colonel Edward A. Greene, Colonel Webb Hays, Colonel Thomas Fairservis.

Col. Charles D. Roberts, Commander C. M. Peck, Commander Charles Boone, Commander Lee W. Hasselman, Commander William B. Bainbridge, Lieutenant-Commander William K. Vanderbilt, Rear-Admiral Bradley A. Fiske, Captain Robert L. Beery, Captain William B. Franklin, Adolph Zukor, Will H. Hays, Jesse L. Lasky, Sam Katz, Eugene Zukor, E. J. Ludvigh, Emil E. Shauer, Al Kaufman, George Weeks, A. Griffith Grey, Charles E. McCarthy, Russell Holman, Mel Shauer, Oscar Kantner, Glendon Allvine, John F. Gillespie, Herbert Brenon, Al Boyd, Frank W. Buhler, Arthur Brisbane, William T. Dewart, A. L. Einstein, Otto H. Kahn, Walter Wanger, William English, Bradford Merrill, Adolph Ochs, Preble Tucker, Kent Cooper, Adams Quincey Brown, Colonel Franklin Q. Brown, P. V. O'Connor, General A. C. Dalton, Admiral W. S. Benson, J. C. Jenkins, Lieutenant-Commander Vander Veer, Julius S. Morgan.


will bring down the house -
AL CHRISTIE'S
THE
NERVOUS
WRECK
A P.D.C. RELEASE
150 FIRST RUNS--WEEK DEC. 26

Alabama Exhibitors Troubled

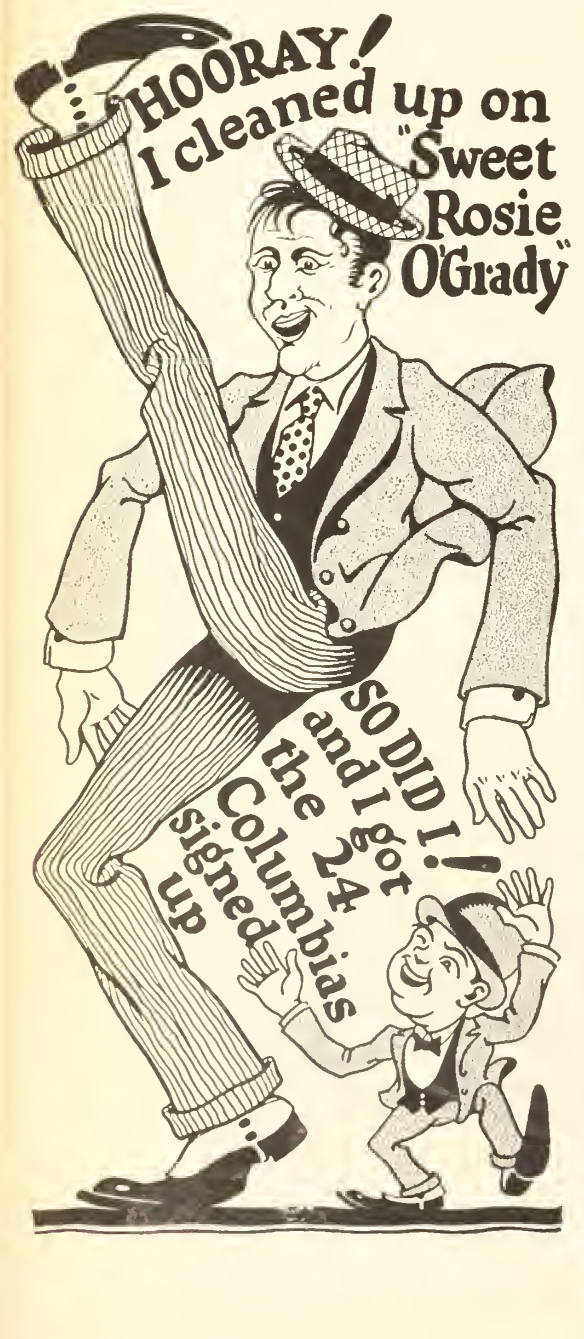
Legislation Inimical to Picture Industry Threatened for New Year

ALABAMA exhibitors are redoubling their efforts to forestall adverse legislation which threatens since the call went forth from Governor W. W. Brandon for a special session of the legislature to convene on December 28. This session will continue into the regular January term and the outlook for the industry is grave owing to the fact that Governor-elect Bibb Graves, who goes into office on January 17, will have an important influence in the fights that will be waged.

Three measures will face the amusement enterprises of the state, Sunday closing, censorship and an amusement tax, the last named being the most feared, for there are only two Alabama cities running Sunday movies at present. Governor-elect Graves has made so many promises which will cost the state money without increasing the ad valorem taxes, that he is seeking every avenue that will add new revenue to the treasury, it is said. That the Governor-elect has had his eye on the picture industry as a means of contributing substantially to the necessary revenue is no secret, it is declared.

It is expected that the Sunday closing measure will be introduced in the early days of the regular session; this bill has been introduced and defeated before but, owing to the fact that Mr. Graves is a Montgomery man and has always been identified with those who oppose an open Sunday, the theatre men are rather more fearful of the outcome this time.

However, exhibitors will concentrate their efforts for defense on the impending amusement tax with H. C. Farley, veteran theatre man, of Montgomery, and now head of Montgomery Enterprises, Inc., leading the fight. With a number of outstanding exhibitors of the state, Mr. Farley has been working quietly for months to get amusement people organized and now they will rally in earnest to prevent having foisted upon them a state admission tax.


HOORAY! I cleaned up on "Sweet Rosie O'Grady"
SO DID I! and I got the 24 Columbias signed up

R. S. Bell District Manager for First National Canadian

R. S. Bell of Toronto is acting Canadian district manager of First National Pictures, following the departure of William A. Bach to England to become sales manager of First National in the United Kingdom. James I. Foy continues as Ontario branch manager in the Canadian First National organization with headquarters at 244 Victoria Street, Toronto.

In And Out of Town

W. H. HINES, general sales manager of United Artists Corporation, left New York on Sunday, December 5, for a trip through Texas and Louisiana, in the interest of the seven films now being sold by United Artists.

HARRY H. THOMAS, vice-president of Chadwick Pictures and Merit Film Corporation, has returned to New York after a trip through Canada on behalf of the former company. He arranged with O. R. Hanson of Canadian Educational Films, Ltd., for the first-run showings of Chadwick First Division Pictures in key cities throughout the Dominion.

W. J. MORGAN, P. D. C. sales manager, has started on a two weeks' trip around the exchanges checking up on sales in general and contracts for "The Nervous Wreck" in particular. During his journey he will visit Buffalo, Chicago, Milwaukee, Minneapolis, Detroit, Cincinnati, Cleveland and Indianapolis.

DAVE BADER, accessory sales manager of Universal, is visiting Eastern exchanges to help establish friendly relations between accessory managers of exchanges and exhibitors. Bader has just returned from visits to Cleveland and Philadelphia. Buffalo, Washington, New Haven, Albany, Pittsburgh and perhaps Cincinnati will follow.

ALLAN S. GLENN, supervisor of exploitation for First National, is back from a trip of three weeks through the Middle West. During his journey he visited Chicago, Des Moines, Omaha, Denver, Kansas City, St. Louis, Indianapolis, Louisville, Cleveland, Detroit, Cincinnati and Buffalo.

Blues in Elyria, O., Act Against Sunday Movies

THE Sunday closing epidemic has broken out in Ohio again. This time the trouble is centered in Elyria where about 200 crusading citizens are making drastic plans to enforce Ohio's Blue Laws. Their decision to close Sunday movies in Elyria, in Lorain County and finally in the whole state of Ohio followed the refusal of the Grand Jury on December 1st to indict John Pekras and V. O. Woodward on charges of violating the law in operating their theatres on Sunday.

The movement is headed by Mrs. Florence Snider, chairman of the Sabbath Observance of the Amherst branch of the County W. C. T. U., Mrs. Anna Reynolds and Mrs. Emma Vosburgh. Mrs. Vosburgh stated that there was no organization back of the movement officially. However, the Lorain County Ministerial Association has endorsed the stand taken by the three women and their associates. The present crusade, while primarily aimed at the movies, will include other places of business as well.

Sanford Wallin, New England Theatre Man, Dead

Sanford Wallin, veteran theatre man of New England, died Sunday at Wesson Memorial Hospital, Springfield, aged 69 years. He was manager of the Bijou Theatre in Springfield for Abe Goodside up to the time of his death. A brother and nephew survive him.

A native of California, he started his theatrical career half a century ago as advance agent and manager of theatrical acts and also was a singer of some distinction. During the career of John L. Sullivan on the stage, he was advance agent for him. He managed the Elinore Sisters and several musical comedy companies.

Quick to realize the advantage of the motion picture shows, he started exhibiting them at one-night stands. Later he became manager of motion picture theatres, spending some years in Portland, Me., and then taking charge at the Bijou, Springfield, where he had been for three years.

New Firms Incorporate in New York State

Motion picture companies incorporating in the business in New York State during the past week, included the following: Motion Picture Devices Company, Inc., capitalization not specified, Edward F. Roehn, Conrad Gaschett, E. L. Perrine, New York City; Lexico Film Producing Co., Inc., $50,000, M. M. Mayer, Hannah Hirschhorn, Edna Cohn, New York City; Neslo Picture Corporation, $100,000, Terrance Laing, Robert E. Olsen, Meyer Cushner, New York City; the Pontiac-Saranac Corporation, Buffalo-Riverside Corporation, Schine-Ogdensburg Corporation, Schine-Malone Corporation, Massena-Strand Corporation, Rochester-State Corporation, Rochester-Liberty Corporation, and Rochester-Riviera Corporation, all of Gloversville, and having as directors John A. May, E. Pratt Keiner and J. Guy Selsmer, of Gloversville, capitalization not specified, the same holding true of the Fairport Theatres, Inc.

Decrease in Export of U. S. Pictures

Over Ten Thousand Feet Less Than in Corresponding Period in 1925; Only Half of 1925 Amount of Unexposed Film

EXPORTS of motion picture films during the first nine months of 1926 show a considerable decrease as compared with the same period during 1925, according to the Motion Picture Section of the Department of Commerce. Exports of finished motion picture films to all countries up to September 30, 1926, amounted to 166,316,567 linear feet with a declared value of $5,898,503, as compared with exports of 177,839,253 linear feet, valued at $6,701,544, during the same period in 1925.

Latin America supplanted Europe during the period under survey as the best market for American motion picture films and took 54,066,796 linear feet as compared with 49,348,411 linear feet purchased by the European countries during the nine months. In the corresponding period of 1925, Latin America imported 45,669,432 linear feet of American-finished motion picture films, and Europe bought 69,968,317 linear feet, the latter figure indicating a substantial decline in European imports during the period under discussion.

The Far East ranked third as a market for American motion picture films in the first three-quarters of this year, with purchases totaling 41,162,824 linear feet, as compared with 38,680,170 linear feet in the comparative period of 1925. Canada followed with imports of 15,485,562 linear feet against 16,945,254 linear feet in the 1925 period. Africa purchased 2,639,817 linear feet of American-finished films, representing little change from the amount shipped to that market in the same period of last year. Other countries or regions than those named imported 3,613,817 linear feet during the first nine months of 1926.

With regard to individual markets it should be remarked that the United Kingdom is still first as a source of revenue for American film exporters although ranking fourth as a quantity market. Australia still leads all other countries in point of quantity as a purchaser of American-finished motion picture films. A total of 19,441,392 linear feet was exported to that country in the nine months under survey, representing an increase of 816,028 linear feet over the 1925 period. Canada is second as a customer, with receipts mentioned above; Argentina ranks in third place, with imports amounting to 14,748,277 linear feet, a figure which indicates little change from last year's period. Shipments to the United Kingdom amounted to only 10,098,782 linear feet, as compared with 33,358,375 linear feet in the 1925 period. Exports to Brazil increased during the first nine months of 1926 by 1,722,554 linear feet to a total of 9,698,872 linear feet, thereby supplanting France as the fifth largest importer of American films. The French imports declined in the nine months under discussion by 2,053,920 linear feet to a total of 7,946,503 feet.

Japan, which was the seventh largest market for American films during the 1925 period, dropped to tenth place in 1926, being replaced by Mexico which ranked eighth during 1925. While the disturbed economic conditions in Mexico have affected the Mexican field somewhat, figures for the first nine months of 1926 show that 7,018,392 linear feet were imported, which is a gain of 1,628,977 linear feet over the 1925 period.

The Straits Settlements imported 6,348,899 linear feet during the first three-quarters of the year. The ninth market was Germany with imports of 5,429,916 linear feet. The tenth market was Japan with receipts of 4,791,565 linear feet, a drop of nearly two million linear feet over the previous period.

Exports of "sensitized films not exported," have decreased in a still greater proportion than finished films. In 1925, 63,605,765 linear feet valued at $1,357,382 were exported as compared to 31,317,088 linear feet valued at $795,730 for the same period, 1926.

French exports of developed motion picture films in the first three-quarters of 1926 amounted to 534,174 pounds, valued at 97,530,000 francs, and shipments of raw films totaled 234,569 pounds, valued at 11,491,000 francs, making total film exports for the period amount to 768,743 pounds, valued at 109,021,000 francs, states a report to the Department of Commerce from Trade Commissioner George R. Canty at Paris. In 1925 and 1924 the exports of motion picture films from France were considered collectively and not divided into the two classes mentioned in this survey. In 1925, the total film exports from France amounted in volume to 1,128,975 pounds, and in value to 163,612,000 francs. In 1924, the volume was 1,091,056 pounds and the value 248,397,000 francs.

Imports of developed motion picture films into France during the first nine months of 1926 totaled 126,580 pounds, valued at 16,346,000 francs, as compared with 97,884 pounds, valued at 9,794,000 francs in the same period of 1925 and with 46,517 pounds, valued at 6,800,000 pounds in the first three quarters of 1924.

Imports of sensitized raw films in the same period of the current year amounted to 354,720 pounds, valued at 15,351,000 francs, a decline in volume but an increase in value over those received in the corresponding period of 1925 which totaled 369,271 pounds, valued at 10,985,000 francs. The imports of raw films in the first nine months of 1924 amounted to 218,255 pounds, worth 6,530,000 francs.

Ontario Elections Insure Lower Amusement Tax

THE Conservative Government swept the Province of Ontario in the Provincial elections which were held in Ontario December 1, Premier Ferguson's party gaining 75 out of the 112 seats, the opposition being made up of five small groups including Liberals, Progressives, Farmers, Labor and Independents.

Previous to the elections, Premier Ferguson made formal announcement that the Provincial Amusement tax would be reduced substantially and the plan calls for the abolishment of all tax on tickets up to 25 cents in value. This means that the lowest tax will be the two-cent levy on tickets over 25 cents and up to 45 cents. Many of the small suburban and small town theatres will now discard the amusement tax tickets altogether while many of the larger urban theatres will not use amusement tax tickets for matinee performances.

Intimation is made that the new Ontario Legislature will sit early in February and the Amusement Tax Act will be revised immediately thereafter. This will mean that the reduced tax will probably come into effect automatically early in May.

Strand in Evansville, Ind., Suffers $200,000 Fire Loss

The Strand, one of the principal playhouses of Evansville, Ind., burned last Thursday, with a loss of $200,000. The theatre was partly filled when the fire broke out, but the crowd marched out uninjured under direction from the stage.

Property valued at $25,000 was lost by the Bert Smith Theatrical Company, playing there. One fireman was injured. Origin of the flames was not known.

150 FIRST RUNS--WEEK DEC. 26

Missouri Legislature Considering Tax of $10 on All Films Entering the State

THE Missouri legislature, meeting at Jefferson City, is considering a levy of ten dollars on all films entering the state, it has been learned. The measure will be presented to the legislature early in January, it is said; this is an extension of the governor's proposal to levy a state admission tax.

H. O. Harrowood and George W. Crowred, assistants in the attorney-general's office, are preparing the bill, stating that a film tax is preferred to other forms suggested, because of the ease with which it could be collected.

Exhibitors and distributors are preparing a strong fight against the proposed tax, which is being sought to pay part of the $7,000,000 deficit of the permanent educational fund. The measure is being modeled after the Connecticut statute.

Williams and British Nat'l Split

Company Terminates Arrangement with "J. D.," Who Starts Suit for Damages

REPORTS which have been in circulation for some days about a disagreement between J. D. Williams and British National Pictures, Inc., were confirmed this week. It is understood that Mr. Williams is starting a suit for damages, but in some quarters it was said that the difficulty might be adjusted.

L. W. Schlesinger is now in virtual control of British National, according to reports from London, and the company is going ahead with production.

British National Pictures was formed by Mr. Williams in 1925, and was criticized by some of the British newspapers at the time on the ground that it did not offer a real solution of British producing problems.

This attitude, however, underwent a marked change after "Nell Gwyn" was shown in America, where the press received it very favorably. After the announcement of the distribution deal with Famous Players-Lasky, many important newspapers in England printed long articles of praise. British National is now highly regarded throughout the trade.

In addition to "Nell Gwyn," British National, under Mr. Williams' direction, has produced "London," already released through Famous here, and "Tiptoes," awaiting release. The fourth picture under Dorothy Gish's contract will be "Madame Pompadour." Herbert Wilcox is the director of all four.

Marshals Come and Go, Picture Remains

OFFICERS of the law who attempted to enforce the ordinance against Sunday shows in Mount Vernon, Iowa, had a bad time of it recently. The town marshal paid a visit to L. D. Kendricks' theatre one Sunday night when 400 patrons were watching a picture and when he attempted to stop the show, he was expelled by some of the audience who objected to having their entertainment so abruptly terminated.

When the marshal returned with four deputies later, they were met by the belligerent patrons, and again ejected from the house. Kendricks, to prevent a battle of a serious nature, gave himself up to the marshal, but the audience was allowed to sit through to the end of the picture in peace.

The Mount Vernon court fined Kendricks $100 and costs and his son $25 for infraction of the Sunday closing law, but the decision has been appealed, and there will be a rehearing of the case in district court.

Pantages Contemplates New Theatre in Seattle

Upon the occasion of the celebration of the 26th anniversary of the Pantages Circuit in Seattle, Manager J. Lloyd Dearth of the Pantages house in the Northwestern city last week announced that plans are now under way for a new theatre to house the combined vaudeville and picture programs that are presented there. Rodney Pantages, son of the founder of the 72 house chain now operating, spent several weeks in the Northwest recently and announced that Seattle will be the site of their next new structure.

Czecho-Slovakian Film Industry Association Disbands

Following the withdrawal of the American film companies from the Association of the Czecho-Slovak Film Industry this organization has disbanded, states a report from Consul General W. S. Winans, Prague, made public by the Department of Commerce.

It is reported in Czecho-Slovakia that two new independent associations will be formed with separate statutes, one composed of American distributors and the other of domestic film distributors. The two associations, however, will discuss matters of mutual interest in a new central organization to which delegates of the two associations will be appointed.

The dissolution of the original Association of Film Distributors is said to be regarded in Czecho-Slovakia as the first step on the part of foreign companies toward increasing influence in the European film market. The endeavor will meet, however, with considerable opposition on the part of the Czech-Slovak film distributors, it is said.

Changes in Posts of Ontario Division M. P. T. O.

J. C. Cohen, proprietor of the Classic and Duchess theatres, Toronto, has retired as treasurer of the Ontario Division of the M.P.T.O. after serving many years in that office. He has been succeeded by S. Major, owner of the Major Theatre, Toronto. Roy O'Connor, manager of the Prince of Wales Theatre, Toronto, has been appointed secretary in succession to Ray Lewis, who is now advisory secretary. J. C. Brady, owner of the Madison Theatre, Toronto, is president of the Ontario Division for another year.

Ohio Attorney General Admonishes Blues

EXHIBITORS in this section of Ohio are particularly jubilant over the stand taken by Attorney-General Crabbe, at Columbus, Ohio, wherein he has made it plain that he will take no part in any action which might be brought to prohibit motion pictures from operating on Sunday. Following a Sunday closing fight recently staged at Lorain, Ohio, some of the "antis" took the matter up with the Columbus officials in an attempt to start a state-wide campaign to force Sunday closing, whereupon the Attorney-General promptly issued the following statement: "According to my judgment, there are matters of far graver importance for this department to attend than to attempt to close motion picture theatres on Sundays. It is my sincere belief that thousands of persons are much better off attending wholesome picture shows than at many of the other places they might frequent on the Sabbath day."

'Peaches' is coming

Congress Film Legislation Improbable

Pressure of Other Measures During Short Session Practically Eliminates Possibility of Picture Bills Getting Anywhere

CONGRESS, convening for the short session starting Monday, will be faced with the task of clearing up a number of matters if those matters are not "to die" with the end of the three-month period, thus setting at naught the work so far accomplished. It is due partly to this fact that no motion picture legislation is anticipated for this period.

Some of the business Congress will be called upon to transact includes the passage of the appropriation bills of the government for the next fiscal year, the consideration and adoption of some form of tax relief and to complete the enactment of many bills left suspended at the end of the last session. As the motion picture bills are highly controversial it is not expected they will get anywhere.

Picture measures now pending include bills closing theatres in the District of Columbia on Sunday and the national censorship bill. Both of these were the subject of lengthy hearings last session. A strong fight was made against both measures, and a good proportion of the membership of the committees having them in charge are opposed to them. The Sunday closing bill for the District of Columbia was in the hands of a sub-committee of the House district committee which might muster enough votes to call for favoring report to the full committee, but it is probable the measure will never get any further. There is little likelihood of either bill being brought up on the floor for a final vote.

Of considerable importance to the film industry, however, is the plan for tax relief suggested by the President, calling for a reduction in the income taxes to be paid next year on 1926 incomes. This plan, however, is the subject of much opposition, many Republican members being opposed to tax reduction this session, while the Democrats, almost universally, are demanding a bill which will afford relief all along the line. If the Democrats are successful in forcing permanent legislation, there is a bare possibility that the admission tax may be eliminated.

The industry has more than passing interest in radio legislation. Efforts will be made to pass some modification of the Dill-White bill providing for the control of broadcasting. The present situation is very confused, there is chaos in the air, and there is a decided demand from the country for legislation to care for it and prevent further disruption of this new form of entertainment.

The copyright legislation now before Congress may receive action, but probably will not. This was the subject of hearings last session. The trouble chiefly centers about the demand of the composers that royalties be paid for the theatrical use or broadcasting of their compositions. The committee in charge of the bill is sympathetic toward the composers' plea that they are entitled to compensation for the use of their compositions, but does not altogether like the way in which the plan is offered.

Reform organizations having branches in Washington are understood to be planning a "drive" to secure "blue" legislation of one sort or another during the session. It is not likely, however, that they will be able to force anything through.

The tax reduction plan of the Democrats in Congress was presented to the House of Representatives Wednesday by Representative John N. Garner, of Texas, ranking Democratic member of the House Ways and Means Committee. It is understood that the Garner Bill, as now prepared, will contemplate a total tax reduction of $335,000,000.

Of this total the corporations will benefit to the extent of $230,000,000 by reason of a cut in the present 13½ per cent rate to 11 per cent. Next will come a $75,000,000 cut in the automobile taxes, followed by $25,000,000 removed from the levy on admissions and dues, while the balance of $5,000,000 will take care of the repeal of the tax on sales of produce on exchanges.

Mr. Garner declined to discuss his proposals. If the plan he now is following is retained, the automobile taxes will be cut in half and only about $10,000,000 will remain of the tax on admissions and dues. No reference will be made as to the tobacco taxes, the reduction of which is being advocated by the North Carolina members of the Senate and House. Since the President reports a probable surplus of $383,000,000, if the Garner bill seeks the distribution of but $335,000,000, there will remain a small amount capable of being applied to the cutting of the taxes on cigarettes and tobacco manufactures.

Lasky Denies Closing of F. P.-L. Astoria Studio

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, this week denied a published report that the company was to close its Long Island studio.

"There is absolutely no truth in the story," said Mr. Lasky. "Three pictures are now being made there and our production plans call for the start of other pictures immediately after the holidays. I cannot understand where the rumor started."

Seeks to Repeal Fight Film Prohibition

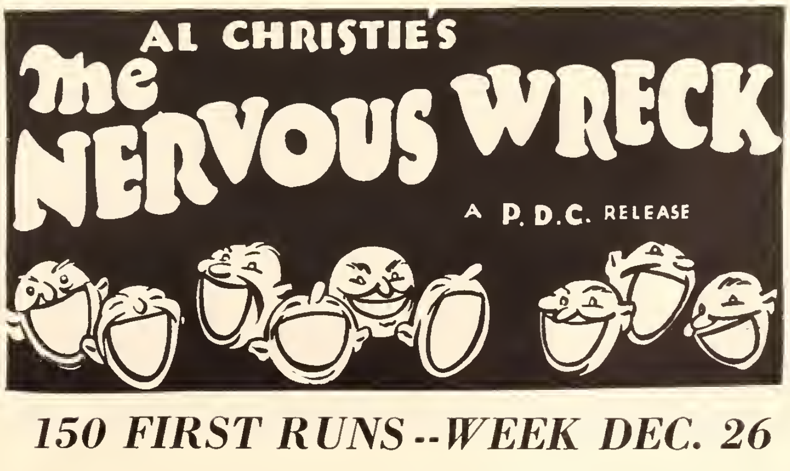
THE honor of introducing the first motion-picture bill in the second session of the 69th Congress fell to Representative Richard P. Freeman of New London, Conn., who seeks the repeal of the act to prohibit the importation and the interstate transportation of films or other pictorial representations of prize fights.

The present session being merely a continuation of the Congress, comparatively few measures were introduced. The bills unacted upon at the close of the last session retained their status and did not need to be reintroduced. If they are not acted upon this session, however, they die on March 4, and further action can be had only by reintroducing the measures in the next session.

Included among the bills which were left "in the air" at the end of the last session were those providing for a closed Sunday for the District of Columbia, national censorship, radio control, copyright amendment, etc., all cf interest to the film industry.

N. Y. Sheridan Square New Link in Loew Chain

The Sheridan Square Theatre, Twelfth Street and Seventh Avenue, New York City, is the latest theatre to be added to the Loew Greater New York Circuit. On the evening of December 23 the house will present a motion picture policy of continuous performances. At the opening performance all seats will be reserved, with stage, screen and radio stars in attendance and participators in the ceremonies with N.T.G. of WHN acting as master of ceremonies.



150 FIRST RUNS--WEEK DEC. 26

Morris Safier

MORRIS SAFIER APPOINTED HEAD

Dep't to Handle Warner Extended Runs

FOR the purpose of handling the Warner Extended Run releases, which will be simultaneously issued to exhibitors all over the country, F. M. Warner, president of Warner Bros. Pictures, Inc., has announced his appointment of Morris Safier as head of a separate sales organization to sell the special Warner productions separately and on their individual merits. Exhibitors, Mr. Warner says, will purchase these productions from individual salesmen who will handle nothing else. The physical distribution, of course, will be through the Warner Bros. exchanges. The first to be offered for booking will be "Don Juan," now in its fifth month at the Warner Theatre in New York.

Mr. Safier, for the past five years with United Artists, has for fourteen years been connected with the selling end of the industry in executive positions.

M. P. T. O. A. President Endorses Laugh Month

NATIONAL Laugh Month has been officially endorsed by the Motion Picture Theatre Owners of America, as stated in a letter to the National Laugh Month Committee from Eli Whitney Collins, president of the M. P. T. O. A. He writes:

"National Laugh Month has my most hearty endorsement and I sincerely hope that it will be given complete cooperation all over the nation.

"I am glad that the quality of the short subjects now being offered the exhibitor makes it possible for him to dwell strongly upon his added attractions with the certainty that they will make good on his promises.

"I believe theatre owners everywhere can profit by participating in the National Laugh Month Campaign and hope they will take advantage of the opportunity."

D. W. Griffith on Way to Coast

Considering Several Offers to Produce; Confer With Schenck on U. A. Proposition

D. W. GRIFFITH left New York Wednesday of this week for the West Coast, where, in all probability, his next screen work will be produced, though the immediate purpose of his trip to California has to do with matters relative to his stock in the United Artists Corporation.

The producer, who recently severed his relations with Famous under a contract to make pictures for that company, is considering several offers to produce for prominent distributing organizations. He will discuss with Joseph M. Schenck a proposition the latter has made to bring Griffith back into the United Artists' fold as a producer.

At the Astor Hotel in New York last Tuesday, Mr. Griffith told a representative of this publication that he was not at liberty to discuss other overtures which have been made to him by distributing companies. He said that he has under consideration offers to take charge of a production unit, which would put under his charge several directors and companies and provide for a limited number of pictures to be made under his personal direction, in addition to propositions to produce individually.

It has been reported from authoritative sources that among those companies which have approached Griffith to produce under their banner is the Pathe organization, which will be merged with P.D.C. if arrangements now being discussed by officials of these companies on the Coast reach the objective at which they are being directed.

Regarding the propositions that have been made to him, Mr. Griffith said that he will not come to a final decision on any of them until he arrives in Los Angeles and has looked over the ground there.

He said that he has no particular work in mind as his next screen production, though he has under consideration several stories for treatment on the screen. He said he has "been taking time off to study the readjustments which are taking place and which will influence the trend of the public's preferences in screen entertainment during the next year and a half."

"Carlotta" Becomes "Vamp From Venice"

The title of Constance Talmadge's latest vehicle for First National has been changed from "Carlotta" to "The Vamp From Venice." Marshall Neilan is directing and the supporting cast includes Antonio Moreno, Edward Martindel, Julanne Johnston, Michael Vavitch and Arthur Thalasso.

Large Theatrical Building Program Begun in Africa

The African Theatres, Ltd., have embarked on a comprehensive building program which is planned to give all the important cities in South Africa modern theatres and cinemas of the latest design, states a report to the Department of Commerce from Trade Commissioner P. J. Stevenson, Johannesburg.

The first, Prince's Theatre in Durban, was opened in July and is a moving picture house with accommodations for 1,750 that compares favorably with the best types of houses in the United States. An all-purpose theatre at Pietermaritzburg of equal size is the second important development in the scheme, while two new theatres are planned for Johannesburg. In Cape Town a cinema de luxe is contemplated, as is also a combined vaudeville and picture house and a second picture house as well. Bloemfontein, Port Elizabeth, and Kimberley are also included in the building plan, while a number of both theatres and picture houses are to be remodelled and renovated along the most modern lines.

It is said in South Africa that the cost of this project will total several millions sterling.

Fire Destroys Forest Theatre Building in Bristol, Pa.

Flames early Sunday destroyed the four-story brick Forest Theatre Building, in Bristol, Pa., causing a loss of $250,000. Ten firemen were overcome while fighting the flames and had to be carried to the street. Another was badly hurt by an unruly hose nozzle. The first floor of the building was used as a motion picture theatre; the upper floors housed the offices of the Metropolitan Life Insurance Company and several other offices. Ten fire companies fought the blaze. The building was owned by William Bodak, Philadelphia, and the theatre was leased and operated by the Morris Amusement Company, of Philadelphia. Edward Lynn, the theatre manager, had a narrow escape when he went into the theatre and obtained valuable papers. Among the theatre property destroyed was a pipe organ valued at $15,000.

James P. Hogan Signed to Direct "The Final Extra"

Sam Sax, on his recent arrival on the West Coast, immediately began assembling his production units and one of the first men that he placed under contract was James P. Hogan who directed the first three Gotham productions when Sax inaugurated his own producing organization. During the past two years Director Hogan has turned out pictures for F.B.O., Universal and other organizations.

The majority of the scenes of "The Final Extra" will be taken in the editorial and press rooms of a large West Coast daily and a committee of newspaper men will supervise the production of these scenes. Director Hogan has worked out the mechanical details of the highlight of the production, which, it is claimed, has never before been attempted on the screen and the nature of which will not be disclosed until it has been recorded on the film.

Mildred Davis to Return in "Too Many Crooks"

Mildred Davis resumes screen work after an absence of four years when she appears before the camera in "Too Many Crooks," a farce comedy by E. J. Rath to be produced by Paramount. Miss Davis finally signed a Paramount contract at the consummation of negotiations for her reappearance conducted by Jesse L. Lasky, first vice-president of Paramount, during his last trip to the West Coast. The screen play of "Too Many Crooks" is being written by Frank Leon Smith, who has recently been placed under contract by Paramount. Production will begin on January 3. The director will be selected within a week's time and the assembling of the supporting cast is to begin immediately.

Warner Bros. Purchase Play for Syd Chaplin

Syd Chaplin, having completed "The Missing Link," tentative title, is arranging the details of his next production, which will be "The New Boy." Warners announced this week the acquisition of the story from Samuel French representing the estate of Arthur Law, English playwright and author of the story. The play was well received by English playgoers several years ago, but it has never been presented on the American stage. In this production Chaplin will again be seen in a role that is entirely new to him, this time as a man, who, mistaken for a student of an English preparatory school, is compelled to go through with it. Neither director nor cast has been chosen.

Virginia Lee Corbin Lead in "Driven from Home"

I. E. Chadwick, President of Chadwick Pictures, this week signed Virginia Lee Corbin for the leading feminine role in "Driven From Home," which James Young is directing at the company's studio on the West Coast. Miss Corbin recently completed work in First National's "Ladies at Play." In the Chadwick production she will have the assistance of Sheldon Lewis, Ray Hallor, Virginia Pearson and Melbourne MacDowell.

"Strogoff" Opens in New York

American Premiere of Universal Societe des Cineromans Production Well Attended

Many of the socially prominent both in this country and in Europe attended the American premiere of the Universal Societe des Cineromans production "Michael Strogoff" held at the George M. Cohan Theatre, New York City, last Sunday night. In addition to the social elect present were many stage and screen luminaries, the consul-general of France and the French consul.

Despite inclement weather the house was filled long before curtain time. A special musical score, arranged by Dr. Edward Kilyeni, accompanied the unfolding of the story of the Czar's courier forced to travel five thousand miles through treacherous country and people to deliver a message to the Czar's brother warning him of an impending attack by Tartars.

In keeping with the spirit of the picture the girl ushers of the Cohan Theatre were garbed in attractive Russian peasant costumes and the door-man was fitted out in the habiliments of a Cossack.

Included among the notables present at the opening were Maxine Mongendre, consul-general of France; Andrew Brouzet, the French consul; Madame Bronislawa de Petchenko, chairman of Russian refugee children's relief organization; General Peter E. Traub, Real Admiral C. P. Plunkett, Rabbi Stephen S. Wise, Conde Nast, Louis and Paul Meyer, Herbert Bayard Swope, Jack Dempsey, Rajah Raboyd, Jules Brulatour and Hope Hampton, S. L. Rothafel, Marilyn Miller, Gertrude Lawrence, Ben Lyon, Betty Blythe, D. J. Chatkin, H. M. Warner, Louis K. Sidney, Walter Reade, M. Hirshfeld, Sidney Wilmer, Alfred Gottesman, J. S. Hebrew, Leon Errol, William A. Johnston, J. S. Dickerson, Oscar Cooper, Arthur James, Fred McConnell, Merritt Crawford, Ervin L. Hall, Maurice Kann, John S. Spargo, Herbert Cruickshank, and many others.

The audience included many persons who remember Jules Verne's great romance as a play under the title, "The Courier of the Czar."

First National Finishes Five

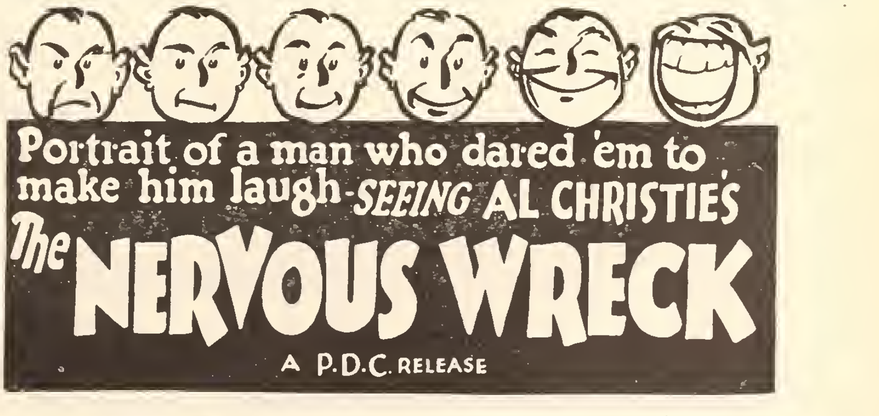
Released Early Next Spring; Equal Number Started in East and West

Production work on five First National pictures was finished this week and filming of an equal number was started both at the East Coast as well as the Hollywood studios. The five completed pictures, which are scheduled for early Spring release, are "Orchids and Ermine," a John McCormick production starring Colleen Moore; "Long Pants," starring Harry Langdon; "The Song of the Dragon" (tentative), a Robert Kane production with a featured cast; "Easy Pickings," starring Anna Q. Nilsson, and "McFadden's Flats," featuring Charlie Murray and Chester Conklin.

The productions now being filmed include "The River" (tentative), a Sam Rork production; an original story by Frank Griffin, as yet without a title, which John McCormick is producing with Charlie Murray and George Sidney in the featured roles; an untitled original by William H. Clifford, featuring Dorothy MacKaill and Jack Mulhall, under the production management of Ray Rockett; "All Aboard," starring Johnny Hines; and "The Duke of Ladies," a Robert Kane production with a cast including Ben Lyon, Mary Brian, Sam Hardy and Andre Beranger.

"Orchids and Ermine" will be a February release as will Harry Langdon's latest, "Long Pants." "McFadden's Flats" will be on the market the latter part of January, and "Easy Pickings" the middle of February. "The Song of the Dragon" will be released sometime in February. A contest is now under way in a number of newspapers to find a new title for this production.

Norma Talmadge this week started work on "Camille," in which Gilbert Roland will play the leading male role. Madame de Gressau wrote the adaptation, basing it on the novel of the same name by the younger Dumas. Fred Niblo will direct and it is said the production will be the most elaborate ever attempted by Miss Talmadge.


Portrait of a man who dared 'em to make him laugh-SEEING AL CHRISTIE'S
The NERVOUS WRECK
A P.D.C. RELEASE

150 FIRST RUNS,--WEEK DEC. 26

"New Face" Each Year is Order

Paramount Directors Receive New Assignment from Famous Studio Head

AN order issued this week by B. P. Schulberg charges each director under contract to Famous Players with the development of one new face for the screen each year; as Paramount has an average of a score of directors under contract continuously this means that twenty newcomers will be singled out annually for training and development toward stardom.

"Directors have been given to understand," said Schulberg, "that to develop a 'new face' which will find favor with the public will be considered of as great value to the company as the production of a good box office picture. This will overcome the hesitancy of directors to use inexperienced or unknown players, as it is, naturally, much simpler to use tried and proven actors who do not require such painstaking supervision."

Paramount's willingness to meet the demand for "new faces" in this manner, he stated, is largely the result of the success of the Paramount Pictures School, in which sixteen young people, selected from all parts of the country and without previous film experience, were given a course of training in screen drama.

From that school came Charles Rogers, now playing one of the leading roles in "Wings," the air service epic of the war; Mona Palma, personally chosen by Thomas Meighan as his leading woman in "The Canadian"; Josephine Dunn, just assigned to the leading feminine role in "Love's Greatest Mistake"; Ivy Harris, assigned to a prominent role in "The Potters," in which W. C. Fields is starring; Jack Luden who has played numerous prominent roles since he was graduated from the school, and several others of unusual prominence.

In the past two weeks Paramount has signed three more promising girls who are to be developed within the organization, Ann Sheridan, Doris Hall and Betty Jane Young. And now the directors, who have the closest contact and ability to observe the work of new players, have been called upon to develop their quota.

Tiffany to Build New Studio

Hoffman Announces Work on Los Angeles Structure Will Start Early in New Year

M. H. HOFFMAN, vice-president of Tiffany Productions, Inc., announced in New York this week that his company is making plans to build a studio of modern design and equipment near Los Angeles. The announcement states that work will be started on the structure early in 1927. The exact site of the proposed bulding has not been divulged.

The new studio will be the center of production activities under which Tiffany, according to the statement issued this week, will carry out a schedule of picture-making involving an estimated amount of more than $5,000,000 during the 1927-28 season.

The company also announced that the seventh release on the current program will be "Redheads Preferred." This work, which follows "Sin Cargo" on the schedule of twenty Tiffany features for the 1926-27 season, has a cast which includes Raymond Hitchcock, Marjorie Daw, Theodore Von Eltz, Cissy Fitzgerald, Vivien Oakland, Chas. A. Post, Leon Holmes and Geraldine Leslie. The picture will be released this month.

"Sunya" Photoplay Nears Finishing Stage

Camera work on Gloria Swanson's "Sunya," her first United Artists picture, will be completed next week at the Cosmopolitan Studio in New York City. Miss Swanson and Director Albert Parker will then begin the cutting and editing of the picture which will be ready for release by United Artists in January. Production was begun September 20th.

A P.D.C. RELEASE
ha ha
even flat tires cant stop him!
—he saw
fsiss
AL CHRISTIE'S THE NERVOUS WRECK
150 FIRST RUNS--WEEK DEC. 26

First Nat'l's K. O. Club Race at Mid-Way Mark

A REPORT made public this week by Richard A. Rowland, general and production manager of First National, indicates that although the race for membership in the K. O. Club has reached the mid-way mark, salesmen in all First National exchanges are establishing new records. Twenty-nine salesmen out of the total of 117 now in the field, have already turned in business exceeding their quota, Mr. Rowland stated, and this is said to be a superlative average considering that the drive for the exclusive fraternity club membership has seven weeks remaining for a final sprint.

Toronto, Canada, heads the list of K. O. Club possibilities with the two highest ranking salesmen. Detroit claims the next two.. The names of the first twenty salesmen and the exchanges to which they are attached follow:

Paynter, Toronto; Mitchell, Toronto; Chapman, Detroit; Collins, Detroit; Ullman, New Jersey; Walsh, Buffalo; Leonard, Philadelphia; Cass, Kansas City; Moffitt, Louisville; Strachan, Atlanta; Hummell, New Jersey; Mansell, Philadelphia; Roosevelt, New York; Briggs, Montreal; Magann, Boston; Morrison, Denver; Underwood, Pittsburgh; Vine, Boston; Fater, Buffalo; Ochs, Cleveland.

Chicago Girl Wins Contest Conducted by Film Fun

Ruth Perrine, a 17 year old high school student of Chicago, has won the Film Funny Girl Contest recently brought to a close by Film Fun Magazine. According to the rules of the contest, which was started in August, the winner will be given a chance to make good in Billy Dooley comedies at the Christie studio for a salary of $100 per, the trial to last for four weeks.

Miss Perrine has studied music and is expert in executing stage and ball room dances. Her appearance under the Klieg lights will mark her debut before the public in amateur or professional performances.

"Miss George Washington" Next Colleen Moore Picture

"Miss George Washington," a story based on a three-act comedy drama by Lewis Allen Browne, will serve as Colleen Moore's next picture to follow "Orchids and Ermine," the second of the Moore current vehicles which was inaugurated by "Twinkletoes." The fourth of the group will probably be "Bennie," another comedy drama. As yet no cast or director has been chosen for "Miss George Washington." Shooting is expected to be started shortly after the holidays.

Moreno Opposite D. Gish in "Madame Pompadour"

British National Pictures, Ltd., has engaged Antonio Moreno to appear opposite Dorothy Gish in Frances Marion's scenario for "Madame Pompadour," which will be the first picture produced in the company's new studio near London. Moreno sails around the new year. Herbert Willcox will direct.

"Sunshine Paradise Alley" Chadwick Dec. Release

Chadwick Pictures Corporation announces December 15th as the release date for "The Sunshine of Paradise Alley," one of the four First Division pictures of the season. The picture is Josephine Quirk's adaptation of the stage play by Denman Thompson. The cast includes Barbara Bedford, Nigel Barrie, Kenneth McDonald, Lucille Lee Stewart, Max Ascher, Park Jones, Gayne Whitman, Tui Lorraine, Lydia Yeaman Titus, Evelyn Sherman, Leon Holmes, Max Davidson, and Monty O'Grady. Jack Nelson directed the production.

Columbia Announces "The Price of Honor" Cast

Harry Cohen, supervisor of the production of Columbia pictures, has selected Malcolm McGregor to portray the masculine lead in "The Price of Honor," starring Dorothy Revier. In the supporting cast will be Irville Alderson, William Mong, Gustav von Seyffertitz and Dan Maxon. McGregor plays opposite Shirley Mason in "The Wreck," now nearing completion at the Hollywood studio of Columbia.

Churchill Ross Signed to Five Year Contract by Universal

Churchill Ross, who has a comedy role in Carl Laemmle, Jr.'s "The Collegians," has signed a five-year contract with Universal and will continue his work in the new "Collegians" series about to be put into production. Carl Laemmle, Jr., will personally supervise the new series with Nat Ross directing. George Lewis will star with a supporting cast including Dorothy Gulliver, Eddie Phillips, Hayden Stevenson and Broderick O'Farrell.

M-G-M Gives Joan Crawford New Long Term Contract

In spite of the fact that her original contract with Metro-Goldwyn-Mayer had three years to run, Joan Crawford has been awarded a new long term contract and large salary increase because of her work in "The Understanding Heart" and "The Taxi Dancer." Miss Crawford is at present playing opposite Tim McCoy in the latter's new historical Western.

"Man in Evening Clothes" New Menjou Film

Having just completed "Blonde or Brunette," Adolphe Menjou's next starring vehicle for Paramount will be "The Man in Evening Clothes," the work of Andre Picard and Yves Mirande. Luther Reed has just finished "New York," his second directorial assignment for Paramount, and he will come to Hollywood from New York to direct the Menjou picture.

B'way Premiere Dates Set For Two M-G-M Specials

"TELL It to the Marines" and "The Fire Brigade," Metro-Goldwyn-Mayer's two new specials, are to have their Broadway premieres in the near future. The former replaces "The Scarlet Letter" at the Central Theatre on Monday evening, December 16, while the latter has its premiere at the Embassy, now playing "Ben Hur," on December 23.

Both of these feature productions were made by the Metro-Goldwyn-Mayer company with the detailed assistance of, in one case, the United States Marine Corps, and in the other, the fire chiefs of the nation.

Complete Cast for William Fairbanks' "Flying High"

The fourth of the eight William Fairbanks productions to be released through Lumas Film Corporation was started this week when actual shooting began on "Flying High" under the direction of Charles Hutchinson, who directed "The Winning Wallop", also starring William Fairbanks. The feminine lead is in the hands of Alice Calhoun and other members of the cast include Joseph W. Gerard, LeRoy Mason, Frank Rice, Jimmy Anderson, Cecile Cameron and James Gordon. L. W. Jefferson, author of "The Winning Wallop," wrote the story of "Flying High."

Metropolitan Signs Hopper to Long Term Contract

William Sistrom, general manager of Metropolitan Pictures, has signed E. Mason Hopper, director, who is now engaged upon the Marie Prevost current starring vehicle, "Getting Gertie's Garter." Hopper directed Miss Prevost in "Up in Mabel's Room" and "Almost a Lady."

J. Leo Meehan Will Direct Belle Bennett in "Mother"

J. Leo Meehan has won the assignment to direct "Mother," the novel by Kathleen Norris, which F.B.O. will transfer to the screen with Belle Bennett in the title role. Mr. Meehan has produced several of the stories of his mother-in-law, the late Gene Stratton-Porter, for F.B.O.

T. Hayes Hunter to Direct Columbia's "Birds of Prey"

T. Hayes Hunter is the choice of Harry Cohen to direct "Birds of Prey," the first of a series of four Columbia pictures featuring Priscilla Dean. Camera work will begin next week at the Columbia Hollywood studio.

Buster Keaton Preparing His Second for United Artists

Buster Keaton, whose first production for United Artists, "The General," has been completed and is scheduled for Broadway shortly after the first of the year, is working now on his second production which goes into work about the first week of January. Collaborating with the comedian are Bryan Foy, a member of the theatrical Foy family, Johnnie Grey and James W. Horne who will direct the Keaton picture. The nature and the title of the story have not been revealed.

The comedian has announced from Hollywood that he had wired Robert E. Sherwood, editor of "Life," his acceptance for picturization of "The Gay Nineties," a story by Mr. Sherwood.

Assemble Cast for Milton Sills Starring Vehicle

The cast in support of Milton Sills in his next starring vehicle for First National, "The Enchantress" (tentative), has been announced by Carey Wilson, adaptor, scenarist and production manager of the story which was written by Mary Heaton Vorse and published in Liberty Magazine under the title of "The Runaway Enchantress." Supporting the star will be Mary Astor, Larry Kent, Arthur Stone, Alva White, Kate Price and Emily Fitzroy.

Fox Lists Players for "Love Makes 'Em Wild"

"Love Makes 'Em Wild," a feature comedy directed by Albert Ray for Fox Films, co-stars Johnny Harron and Sally Phipps, supported by Ben Bard, J. Farrell MacDonald, Arthur Housman, Natalie Kingston, Florence Gilbert, Albert Gran, Earl Mohan, Coy Watson and Noah Young. The comedy was adapted for screen purposes by Harold Shumate from "Willie, the Worm," a story by Florence Ryerson.

Conklin Signed for Novarro Support in "Heidelberg"

Chester Conklin, character comedian, is the first player to be signed for Ramon Novarro's supporting cast in "Old Heidelberg" which Ernst Lubitsch will direct for Metro-Goldwyn-Mayer. Rapid progress, it is reported, has been made on the preliminary work for the production which Metro-Goldwyn-Mayer will produce as one of its specials of the year.

Marion Nixon Feminine Lead for MacLean Comedy

Marion Nixon has been engaged by Douglas MacLean as leading woman in "Let It Rain," the comedian's next production for Paramount. Eddie Cline will direct. Miss Nixon last appeared in a Paramount picture in Raymond Griffith's "Hands Up."

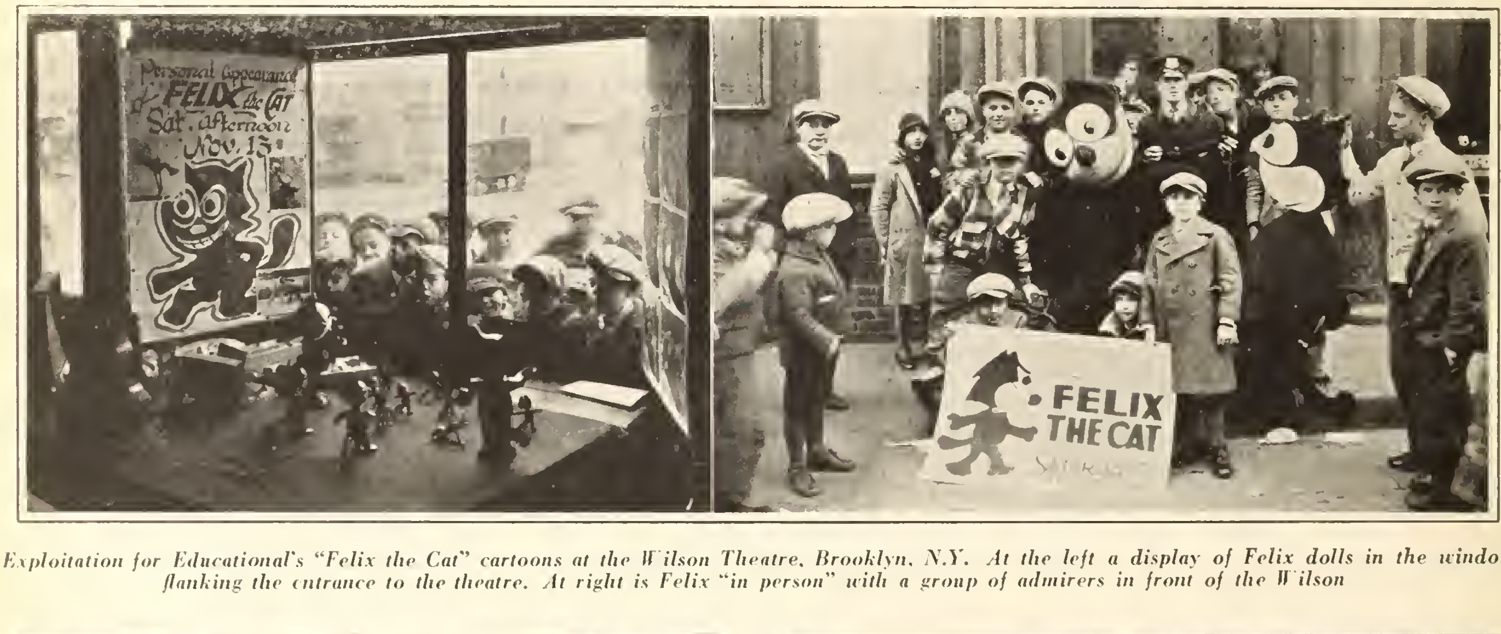
'Peaches' is coming

Exhibitors Service Bureau

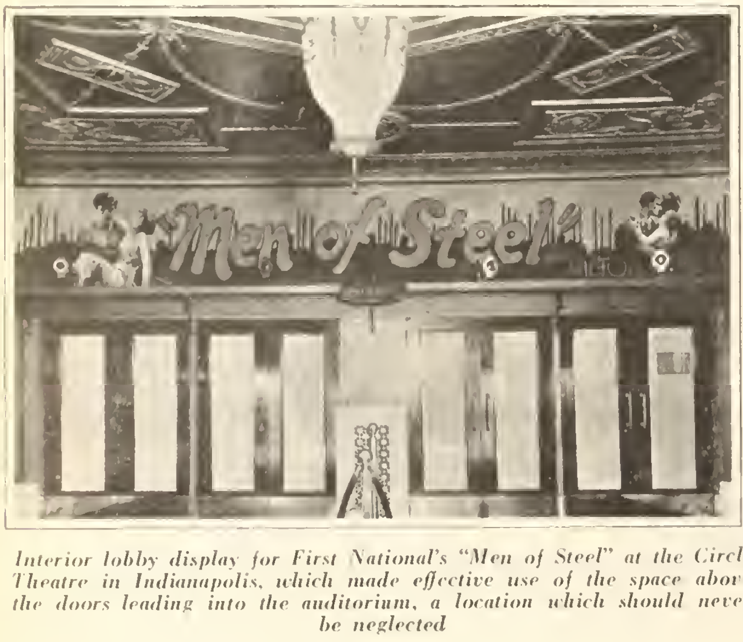
“The Collegians,” Universal's new series of two-reelers, received a wonderful send-off in Denver. The photo above shows portion of the parade of “Leaping Lenas” with which college and high school students participated. The stunt was a contest with a prize for the “classiest” car

NEW DREAM
MON. TUES. "BIGGER THAN BARNUM'S"
SNOWED IN MON. TUES

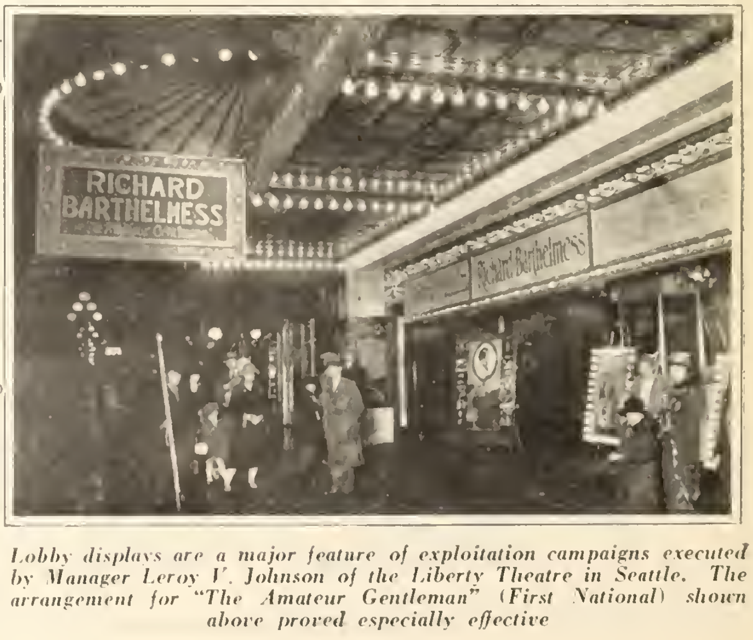
Launching the Pathe serial “Snowed In” at the New Dream Theatre, Redwood Falls, Minn. Manager R. H. Bryam staged a special children's matinee with the first episode as the feature—a form of exploitation which he has found a well paying venture


Personal appearance of FELIX the CAT Sat. afternoon Nov. 13
FELIX THE CAT

Exploitation for Educational's “Felix the Cat” cartoons at the Wilson Theatre, Brooklyn, N.Y. At the left a display of Felix dolls in the window flanking the entrance to the theatre. At right is Felix “in person” with a group of admirers in front of the Wilson



Interior lobby display for First National's “Men of Steel” at the Circle Theatre in Indianapolis, which made effective use of the space above the doors leading into the auditorium, a location which should never be neglected



Lobby displays are a major feature of exploitation campaigns executed by Manager Leroy V. Johnson of the Liberty Theatre in Seattle. The arrangement for “The Amateur Gentleman” (First National) shown above proved especially effective

A tie-up with charity clubs collecting money for Xmas parties for orphans of Dallas in the manner illustrated above, advanced the prestige and box office results at the Palace Theatre in that city over the holiday season last year

The Xmas lobby display which was a feature of the seasonal exploitation at the Broadway Theatre, Newburgh, N.Y., last year. The display arranged by Manager Chas. R. Hammerslough adequately expressed the spirit of the season while avoiding the clutter of over-elaborate decorations. Compo board mask forming a mantelpiece over lobby ticket window, ceiling decorations of colored streamer paper and a small Xmas tree were the only props in this setting

Above is shown a display for "The Merry Widow" (M-G-M) in Detroit. It was arranged by the Madison Theatre there—an oil painting of the stars in a scene from the film proved sufficiently decorative to win a display in the store window of a confectioner's shop

Xmas Celebrations at Picture Theatres

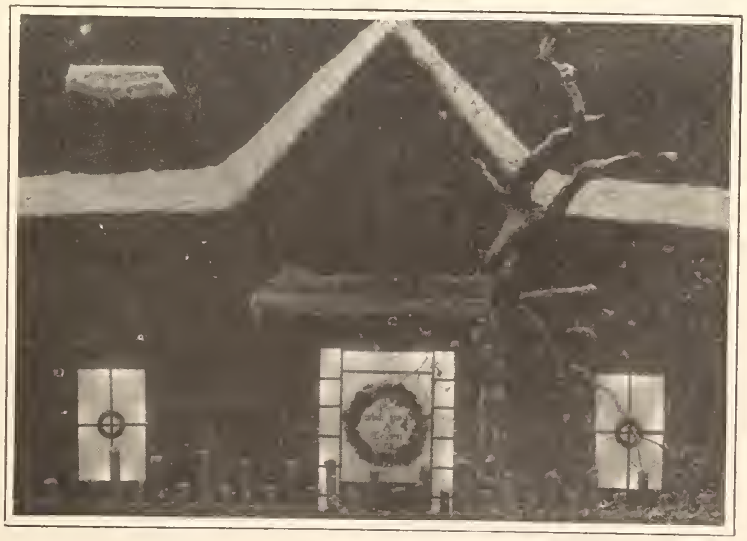
Preparations for Holiday Season Include Arrangements for Children's Parties, Charity Performances and Special Presentations

RECALLING some of the most successful ideas executed by theatre men last Xmas seems the most practical way of going about the business of arranging exploitation stunts, good-will expressions and appropriate program numbers for the present holiday season.

There is no necessity to remind exhibitors that the occasion is one calling for special recognition. The record of things done last year and the years before that makes it crystal clear that showmen fully realize the opportunity afforded by the Xmas season for the advancement of the theatre's prestige as an institution of the community. Nor need they be told that after the slump, which naturally sets in during the days of gift-buying and preparations for celebration of Xmas, there is a real business need of stirring up to normal pitch once more the interest and enthusiasm of the public in motion picture theatres.

Planning for Xmas with immediate box office returns as the objective is a method which deserves top place on the list of "how not to go about" this particular work. It is THE time of times for the showman to go about doing something worth while for the community which, in harmony with every other community, is functioning under a mass psychology which has as its foundation a festive manifestation of peace and good-will.

Taking an active part in charities sponsored by social organizations in the town is one of the most important works in which the exhibitor may engage at this time of the year. Some of the things along this line which were accomplished last year were Christmas Tree parties, in association with Elks clubs, women's clubs and funds raised by newspapers to provide some of the toys and confections which bring Santa Claus within sighting distance of the poor of the community.



Stage presentations are one of the best features for an Xmas program. Above is shown a stage setting used at the Tivoli Theatre, Chattanooga, by Manager E. R. Rogers, during Xmas week last year. A painted drop with transparent windows, a set tree and fence, proved sufficient as atmosphere for the duet by tenor and soprano

Loew's Temple in Birmingham last season staged a wonderful party for the orphans and poor in co-operation with the "Birminhgam News," the Exchange Club and the Musician's Union.

Here's how it was done. First every newspaper in town ran the story on the front page. Every orphan and poor child (in any home or institution) was invited. This included both white and colored children, and two thousand white and five hundred colored children were taken from the institutions. In addition to this, coupons were published in the "Post," anyone could fill out the coupon with the name and address of a child who was not assured of a happy Christmas and mail it to the secretary of the Exchange Club. These coupons were turned over to members of the Transportation Committee who made arrangements to get the children.

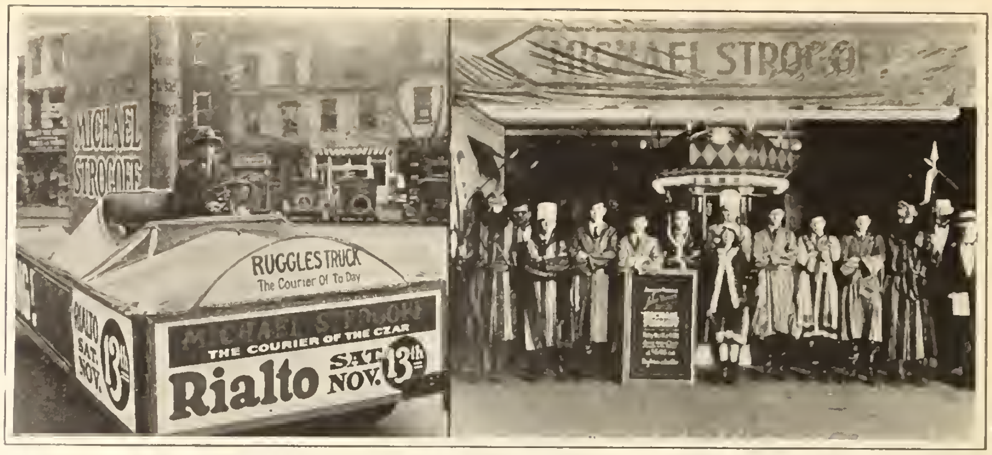
Every transportation facility in the town was put at the disposal of the theatre and the Exchange Club. Street cars were used for the long hauls, and taxi cabs and private cars for the short jumps. All the members of the Exchange Club put their cars into service, and the children were brought to the theatre in tip-top shape.

Special shows, at which admission prices are the delivery of a toy, canned food or any article fitting into a Christmas basket, may be directly tied-up with local charities or serve as an individual effort on the part of the theatre, for the distribution through organizations of these gifts to the poor. At the Criterion Theatre in Oklahoma City last year there was staged a most successful show of this type. The matinee was held at 9 o'clock on Tuesday preceding Christmas.

It was announced in the newspaper that children bringing a toy, a can of food or any article fitting into a Christmas basket, would be admitted to the show. 600 children attended, the proceeds of the matinee being turned over to the Salvation

Xmas Celebrations at the Picture Theatres

(Continued from preceding page)



Ballyhoo and theatre display for the showing of Universal's "Michael Strogoff" at the Rialto Theatre, Washington, D.C. At the left above is the advance ballyhoo, an attention-getting float featuring a huge replica of the Jules Verne book. Photo at right shows usher staff in Russian costume and lobby display of the Rialto

Army for distribution to the poor of the city. The stunt netted the theatre a lot of good-will, and resulted in several front page stories in the newspapers.

This same idea, worked out in a multiplicity of variations, proved one of the most popular and widely used plans last year. There were, also, many Christmas parties sponsored entirely by the theatre. These all took the form of the party which was given at the Victoria Theatre at Mount Carmel, Pa., which put on a special matinee on the afternoon of Saturday, December 19. Santa Claus "in person" appeared on the stage. He emerged from an ice cave, especially provided for him and invited the kiddies to tell him first-hand what they wanted for Christmas presents. On the following Tuesday morning, the day before Christmas, at another matinee, their wishes were gratified, and as far as possible, each youngster received from the Victoria management the toy he or she asked for.

West Coast theatres gave Junior Matinee parties at every house in the chain. These took place on December 19, and were for the poor and crippled children in institutions in the locality of these Junior-Matinee theatres. Local merchants participated actively, by donating confections and toys for distribution among the guests of the theatre. Kiwanis Clubs and other civic organizations also lined-up with the shows.

Community Celebrations

Community celebration of the Christmas festival centered at the Lucas Theatre, Savannah, Ga., last season. Community singing of Christmas carols was held at the Lucas Sunday afternoon, December 20. The event was sponsored by the Savannah Festival Association.

The "seasonal appeal" naturaly belongs in newspaper displays, and in the decorations about the front, lobby and interior of the house. Small Christmas trees, trimmed with lights, tinsel, etc., at either side of the stage is one of the most simple methods to suggest Xmas in the interior decorations, though far more elaborate schemes are used at some of the theatres. The lobby decorations for the most part feature holly, evergreen boughs and Christmas trees, the latter usually trimmed in the conventional manner.

Novel Xmas Tree Ornaments

A. B. Kraft, who owns the Palace and Lyceum Theatres in Findlay, Ohio, last year employed a novel idea in trimmings for the Christmas trees he had in the lobbies of these houses. After putting on all the electric lights and silver and gold trimmings and the bright baubles, he made a lot of cut-out paste board toys. These he covered with silver and gold paper, making them very bright and attractive under the glare of the small electric lights. Then, to each of these home-made toys he attached a card bearing the name of one of the coming attractions. Everybody stopped to look at the trees. Everybody stopped to read what was written on the cards. In this simple but effective manner, Kraft told hundreds of people what pictures he has booked for the rest of the season at both of his houses.

Stage numbers become an important feature of the programs during the Christmas week bills. The seasonal appeal naturally is conspicuously present in the elaborate presentations at the big houses, but even the smaller theatres, where stage presentations are only an occasional feature, have found profit in offering something special as a holiday attraction. Simple settings—back drops with transparent windows with the stained-glass cathedral effects—are always appealing as a setting for vocal or instrumental renditions of Christmas music.

Books of admission tickets, enclosed between covers bearing holly designs or other Christmas symbols are coming into more general use every year. These make an excellent gift. Many advance admissions are sold in this way. Skouras Brothers, large St. Louis theatre operators, have issued books of this kind for the Ambassador, Missouri and Grand Central. The book of ten tickets, sold at the box offices for $6, gives a saving of 50 cents to the purchaser, while for $12 a book of 20 admissions is sold, the latter form offering a net saving of $1, since the general admission charge at these houses is 65 cents per seat.

A book store tie-up was one of the leading features of the campaign staged in Chattanooga for the showing of "Laddie" (F. B. O.) at the Tivoli Theatre there. Photo above shows the attractive window display in which the film version of the Gene Stratton Porter book was exploited

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Trick Ballyhoo Advertises Two Features in Advance

With "The Phantom of the Opera" booked for the first half of the week and "The Flaming Frontier" for the latter half, the Century Theatre in Petersburg, Va., made a trick ballyhoo do double duty by flashing an announcement of each of the two features.

The "worker" was posted on the roof of a down-town store building. A bugler was also hidden with the Phantom impersonator. Several newspapermen and Wood stood on the street below. At a given signal the bugler sounded his bugle and the "plants" gazed upward. Soon a crowd were craning their necks to see what was happening. At another given signal the "Phantom" made his appearance and fled along the cornices of the buildings. When stopped by the wall of a taller building, he faced the crowd and allowed a 20-foot banner, 18 inches wide, to unroll, on which was written "I am the 'Phantom of the Opera' at the Century Theatre next Monday, Tuesday and Wednesday." After a lapse of a minute or two he turned the banner over and the crowd saw "Do not miss 'The Flaming Frontier' at the Century Theatre."

Creating Reader Appeal—The Open Door to News Columns

Whispered Publicity Message Gets Further Than an Attempted Shout

BY ALLAN S. GLENN

(Supervisor of Exploitation, First National Pictures, Inc.)

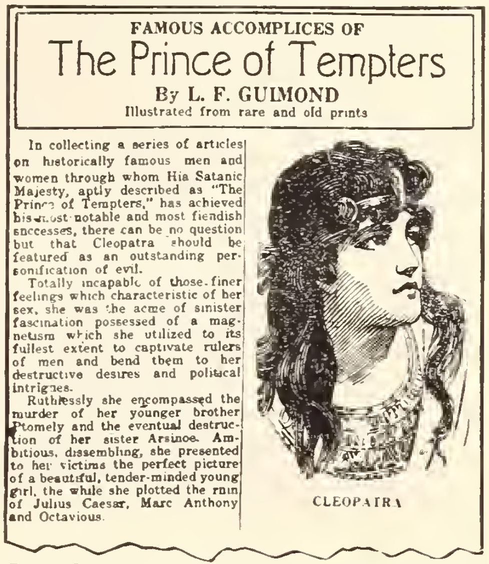
WE have found that there is only one sure-fire way to crash the news columns today, and that is to offer them something that has real reader appeal. I am a firm believer in the superiority of newspaper publicity as against any other kind. But I also have long realized that blatant publicity, as such, is forever barred from the really high-class sheet, which, after all, is the one type of newspaper which counts.

For several years the Exploitation Division of First National Pictures, Inc., has operated on the policy that in order to get co-operation from intelligent editors we must offer them only such material as has real news or literary value, with the publicity angle very much subdued. A whispered message gets just as far and is perhaps more effective than the attempted shout, which usually gets no further than the nearest scrap basket.

Research Yields Material

At the time that we were exploiting "The Sea Hawk" we devoted much time and careful research to the creation of a series of fifteen stories, thumbnail style, in which we outlined the accurate history of the famous pirates of history. These articles were written in a breezy, interesting, narrative style and carried no hint of publicity other than the title, which was, "Famous Sea Hawks of History." This series got a tremendous play in the newspapers throughout the country and editors generally co-operated cheerfully with us because they recognized the fact that we were offering them a really attractive collection of stories and asking nothing in return except a vague tie-up with the title of the picture.

Encouraged by our success with "The Sea Hawk" we compiled a second series for "The Lost World," which we captioned "Animals of the Lost World." As in the case of "The Sea Hawk" we spent much time in careful research work and were able to offer editors an entertaining, as well as instructive collection of stories on prehistoric monsters. This series of articles was also well received and, wherever the type of story was consistent, we have created a similar series for First National productions.



FAMOUS ACCOMPLICES OF

The Prince of Tempters

By L. F. GUIMOND

Illustrated from rare and old prints

In collecting a series of articles on historically famous men and women through whom His Satanic Majesty, aptly described as "The Prince of Tempters," has achieved his most notable and most fiendish successes, there can be no question but that Cleopatra should be featured as an outstanding personification of evil.

Totally incapable of those finer feelings which characteristic of her sex, she was the acme of sinister fascination possessed of a magnetism which she utilized to its fullest extent to captivate rulers of men and bend them to her destructive desires and political intrigues.

Ruthlessly she encompassed the murder of her younger brother Ptomely and the eventual destruction of her sister Arsinoe. Ambitious, dissembling, she presented to her victims the perfect picture of a beautiful, tender-minded young girl, the while she plotted the ruin of Julius Caesar, Marc Anthony and Octavious.

CLEOPATRA

Reproduction of one of the stories sent out by First National in conjunction with "The Prince of Tempters" as described herewith

Series of Pirate Articles

For the picture "Clothes Make the Pirate" we got out a series titled "Pirates of History" in which we bore down on the colorful clothes of this gentry. When "Men of Steel" was released we evolved a series on famous men of steel, such as Carnegie, Schwab, Corey and others. These were carefully prepared biographies, briefly and interestingly written, and were very well received by newspapers generally.

Perhaps our most ambitious effort has been for "The Prince of Tempters," for which we created a series of twelve articles, averaging a thousand words each. We devoted four weeks to research work, digging up the authentic history of six men and six women famous, (or rather, infamous) in history as tools of His Satanic Majesty. We included Cleopatra, Catherine of Russia, Elizabeth of England and such men as Louis Fourteenth, King Henry the Eighth and Benvenuto Cellini.

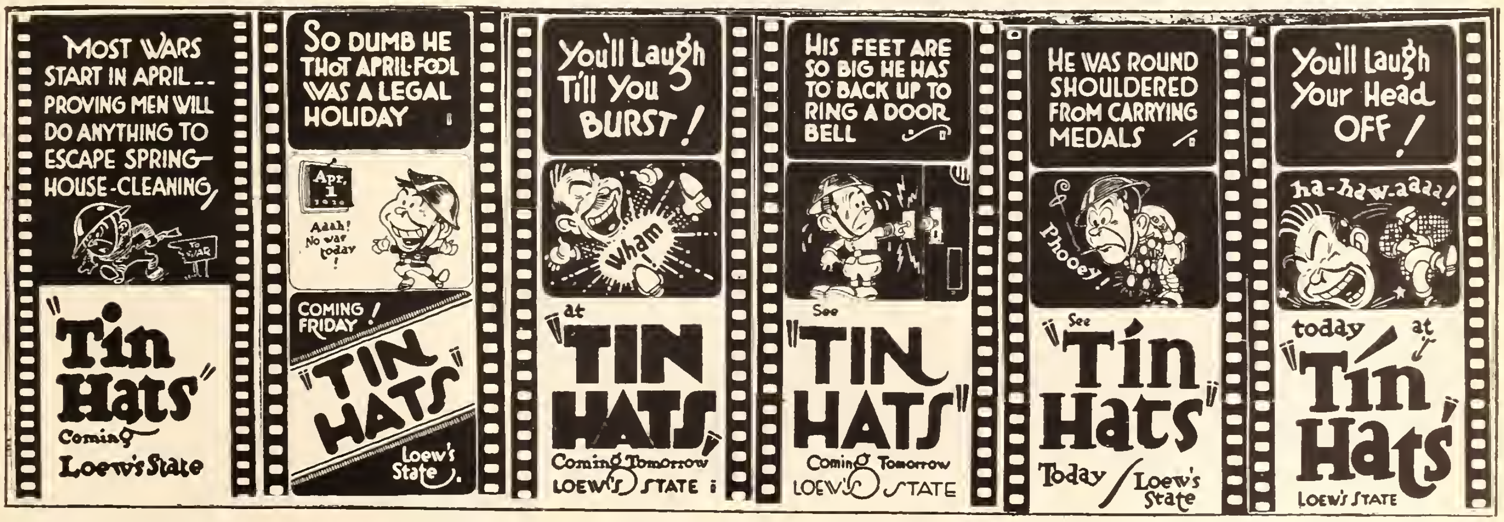
This series is meeting with most gratifying success from coast to coast and editors are most liberal in tying up with the picture as is indicated by the way the "Newark Ledger" has handled the title of the series. Incidentally, most papers are using the stories "as is," making little or no use of the blue pencil.

We also have a series practically completed on dancing which we have titled, "Twinkletoes Through the Ages" which has to do with dancing from the time of its inception, away back in 3300 B.C. This series is to be used in connection with Colleen Moore's latest, "Twinkletoes."

These articles call for a certain expenditure in the matter of time, but they have proven eminently worth it and we shall continue the policy of creating high-class, interesting stories for all First National productions which will lend themselves to the treatment.

Bob or Not to Bob Contest For "Sparrows" in Canada

Toronto was the scene of a highly effective newspaper exploitation contest tying in with the presentation of "Sparrows" at the Uptown Theatre. The "Bob or Not to Bob" essay contest, employed in New York in connection with the "Sparrows" premiere at the Strand in that city, was repeated with the active co-operation of the Toronto "Star," which featured the stunt.


MOST WARS START IN APRIL-- PROVING MEN WILL DO ANYTHING TO ESCAPE SPRING-HOUSE-CLEANING
TO WAR
"Tin Hats" Coming Loew's State
SO DUMB HE THOT APRIL-FOOL WAS A LEGAL HOLIDAY
Apr. 1
Aaah! No war today!
COMING! FRIDAY
"TIN HATS" Loew's State
You'll Laugh Till You BURST!
wham
at "TIN HATS" Coming Tomorrow LOEW'S STATE
HIS FEET ARE SO BIG HE HAS TO BACK UP TO RING A DOOR BELL
See "TIN HATS" Coming Tomorrow LOEW'S STATE
HE WAS ROUND SHOULDERED FROM CARRYING MEDALS
Phooey!
See "Tin Hats" Today Loew's State
You'll Laugh Your Head OFF!
ha-haw-aaaa!
today at "Tin Hats" LOEW'S STATE

Novel series of one column ads used in Los Angeles newspapers in advance and during run of Metro-Goldwyn-Mayer's "Tin Hats" at Loew's State Theatre in that city. These small displays were used in addition to the regular newspaper advertising by the theatre. The designs employing the animated film cartoon idea stood out on the newspaper pages. This phase of the Los Angeles campaign for "Tin Hats" was in charge of Pete Smith, publicity director of M-G-M on the West Coast

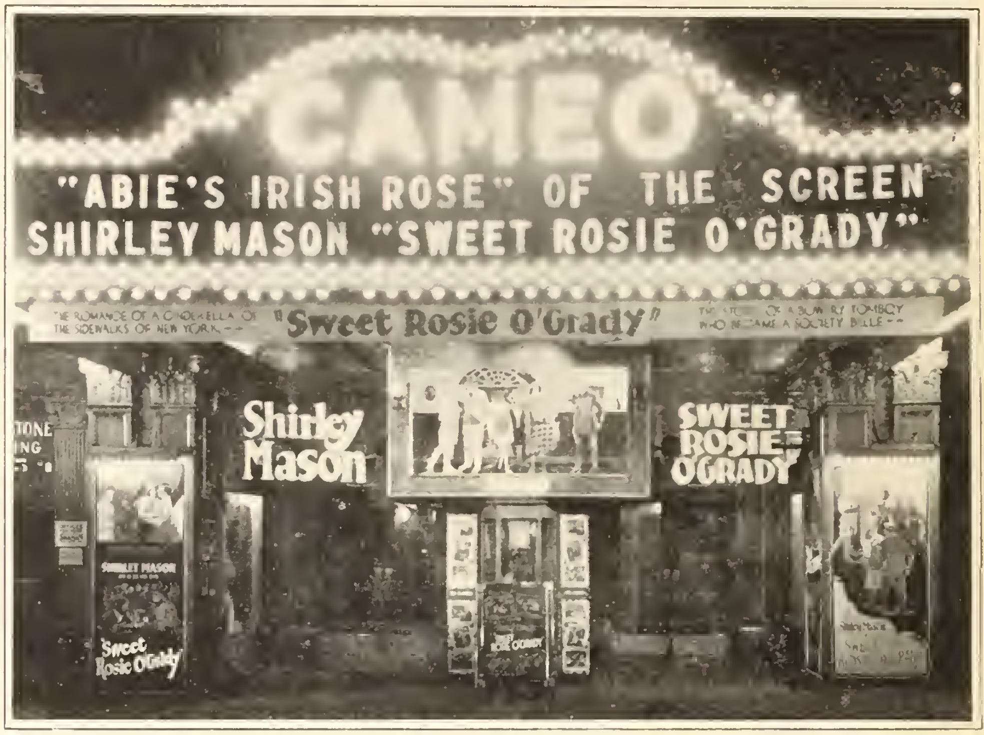
"Rosie O'Grady" Tuneful in Pittsburgh

Song is Played and Sung in City Streets Exploits Screen Play

THE song, "Sweet Rosie O'Grady" returned to its status as one of the most popular melodies produced in this country when, recently, the populace of Pittsburgh heard it played on the streets by a piano mounted on a motor truck, through its radio receiver when it was featured on programs broadcast by Station KDKA, and danced to its rhythms at hotels and dance clubs. The re-birth of "Sweet Rosie O'Grady" as a song hit was the gratifying result of the showmanship which was executed in Pittsburgh for the showing of the screen production of the same title at the Cameo Theatre, in that city.

The Pittsburgh campaign was executed by Manager Al Kaufman, of the Cameo, with the assistance of C. W. Nebel, former Fox exploitation man, who was engaged to campaign for "Sweet Rosie O'Grady" in the Pittsburgh district.

J. F. Maloy, General Manager of Wilmer and Vincent Theatres, promoted a contest to stimulate interest in the engagement in Altoona. Little girls, between the ages of eight and fifteen, were encouraged to copy the dress and make-up of Shirley Mason in the comedy. Nebel judged the candidates.


CAMEO
"ABIE'S IRISH ROSE" OF THE SCREEN
SHIRLEY MASON "SWEET ROSIE O'GRADY"
THE ROMANCE OF A CINDERELLA OF THE SIDEWALKS OF NEW YORK --
"Sweet Rosie O'Grady"
THE STORY OF A BOWERY TOMBOY WHO BECAME A SOCIETY BELLE --
Shirley Mason
SWEET ROSIE O'GRADY
SHIRLEY MASON
Sweet Rosie O'Grady

Selling "Sweet Rosie O'Grady" (Columbia Pictures) in Pittsburgh. Photo above shows the frontal display exploiting the engagement of the picture at the Cameo Theatre. Display arranged by Manager Al Kaufman

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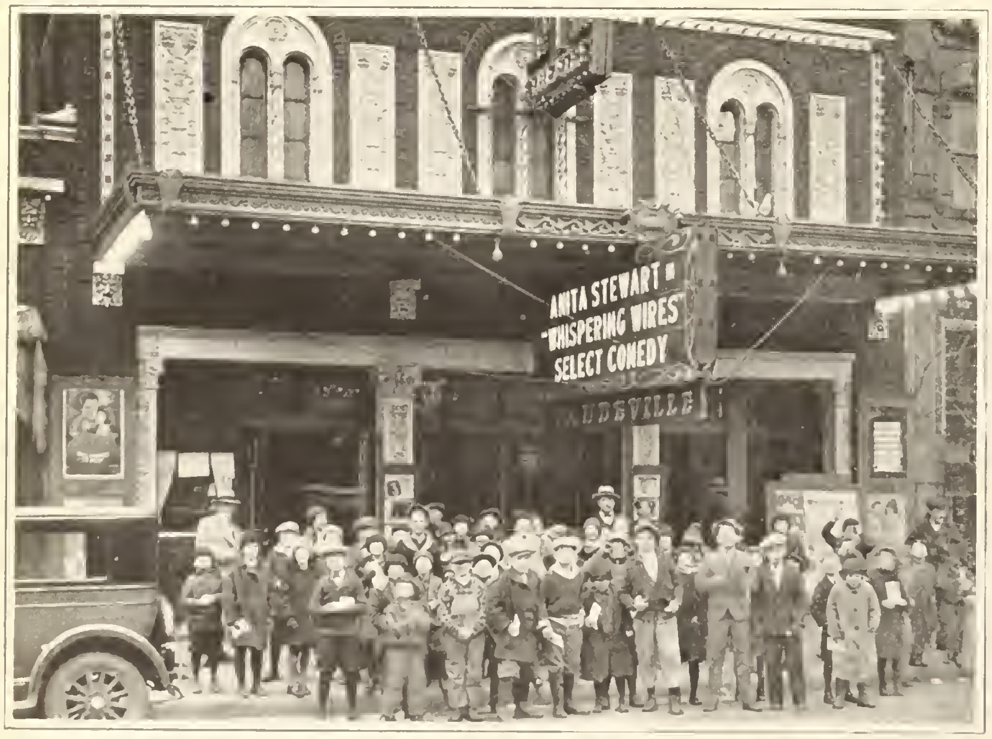
Changes Weekly at Garden

The Garden Theatre, Cleveland, a link in the Ohio Amusement Company chain, is now offering three changes a week in contrast to its former policy of two changes a week. Keen competition, the approach of Christmas and a general state of apathy are given as the reasons for the change.

Star Comedians of Stage Lend Aid to "Laugh Drive" by F. B. O.

WITH expressions from famous comedians, special book store tie-ups and an arrangement under which Collier's magazine will feature H. C. Witwer during the first week of the new year, F.B.O. is planning a "National Witwer Week" as that company's contribution to the National Laugh Month campaign. The various tie-ups affected by this company will attach specifically to the "Bill Grimm's Progress" and "Wisecrackers" series of two reel comedies, both of which were written by Witwer.

The week will be celebrated from January 2nd to the 8th. Stars in all branches of the amusement world have agreed to give their aid to the campaign by appreciations, written and to be spoken from the stages by many of them, of comedy—the laugh—as a benefit to the physical, mental and spiritual welfare of mankind. Among the expressions already sent to F.B.O. by famous comedians are testimonials signed by Sir Harry Lauder and Sophie Tucker.



Manager Billy Michaelson of Aschers Lane Court Theatre in Chicago recently staged a "pop eyed" matinee for youngsters during the engagement of "Whispering Wires" (Fox). "Pop eyes" were achieved by the young patrons with the aid of small spectacles with rounded spherelike lenses of papier-mache, distributed by the management

Liberty Publishes Weekly House Magazine

The Kansas City Liberty News, a four-page newspaper, published by the exploitation staff of the Liberty Theatre, Kansas City, Mo., and distributed free on the streets in a tie-up with the current picture, appeared for the first time Friday, November 19th. "The Winning of Barbara Worth" was the picture featured in the first edition of the newspaper.

Pays Fines for Sunday Showings

M. A. Brown, of Forest City, Iowa, has found a way of beating the ordinance prohibiting Sunday shows. Brown puts on a show on Sunday and pays a $5 fine. He has already paid three $5 fines, but continues operating on Sunday.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

OPERATOR wants position near Chicago. Six years experience in deluxe houses. Best recommendations. A. W., Motion Picture News, 845 S. Wabash Ave., Chicago.

ORGANIST: Experienced, desires change from present location. Can furnish best of references. South preferred but not essential. Address Organist, 740 Cramer St., Milwaukee, Wisc.

MANAGER at liberty. Five years with a Broadway picture house. Excellent references. Box 80, Motion Picture News, New York City.

AT LIBERTY — Experienced theatre organist wishes to locate in first-class house. Can be featured. S. J., Motion Picture News, 845 S. Wabash, Chicago.

ORGANIST — First-class man desires engagement where the best is wanted and appreciated. Highly accomplished musician. Thoroughly up-to-date, trained in this country and Europe, with 12 years picture experience. Concert and feature soloist. Modern organ and good salary essential. Wire or write Organist, 117 South 11th St., Cambridge, Ohio.

ORGANIST — Northern states. Only theatres with first-class organs, wanting first-class organ work need apply. Fair salary expected. Finest references. Address Box 35, Motion Picture News, New York City.

LABORATORY MAN wanted in large western New York City to take over all developing and printing in small, well-equipped laboratory. Must have two or three years' experience in large studio, be capable of turning out perfect work and be willing to accept moderate salary until turnover warrants more. Do not neglect to state salary wanted, experience, when available and phone number. Alex. Gunn, Northbridge Center, Mass.

Equipment For Sale

CLOTH BANNERS: $1.40, 3 x 10 feet, 3 colors, any copy up to ten words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

FOR SALE — Lacking warehouse space compels rebuilt Wurlitzers, Seeburgs, Reproducos and Fotoplayer organs. No reasonable offer refused. Write immediately for full particulars. A. R., Motion Picture News, 845 S. Wabash Ave., Chicago, Ill.

FOR SALE—1,600 beautiful upholstered opera chairs. Fit for the finest theatre. Spring-cushioned backs and extra heavy spring-cushioned seats. Prices low for quick sale. C. G. Demel, 845 S. State St., Chicago.

FOR SALE: 300 opera chairs, two Powers machines, screen, wall fans, ticket machines, itcket chopper, etc. Will sell cheap. Address Box 830, Motion Picture News, New York City.

FOR SALE—Theatre, four hundred seats, town of seven thousand, one other house of eight hundred seats only. Fireproof building. Price reasonable. Terms allowed. Closing estate. Box 348, Saranac Lake, New York.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensarcs, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.

OUT OF

"The Exile of the Self-Condemned"

TO THE

Highest Pinnacle of Fame!

THE ROUTE

"Beau Geste"

has traveled in a few short months

WHO IS HE?

—the unique and most popular hero of contemporary drama!

Produced by Herbert Brenon for

Paramount Pictures

From Major C. P. Wren's novel of the same title

Making New Records Daily in

NEW YORK	LONDON	BOSTON	LOS ANGELES
Criterion	*Plaza*	*Tremont*	*Forum*

Philadelphia and San Francisco; also Chicago and others to follow

Selected by Paramount Pictures as their initial road tour presentation. Has scored such a success ten units are now being booked for two years exclusively in this department.

Don't miss it
Will not be seen elsewhere

For Terms and Dates Address

INDIVIDUAL FILMS, Inc.
1118-1119 Longacre Bldg.
1476 Broadway, N. Y. C.
A. Griffith Grey, Mgr.

A. L. Erlanger,
Booking Exchange
New Amsterdam Theatre
Bldg., New York City

Studio Briefs

Rules for Laugh Month Exploitation Contest

CONTEST open to all exhibitors or theatre employees responsible for exploitation campaigns.

Campaign can include advertising, posters, publicity, ballyhoos, contests or any other form of exploitation.

Description of campaign not over 200 words must be sent with each entry.

Proofs or clippings of ads. and publicity stories and photographs of ballyhoos, displays, etc., must be submitted.

All campaigns to be eligible for prizes must tie up with Laugh Month.

If campaign is based on a particular comedy, the comedy must be in the Short Feature class (not over three reels).

Any contestant can enter as many separate campaigns as he desires.

All entries must be received at the office of the Laugh Month Committee not later than noon, February 15, 1927.

Two thousand players and fifty boats have been assembled at Laguna by Paramount for the reproduction of the landing of the Rough Riders on Cuban soil, one of the important scenes in "The Rough Riders," which Victor Fleming is directing. A number of Theodore Roosevelt's original regiment were on hand to witness the landing and they were the guests of Herman Hagedorn, Roosevelt's biographer, who wrote the screen story.

Production is to begin in a few days on "Hills of Kentucky," Rin-Tin-Tin's next starring vehicle for Warner Bros. Howard Bretherton will direct Jason Robards in the leading male role, Dorothy Dwan in the feminine lead and Tom Santschi.

Einar Hanson and Hedda Hopper have been cast for important roles in "Children of Divorce," the forthcoming Paramount picture which Frank Lloyd will direct. It will be a screen transcription of the Owen Johnson novel of the same name.

DUPE NEGATIVES

Of the finest quality, on special duping stock perfected by Eastman Kodak Co., solely for this purpose. Made by the firm which thoroughly understands its handling through experience gained in three years of continuous use in making millions of feet of the finest dupe negatives ever produced. Why risk printing from original negatives when Dupe Negatives of equal or better quality can be made so cheaply? Dupe Negatives, equalizing wide differences of original printing density, 15c. per foot for first negative, 8c. for additional.

REDUCTION PRINTING

From 35 m/m to 28 m/m and 16 m/m by the pioneers of this industry.

The Pathescope Co. of America, Inc.
35 West 42nd Street, New York

All directorial and cinematographic work on the ten-episode serial, "The Golden Stallion," has been completed and the film is now in the hands of the cutters and title writers. Nat Levine is producing this chapter play for State Right distribution.

Charles Gorman has been added to the cast of "A. W. O. L.," the Fox Films war comedy, now in work at the studio on the West Coast under Ben Stoloff's direction. Members of the cast are Gene Cameron, Betty Francisco, Judy King, Sammy Cohen, Holmes Herbert, Ted McNamara, "Jerry the Giant" and "Pal," the canine actor.

Louise Dresser and Gertrude Olmstead have ben added to the cast of Lon Chaney's starring picture, "Mr. Wu," an adaptation by Lorna Moon of a novel by Louise Jordon Millne. Renee Adoree has the feminine lead as the Chinese daughter of Mr. Wu (Lon Chaney). William Nigh is directing.

A story for Betty Bronson, to be called "Ritzy," is now being composed by Elinor Glyn, whose story, "It," has just been produced by Paramount with Clara Bow as the star. Production on the new picture is set for the latter part of this month. The director's name has not yet been announced.

Virginia Valli has been selected to play the lead in the Fox Films screen version of H. G. Wells' story, "Marriage," which will be put into production shortly under the direction of R. William Neill. Alma Rubens was announced for this part a few weeks ago, but because of her illness a change in the cast was necessary. The Wells novel will be known on the screen as "The Wedding Ring." Allen Durant, French screen actor, has the male lead.

Gerald C. Duffy has been engaged by John McCormack, general manager of West Coast production for First National, to do the screen adaptation of "The Butter and Egg Man," which will be offered by First National in the near future.

Lloyd Alexander Pantages, son of the theatre magnate, is playing with Tom Mix in "The Last Trail," the Fox Films version of Zane Grey's novel which is being made under the direction of Lew Seiler.

Allan Simpson was recently signed by Columbia Pictures Corporation to enact the lead opposite Priscilla Dean in "Birds of Prey." T. Hayes Hunter will start directing the picture in the near future.

An important role in "Children of Divorce," which Frank Lloyd will direct for Paramount, has been assigned to Norman Trevor. Clara Bow, Esther Ralston and Gary Cooper are the principal members of the picture's cast. Others are Einar Hanson and Hedda Hopper.

Dell Henderson and Lila Leslie have joined the cast of Marie Prevost's "Getting Gertie's Garter," which E. Mason Hopper will direct for Metropolitan.

Entry Blank for Laugh Month Contest

FOR convenience you may use this coupon or file it with your entry. You may send it NOW or send it with your campaign. It is not essential that you send ANY coupon, but you must accompany your entry with the information as per questions below.

Name of Theatre..............................
City or Town..............................
State ....
Name of Person Responsible for Campaign ....
(This is the person to whom money will be paid if this entry wins)
Is theatre first run, second run, or subsequent run? ....
Population of town..............................
Seating Capacity..............................
Was campaign for one day, two days, three days, a week, a month?..............................
Was a particular comedy exploited? If so, give title and name of distributing company ....
(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts Laugh Month. But if a particular comedy is exploited it must be in the short subject class (not over three reels).

Fill out and send this coupon to NATIONAL LAUGH MONTH COMMITTEE, 469 Fifth Avenue, New York, N. Y.

Chester Conklin is to play an important comedy characterization in "The Kiss in a Taxi," the next Bebe Daniels starring picture for Paramount, which Clarence Badger will direct.

Additional players to join the ranks of those in the Metropolitan picture, "No Control," now in production under the direction of Scott Sidney, are E. J. Ratcliffe and Toby Claude.

William Beaudine, who recently signed a contract with Metro-Goldwyn-Mayer, will direct as his first assignment under the new arrangement, "Frisco Sally Levy," a comedy written by Al Cohn, a member of the studio scenario department. The story is being adapted to the screen by Cohn and Vernon Smith and it will go into production soon.

Don Ryan, former Los Angeles newspaper man and magazine writer, has been engaged by E. M. Asher to title "The Lady in Ermine," Corinne Griffith's newest starring vehicle for First National. Ryan has just completed the titling of "The Overland Stage," a Charles R. Rogers production, starring Ken Maynard.

In "Love's Greatest Mistake," written by Frederick Arnold Kummer for "Liberty Magazine," his daughter Marion, seventeen years of age, makes her first appearance in pictures. Edward Sutherland is directing this Paramount film, which features Evelyn Brent, Josephine Dunn, James Hall and William Powell.

Additions to the cast of Corinne Griffith's current First National picture, "Purple and Fine Linen," are Ann Schaefer, an original star of the first Vitagraph Company in California, and Baby Louise Miller. James Flood is directing at the Metropolitan Studio for E. M. Asher.

Short-Subjects and Serials

"Slipping Wives" Priscilla Dean Pathecomedy

Priscilla Dean's first Hal Roach "star" comedy with Herbert Rawlinson in the male lead has been completed and is to be known as "Slipping Wives." The latest "Our Gang" comedy, titled "Seeing the World," was recently finished by Robert McGowan. Half of its scenes were shot in London, Paris, Rome and Venice and it is intended to influence children to take more interest in the romantic study of geography and the customs of peoples of other lands.

Charley Chase is resting since the completion of "Are Brunettes Safe?" his latest for Hal Roach, and he expects to start production upon an original story of his own some time next week under James Parrott's direction. Leo McCarey has finished directing Mabel Normand in a new comedy as yet untitled and is at present engaged on the story of his next all-star Hal Roach comedy.

Baxter and Strange in Florence Vidor Vehicle

In "Afraid to Love," her next starring Paramount picture, Florence Vidor will have the support of Warner Baxter and Philip Strange.

Scenes from "Babes of the Jungle," Fox Films' conception of the O. Henry story by that name

All Comedy Bills Show Results

Educational Points Out Benefits Derived; Suggests Idea for Laugh Month

POINTING out that eleven theatres in the Kansas City territory recently played all comedy bills which proved successful, Educational advances the idea that this type of program be used by exhibitors during national Laugh Month—January. In many instances exhibitors were so well pleased with the result that they have decided to establish a night during the week for the showing of an all-short product program, says Educational.

Mr. Byler of the Bixman Theatre, Clinton, Mo., was particularly enthusiastic over his all-comedy program feature, staging three of these shows within 60 days. He used 16 inches of newspaper advertising space in advance of the play date, devoting less than this amount to the current feature length picture he was showing. One of his typical laugh programs consisted of Lloyd Hamilton in "Nothing Matters"; Walter Hiers in "Hitchin' Up," "Mister Wife," with Neal Burns; and "Kiss Papa" with Neal Burns.

The Newks Theatre, Burlington, Kans., featured an all-comedy program of Educational Pictures every week starting August 11, and had presented four such special laugh nights up to September 1. The Longford Rural High School, Longford, Kans., presented two programs of Educational Short Features within two weeks.

Other Missouri and Kansas theatres to stage all-comedy programs featuring two-reel comedies and other short features include the Cheney Theatre, Cheney, Kans.; Royal Theatre, Cherryvale, Kans.; Lyric Theatre, Concordia, Kans.; City Hall Theatre, Fairfax, Mo.; Community Theatre, Irving, Kans.; Airdome Theatre, LeRoy, Kans ; Community Theatre, Lewis, Kans.; and the Little Theatre, Rolla, Kans.

No Let-Up in Educational Films

All Production Units Rushed to Complete Large Number of Pictures for Laugh Month

DUE to the close proximity of Laugh Month, all Educational production units are being rushed to complete pictures now in the filming stage so that they will be available when the Laugh period starts. At present every Christie comedian is engaged as well as the other production organizations releasing through Educational.

Bobby Vernon has completed work on "Sure Fire" which was directed by Earle Rodney. The supporting cast includes Frances Lee, William Irving, and Andy Clyde. This will be released December 26. Jimmie Adams has finished work on "Wild and Woozy," a tale of cannibals. Vera Steadman will appear opposite the star.

Anne Cornwall, a new Christie featured comedienne, will be seen in three laugh films during Laugh Month, the latest of which is "Cool Off," directed by William Watson. Jack Duffy and William Irving support Miss Cornwall in these vehicles. "Have Courage" is Billy Dooley's latest offering; it shows Dooley in the role of a "goofy gob" fresh from the fleet.

Neal Burns' latest Christie comedy is "Dodging Trouble" in which he is supported by Edna Marion, Eddie Baker, Bill Blaisdell, and "Buddy," the bulldog. Burns is now working on a new comedy, as yet untitled, in which Natalie Joyce has the chief feminine role while the surrounding cast includes Jack Duffy, Gale Henry, Bill Bletcher, and others.

a laugh a second —time 'em
AL CHRISTIE'S
HA HA HA HA HA HA HA HA HA
A P.D.C RELEASE
THE NERVOUS WRECK
150 FIRST RUNS--WEEK DEC. 26

The spirit of the Yuletide season is emphasized in an appropriate Pathe release. "There Ain't No Santa Claus." These shots are taken from the comedy

Three Pathe Features for Dec.

Western Productions Starring Sandow, Buddy Roosevelt and Buffalo Bill, Jr.

THREE Western productions are scheduled for release by the Pathe feature sales department for December. They are "Call of the Wilderness," starring Sandow; "The Bandit Buster," starring Buddy Roosevelt, and "Bad Man's Bluff," in which Buffalo Bill, Jr., has the stellar role.

"Call of the Wilderness" was written by Lon Young and Earl W. Johnson and Jack Nelson directed. Edna Marion and Leslie Sargent have the human leads and other members of the cast include Sydney D. Grey, Al Smith and Max Asher. This production was released December 5th.

Lester F. Scott, Jr., is the producer of "The Bandit Buster," the story for which was written by Frank L. Inghram and directed by Richard Thorpe. Buddy Roosevelt is supported by Molly Malone, Lafe McKee, Winifred Landis, Robert Homans, Charles Whitaker and Al Taylor. December 19th is the release date.

"Bad Man's Bluff" is another Lester F. Scott production from the story by Paul Brian. Betty Burbridge fashioned the scenario and Alvin J. Neitz directed. The supporting cast for Buffalo Bill, Jr., includes Molly Malone, Frank Whitson, Robert Mackenzie, Wilbur McCaugh and Grace Wood. This will be released December 26.

Five Stern Films in January

Producer Orders Release of Strongest in Line-up During National Laugh Month

IN accordance with instructions telegraphed from the Coast by Julius Stern, president of the Stern Film Corporation, arrangements have been made by the producer's offices in New York to release the five strongest comedies in the comedy producer's schedule during National Laugh Month.

These comedies, distributed through the Universal exchanges, are "Buster's Picnic," "Snookum's Playmate," "What'll You Have?" "Jane's Flirtation" and "By George." They are two-reel pictures

"Buster's Picnic" is one of the Buster Brown Junior Jewel series directed by Gus Meins. The stories are provided by R. F. Outcault's cartoons and the cast is made up of Pete, the dog, Arthur Trimble and Doreen Turner. "Snookum's Playmate" is one of "The Newlyweds and Their Baby" series, also directed by Meins. In this issue the cast is enlarged with the addition of another baby who appears with Sunny McKeen, the baby of the series. Jed Dooley and Ethlyn Clair are the Newlyweds. Earl Mack and Constance Darling are in the cast.

"What'll You Have?" is the latest release of the "Excuse Maker" series in which Charles King is starred with Constance Darling appearing as the heroine. Francis Corby directed. Wanda Wiley is starred in "Jane's Flirtation," the newest two-reeler of the "What Happened to Jane?" series which Francis Corby directed. The supporting cast includes Earl Mack, Eddie Baker, Madalynne Field and others. Sid Saylor plays George in "By George," which is one of the "Let George Do It" series, also directed by Francis Corby.

"Duplex Jazz Orch." for Roach Short Theatre

AN innovation entirely new that Hal Roach plans for his short subject motion picture theatre in the downtown section of Los Angeles, is a "duplex jazz orchestra." Roach believes that two orchestras are better than one and that by relieving each other, they supply continuous orchestral accompaniment without the organ intermissions, which state is preferrable both for cueing of comedies and news weeklies and for overtures, the comedy producer states.

Negotiations, according to the comedy producer, have reached a most satisfactory stage and Mr. Roach states that he will make an interesting announcement soon in reference to his "variety" cinema house which will present shows of about one and a half hours' duration.

Most Territories Sold for Castle Novelty

The Castle single reel novelty, "Let's Do Black Bottom," shows each step of the dance individually and in slow motion. It also concludes with a series of comedy touches.

According to the distributor, twenty-two prints are working in the New York and New Jersey district. Practically every territory in the country has ben sold, it is said.

Humorous moments in the Educational-Mermaid comedy, "Much Mystery"

Exploitation Contest for Laugh Month

Twelve Cash Awards Offered for Best Publicity Campaign on Short Subjects During January: Trade Editors Judges

THE National Laugh Month Committee announces that it will award $430 in cash prizes to exhibitors or theatre employees conducting the best exploitation campaigns tying up with Laugh Month during January, 1927.

The prizes will be awarded after the 15th of February, 1927, and are divided as follows: First Prize, $250; Second Prize, $100; Third Prize, $50; Fourth Prize, $25; three prizes of $10 each; five prizes of $5 each.

The awarding of the prizes will be in the hands of a committee of judges consisting of the editors-in-chief of six national trade publications: William A. Johnston, "Motion Picture News"; Frank Ortega, Motion Picture World; Martin J. Quigley, Exhibitors Herald; Arthur James, Motion Pictures Today; Fred J. McConnell, Exhibitors Daily Review, and Maurice Kann, Film Daily.

The contest is open to all exhibitors, house managers, publicity representatives or others responsible for the originatin and executing of theatre publicity and exploitation campaigns. There are no restrictions as to the size of the theatre, and the amount of money spent will not enter into the decision of the judges, the awards being made to those who in the opinion of the jury have conducted the best campaign for their particular theatres and under their own peculiar circumstances.

In the event of a tie in any of the classes, equal prizes will be awarded the tying contestants.

For this contest an exploitation campaign may include newspaper advertising, newspaper exploitation tie-ups, straight newspaper publicity, tie-ups with merchants, straight street ballyhoos, straight theatre ballyhoos or any other form of exploitation stunt. In submitting an entry in this contest, the exhibitor should describe each factor in his campaign in detail, as the judges will consider the campaign as a whole and take into consideration the coordination of the various factors of the campaign.

Entries can be sent in any time during January, but no entry will be eligible if received at the offices of the Committee later than noon, February 15, 1927.

Exhibitors may use either the blank supplied in sending in their entries, or they may give the required information without using blanks.

All entries must be mailed to the National Laugh Month Committee, 469 Fifth Avenue, New York, so that they will be received by the Committee before the closing date mentioned above.

In announcing this year's Laugh Month exploitation contest for exhibitors, the Committee stresses the fact that the exhibitor cannot get busy too soon in thinking of his campaign. The press book, it is announced, is rapidly nearing completion, and should be in exhibitors' hands within a week. In the pages of the press book, it is stated, the exhibitor will find many helpful suggestions, as well as a full line of accessories.

Resume of Current News Weeklies

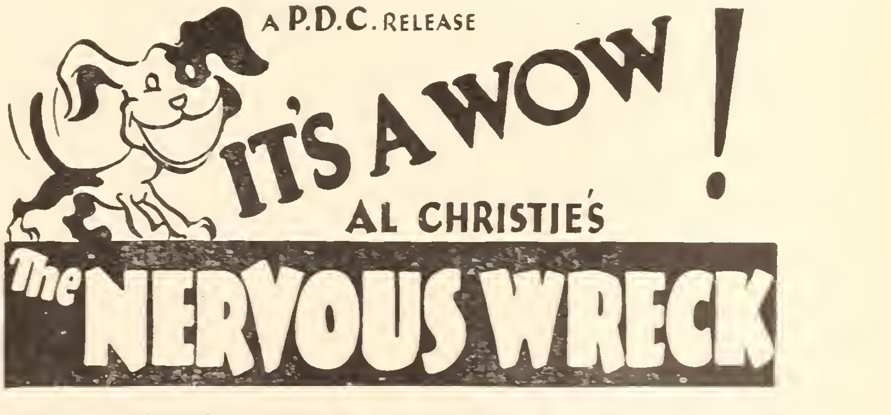
KINOGRAMS NO. 5245: Trebizond, Turkey—Tewfik Rushid Bey, "Mussolini of Turkey," reviews the notolian cadets; Washington—President and Mrs. Coolidge start drive for Christmas seals; Philadelphia—Mayor Kendrick officially closes Sesquicentennial exposition; Boston—Eleonora Sears Boston society woman, breaks her record in hike of 47 miles; St. Louis—Dainty models show off latest styles in footwear; Staten Island, N.Y.—Alan Cobham and Lady Cobham start on flight to Washington to visit President; Chicago—Farm girls win in contest of 600,000 to find healthiest girls in America; Decatur, Ga.—Warden trains bloodhounds to act as his deputies in watching road convicts; Dresden, Germany—President Hindenburg reviews and inspects cadets of military school and greets war veterans.

KINOGRAMS NO. 5246: Sault Ste Marie, Mich.—Over 100 big ore carriers tied up in lake by worst ice jam in history; Boston—Marines win drilling championship against companies in National Guard, Army and Navy; Wilhelmshaven, Germany—New cruiser *Emden*, named after famous World War mystery ship, sets sail for 17-month voyage; New York—High School student, who calls himself world's strongest boy, gives exhibition. Lima, Peru—Build long tunnel to cut off hairpin curve on highest railroad in world; New York—Drusilla Taggart, dancer, shows how dancing in snow keeps you youthful; Los Angeles—Crowds are thrilled by narrow escapes as auto drivers race on dirt track; Los Angeles—Stork visitations cause big increase on Charles Gay's lion farm.

PATHE NEWS NO. 99: Miami, Fla.—A pair of roller skates, a speeding motorcycle—thrills galore; Philadelphia, Pa.—Sesquicentennial Exposition closes after six months of notable events; Kiel, Germany—To probe old ocean's deep secrets; New York City—Italian aviators sail; Johannesburg, So. Africa--South African Governor General dedicates impressive monument to Dominion's heroes; Newark, N. J.—Bicycle riders train for six-day race; Nairobi, B. E. Africa—Carl Akeley dies in Central Africa; Seattle, Wash.—Here's hard liquor that's so hard a rock crusher is needed to destroy it; Los Angeles, Cal.—Pilots tiny plane by use of movable wings only; Central China—Cantonese victories over Wu-Pei-fu place foreigners in danger; Denver, Colo.—Fox furs worth $200,000 exhibited.

INTERNATIONAL NEWS NO. 98: Chicago, Ill.—Big league hockey stars tune up for ice battles; Desert of Sakkara, Egypt—Buried "mystery" city uncovered by Egyptians; Chicago, Ill.—Healthiest boy picked at International stock show; Samara, Russia— Russia strengthens army as Near East crisis looms; Melbourne, Australia—Australians flock to summer sport carnivals; New York City—Newest huge skyscraper tests workers' nerves; New York City—Acrobatic monkeys shine as trapeze artists; On the Atlantic—Atlantic liners battle winter's first gales.

FOX NEWS, VOL. 8, NO. 19: Santa Monica—California bathing girls who think they've got a chance to win Catalina Isle swim start training; Washington, D.C.—President Coolidge from White House window opens Xmas Seal drive; Dresden—Hindenburg, President of Germany, is greeted on his visit here with parade of Reichswehr; Newark, N.J.—The latest of America's great bridges, built over Newark Bay at cost of $14,000,000 is opened; Providence, R.I.—Vast throng of football fans sees Brown and Colgate battle to a tie, 10 to 10, on gridiron; Birmingham Ala.—University of Alabama, "Crimson Tide" defeats Georgia, 33 to 6, winning third conference title; Austin, Texas—State University team wins exciting game from Texas A. and M. before crowd of 35,000; Rome, Italy—Daring workmen imperil life and limb to clean great equestrian statue of Victor Emmanuel II; Montana—Dorothy Pilley, famous as European mountain climber, tries her skill in Glacier National Park; Buenos Aires—Aesthetic dancing finds favor in South America—and Botanical Garden offers beautiful stage. Tijuana—Biggest throng in history of famed Mexican track crosses border to attend opening of racing season.



150 FIRST RUNS--WEEK DEC. 26

THE CHECK-UP

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."
The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Ace of Cads	—	1	5	—	78	7,786 Ft.
Campus Flirt, The	—	—	16	9	81	6,702 Ft.
Cat's Pajamas	—	1	9	3	75	5,863 Ft.
Kid Boots	—	1	16	1	70	5,650 Ft.
Lady of the Harem	1	4	10	—	59	5,717 Ft.
Quarterback	—	—	15	6	81	7,114 Ft.
We're in the Navy Now	—	—	1	5	82	5,519 Ft.
You'd Be Surprised	2	3	7	—	54	5,994 Ft.
FILM BOOKING OFFICES						
Adorable Deceiver, The	—	1	4	—	64	4,879 Ft.
Her Honor, the Governor	1	2	3	2	64	6,709 Ft.
Kosher Kitty Kelly	1	1	5	1	64	6,103 Ft.
FIRST NATIONAL						
Forever After	—	—	3	1	78	6,330 Ft.
Mismates	—	3	8	—	62	6,905 Ft.
Paradise	1	—	3	1	66	7,090 Ft.
Strong Man, The	—	1	7	1	69	6,882 Ft.
Syncopating Sue	—	2	7	—	63	6,770 Ft.
FOX						
Blue Eagle, The	1	1	4	—	56	6,200 Ft.
Great K. & A. Robbery, The	—	1	3	1	66	4,800 Ft.
Midnight Kiss, The	—	2	3	—	58	5,025 Ft.
METRO-GOLDWYN-MAYER						
Boy Friend, The	3	1	10	—	57	5,584 Ft.
Gay Deceiver, The	2	3	5	—	51	6,624 Ft.
La Boheme	1	1	13	4	72	8,781 Ft.
Temptress, The	—	1	5	5	81	8,221 Ft.
War Paint	—	1	3	1	70	5,032 Ft.
PROD. DIST. CORP.						
Gigolo	—	4	5	1	61	7,295 Ft.
Young April	—	2	7	—	63	6,858 Ft.
UNIVERSAL						
Marriage Clause, The	—	—	5	2	79	7,680 Ft.
Midnight Sun, The	—	4	6	2	65	8,767 Ft.
Old Soak, The	—	—	10	—	70	7,445 Ft.
Runaway Express, The	1	2	3	1	59	5,865 Ft.
Take It From Me	3	3	7	4	63	6,649 Ft.
Yellow Back, The	2	1	4	—	51	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	8	2	73	6,954 Ft.
My Official Wife	—	1	3	1	70	7,846 Ft.
Private Izzy Murphy	—	—	4	3	83	7,889 Ft.

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,..

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

Class of patronage...

Theatre...

Population of Town...

City.. State..............

Opinions on Current Productions

"Close-Shaves"

(Educational-Tuxedo—Two Reels)

(Reviewed by Paul Thompson)

INASMUCH as barbers since time immemorial have served as stock material for the comic (so-called) weeklies, there is justice and logic in the movie comedy makers utilizing this necessary if somewhat unesteemed artisan. In this picture, directed by Charles Lamont, Johnny Arthur is starred. Graduating from a barber school his first job is in a shop where he has the fullest opportunity to display his lack of skill. The fact that his girl-friend secures a position as manicurist in the same shop complicates things. He is so busy watching her male customers that his own naturally pay the penalty for this devotion on the part of the operator. Beards, which the possessors intended to hold on to, are amputated and razed, faces cut and other barber misdemeanors committed. Summoned to the hotel room of a vamp who wishes to be made over the barber is suspected by the heavy lover of pooching. That is not enough because the man in the other apartment, which shares the bathroom adjacent to both rooms, also suspects his fair lady of infidelity. Taking refuge in this bathroom the poor barber is between two fires, but escapes when the two swains meet full force in the centre of the bathroom and, each suspecting the other, crash. For a fitting finale the star lands from his precarious hold on the chandelier above them and puts both out of commission. There you have this highly exalted lofty comedy.

The cast: Johnny Arthur (star), Helen Foster, Wallace Lupino, Anita Garvin, Robert Graves. Summary. Filled with a number of absurd situations that should provoke laughter, if the spectator is not too critical or high-brow.

"A Key-Hole Cruise"

(Educational-Howe Hodge Podge—One Reel)

HERE is introduced in a rather clever manner of showing scenic shots. A small boy peeks through the keyhole in a theatre and sees from this vantage point the photographers' shots. These range from California with its flora, fauna and other natural history exhibits to Africa with its pyramids and Sphinx, the far north and Japan in festival time. Each photograph is preceded by drawings which serve as an introduction or prelude to the actual camera exposure. It is justly called a "hodge-podge" but for those who are unable to travel pictures of this kind have a never-failing attraction. It might be added, also for those who have traveled because there is no satisfaction greater than sitting back and saying "Yes, that is the Sphinx all right. I know because I have been there." This Lyman Howe offering is passed and approved by this individual board of reviewers. — PAUL THOMPSON.

"Madame Dynamite"

(Fox-Imperial Comedy—Two Reels)

(Reviewed by Paul Thompson)

EDDIE CLAYTON got fed up having his mother-in-law, Alice Howell, around the house and determined to get rid of her. I don't blame him, but he should have exercised more judgment in the selection of a mother for himself (secured through an employment agency) to offset and rout the wife's mother. Blanche Payson, an Amazonian-looking female, with a husband that had juggling propensities and two strong-men sons, moved into the Clayton home and nearly disrupted it physically and otherwise before they in turn were put out. And how were they put out? By the hated mother-in-law donning masculine disguise and playing the role of a doctor saying that the house was about to be quarantined. Not such a bad idea for making even more sure her own dominance of the household.

Before that happened, however, the house was practicaly ruined because of the weight-lifting proclivities of the sons and the strong-arm work of "Madame Dynamite," the imported mother for Eddie. It is all a decidedly rough comedy with everybody knocking every other person down and ruining the furniture and creating havoc. If it is the sort of thing you like you will like it, for Franklin R. Dull, responsible for story and scenario, belies his name. Zion Myers and Gene Forde directed under George Marshall's supervision.

The cast includes the following: Della Peterson, Eddie Clayton, Blanche Payson, Tom McGuire and Alice Howell.

Released November 28, 1926.

Fish, Farms, Flowers and An Oasis

(Pathe-Review No. 50—One Reel)

PATHE'S review for December 12th starts off with catching fish for commercial purposes off Cape Cod, Mass. Several interesting shots are shown, making the early morning start, the catch, and then the journey home to the market for the day's catch. This is not in the Grantland Rice Sportlight domain as this is business pure and simple and no sporting angle enters therein.

"Down on the Farm" does not deal with New England nor yet with the middle west, as might be expected, but concerns native ways of farming in the Philippines. Their harvesting and threshing are still primitive and consequently interesting. That there be no waste the houses of the natives are constructed of the chaff left over.

The "Flower of the Ancients" is the designation given the iris. Arthur Pillsbury, of the Pathe Review staff, has taken this in colors and it is rarely beautiful. Using a time-lapse camera so that an exposure is made every five minutes it is possible with comparative few pictures to show the birth, life and death of the iridescent iris. It certainly belongs in the Workshop of Nature studies, being done with the same painstaking care that has characterized the others.

"Nefta the Beautiful" is an oasis in the Sahara encountered by Byron Khun de Prorok on his African expedition to discover the lost continent. It must have looked beautiful to him and other travelers after the desert stretches. Palms, streams of water and everything to make glad the heart of the traveler after the long desert stretches.

All in all this is a very good Pathe Review release.—PAUL THOMPSON.

"Felix the Cat in Reverse English"

(Educational-Sullivan Cartoon—One Reel)

(Reviewed by Paul Thompson)

"OF such stuff are dreams made," for the latter part of this animated cartoon deals with what the poor outcast cat, sleeping beneath a tree in a raging snow storm, imagines is happening to his enemy, the house-holder who has put him out. Felix is put outside the door when the witching hour of twelve arrives but, being a persistant soul, returns several times until finally he realizes it is no use and drops off to sleep. Then comes the dream in which the positions are reversed and it is Felix who is putting out the master of the house. The latter does the same things Felix has done, including an unmelodious concert to make sleep impossible. So pleasant is the dream that Felix is perfectly oblivious of the pelting snow and his uncomfortable seat under the shelterless tree. It is an ingenious twist and makes this particular release one of the best recently issued by Educational.

"Buster's Picnic"

(Universal-Stern Bros.—Two Reels)

(Reviewed by Paul Thompson)

IT seems rather late in the season to be planning picnics but screen-land knows no law of temperature or other things and that is why we find R. F. Outcault's perennial cartoon characters, Buster, Tige and Mary Jane, going on a picnic, said picnic being scheduled for release January 3, 1927. Gus Meins, the director, sees to it that trouble starts at the very beginning with Buster's characteristically masculine inability to cut the bread for sandwiches and otherwise help. Mary Jane does the work. Once started, Buster's baby brother tosses the contents of the luncheon basket to the trailing Tige so that there is no food when the picnic grounds are reached. Tige makes amends by stealing the luncheon of a neighboring party. Also having eaten the cream covering off a cake he creates a panic because all the picnickers think he is frothing at the mouth and suffering from the rabies. To add to the comfort (?) of the recreation-seekers a hornet's nest is dislodged and the hornets rout the entire picnic-camp crowd. For a finale a table cloth becomes a parachute and carries the youthful trio over a cliff-side into the ocean. All rescued, it becomes an entry in a Samuel Pepys diary "and so home to bed."

Arthur Trimble and Doreen Turner, of course, play the two ingratiating youngsters and get a maximum of fun for themselves and the movie-goers out of the comedy.

"Around the Bases"

(Universal-"Collegians"—Two Reels)

(Reviewed by Paul Thompson)

I STILL insist that the hero of Carl Laemmle's Jr.'s college stories is a sort of Frank Merriwell. Like that illustrious Yale undergraduate of dime-novel memory of many years ago, George Lewis in the title role is one of the greatest all-around athletes I have ever heard of. No sooner has he won his race and the track meet for old Colford, but he bobs up as the pitching mainstay of his college baseball team. His prowess on the track and field is beyond cavil but his cleverness extends to rowing, football, basketball, hockey, cricket, or what have you. He makes the proud possesser of his college letter in four major sports, up to now always justly regarded as a most distinguished achievement, look like the veriest tyro athletically. And the manner in which Dorothy Gulliver roots for his success and for the humbling of the villainous Eddie Phillips; well, having a sneaking liking for blondes myself, I would I were a George Lewis or an Ed. Benson (his screen name). Always also Lewis is put out of the game before it starts to come back at the crucial moment and win the event.

In this one it is the baseball game with one of Colford's greatest rivals. After Phillips has "beaned" Lewis with a baseball, putting him temporarily hors de combat, the dressing-room sends the star back just as his rival in the box is weakening and it looks all over. He not only pulls his team out of the hole—need I say there are three on and none out?—but in the last half of the ninth with the score against his team drives in the winning run? I need not.

It is good healthy, juvenile fun and entertaining. The quartet of leading players, Lewis, Gulliver, Phillips and "head coach" Hayden Stevenson, with a supporting company of "convincing" undergraduates, do justice to the scenario and to Wesley Ruggles' direction.

Two Reels, released January 3, 1927.

"The Honey-moon Quickstep"

(Universal—Bluebird—One Reel)

OF the most tenuous and unsubstantial is this Bluebird comedy directed by Slim Summerville and featuring Arthur Lake and Elsie Tarron. In a spirit of moving picture fun, Elsie, now a widow, suggests that her dancing party will be "pepped up" if they stage a mock marriage. Arthur is selected as the goat and her colored butler as the minister. It turns out he is an ordained minister of the Afro-Baptist church. That is all that Elsie needs, however, as she drags poor Arthur off to the nuptial bed chamber to his obvious distress, that of his parents and of his fiancee. But the idea persists in the mind of the spectator, "Why worry?" But they do, and only when it is belatedly discovered that such things as marriage licenses are needed is the problem solved.

The piece, scheduled for release January 3, 1927, is only mildly amusing.

"Snookum's Playmate"

(Universal-Stern Bros.—Two Reels)

(Reviewed by Paul Thompson)

THE never-ceasing rivalry between parents as to the superiority of their respective children is the theme of this only mildly amusing George MacManus cartoon-inspired comedy. Snookums gets acquainted with the child next door and in a competitive spirit they succeed in demolishing practically every thing in sight starting with phonograph records and ending with the furniture. Of course the parents get into a typical movie fight and roll all over the floor but end by becoming the best of friends, but still quite humanly and parentally convinced of the greater intelligence and charm of their own offspring.

Guss Meins directed Jed Dooley, Ethelyn Clair and Sunny McKeen in the piece scheduled for release January 5, 1926. It cannot be rated very high yet will serve its purpose undoubtedly to pass away the time that two reels consume in unwinding.

"The Comma Butterfly"

(Bray Nature Special—One Reel)

IT is not that this subject has not been photographed innumerable times before, because it has, but because it is a never-failing source of interest and wonder that this particular offering is commended. There is something fascinating about the metamorphosis from the ugly, repellant caterpillar to the iridescent, beautiful, fragile butterfly. Close-ups show the transition most effectively. Don Carlos Ellis has done the editing and titling most successfully—PAUL THOMPSON.

"A Blonde's Revenge"

(Pathe-Sennett—Two Reels)

(Reviewed by Paul Thompson)

BEN TURPIN running for office; need any more be said? Being Turpin it means he must necessarily be tangled up with various members of the other sex who naturally are going to spoil any chance he may have of sitting with that erudite body of law makers at Washington, the House and Senate. This is really one of the most cleverly plotted, most logical, plausible and honestly amusing Turpin pictures released for some time. It is a three or four cornered race for office, but the most astute of all is the candidate who takes moving pictures of his various rivals in compromising situations and then at a final rally before election throws on the screen these damaging pictures. Turpin and his society sponsor and manager seated in a box watching the moving picture and their reactions is an ingenious and very amusing idea. There is a minimum of the rough stuff and that is welcome in itself. It is legitimate comedy well acted, directed and photographed and the entertainment qualities are enhanced for these reasons. Aside from the star the other Sennett players employed are Ruth Taylor, Irving Bacon, Vernon Bent and Thelma Parr. Del Lord directed.

Lumber, Warriors and Alligators

(Pathe Review No. 51—One Reel)

STARTING out with this pictorial history of lumbering in Russia, the spectator is apt to yawn and say "What is the use?" The mere fact that these particular pictures are taken in Soviet Russia, showing the trees being rafted down the river would mean nothing. It will be just like pictures on the same subject in our own New England States or Canada. Then you discover it is quite different because each consignment of rafts carries a crew that sleeps, eats and spends all its time on the raft until the destination is reached. Quite interesting from the start to the arrival in Riga.

"Fez, the City of Warriors" naturally lends itself to picturesque shots of which full advantage is taken. Pathecolor is employed. The streets, bazaars, market-place types, walls, fountains, etc., are shown from advantageous angles. The whole is most effective even though the subject can hardly be regarded as strikingly new or novel.

"The 'Gator Grabber" is one of the best review pictures shown for months. Carl Link's farm at Los Angeles where he raises them for the market is shown. The owner jumps into the pool to pick out the particular animal he wishes and the result is a thrilling struggle worthy of one of the Williamson under-sea pictures. The nerve and daring of the man is bound to evoke "Oh's" and "Ah's" among spectators. It is an exciting and intensely thrilling picture.—PAUL THOMPSON.

"School Days"

(Pathe-Fable—One Reel)

THE trials and tribulations of a country school teacher form the material of this one of Aesop's Fables and, of course, Farmer Al is the goat. Getting one of the pups up to wash his face, eat his breakfast and get him off to school makes an auspicious start and must bring back memories of more or less recent years to most beholders. Then Farmer Al as the teacher summoning his little, shining-faced animal pupils with his school-bell. Follows the sort of rough house one might expect from a Fable with the friendly cop trying to play first aid but going down in the bombardment even as the instructor does. As though this were not enough, in Al's pursuit of the recreant pupils who have sought an old swimmin' hole a hornet's nest is dislodged on the person of the teacher. Alternately he and the pupils suffer from the stings of the insects until a merciful fade-out brings the moral of the Fable and the end. Like the other releases on this December 19 Pathe program it is unusually good.—PAUL THOMPSON.

"Telling Whoppers"

(Pathe—"Our Gang"—Two Reels)

(Reviewed by Paul Thompson)

RARELY does this series fall down in sustained humor of situation and plot and this is not one of those times. For a matter of fact it is one of the most amusing of the recent releases. Because there is a bully in the neighborhood who terrorizes all the other kids a conspiracy is hatched for two members of the "club" to beat him up. Because his disappearance has been reported they return to tell that they have killed him. When his clothes, stained with strawberry marks, are found on the edge of a pond where the bully has gone swimming their position becomes uncomfortable because they think the entire Los Angeles police force is on their trail. Ultimately the falsity of their story is proved and the bully gets his, first from his mother, then from the gang in mass attack.

It is deliciously juvenile and filled with good fun from start to finish, from the moment the tormentor makes the kids stand on their heads with their feet against the wall until the finish when he is getting his belated punishment. Were one to mark this as an inspector does milk I should call this grade A "Our Gang" amusement and entertainment.

"Kitty From Killarney"

(Pathe-Mack Sennett—Two Reels)

ALICE DAY is starred in this piece under Eddie Cline's direction. It is another of the melting pot series. Alice arrives at Ellis Island and sneaks in because the quota has just been exhausted and she simply must see America if not live here. On her trail are two moving-picture comedy immigration authorities but she gets away with it. Her boy friend, Eddie Quillan, is a bootblack with stage ambitions. His first appearance on the stage of a Bowery theatre results in his and his girl partner "getting the hook" after a perfect deluge of fruit, vegetables, etc. It recalls a custom that I think must have gone into the discard in these effete days. It was responsible for the beginning of a stage career for many who afterwards became celebrated as actors. This Bowery theatre scene is the high point in the comedy, but there are some other rather amusing bits. It should score. Eddie Quillan, Danny O'Shea and Max Davidson are conspicuous members of the cast. Released December 19.

A quartet of stills from "Love's Hurdle," one of the Stern Bros. Excuse Makers comedies released by Universal

The White Black Sheep

Barthelmess Turns Sheik With Fair Results

(Reviewed by Laurence Reid)

RICHARD BARTHELMESS is still in need of good screen material. His recent efforts haven't measured up to the high calibre which he established with "The Bright Shawl" and "The Enchanted Cottage." He gives evidence of not being thorough enough in sizing up likely stories for his personality. We can't blame him for attempting something different in characterization. But in his effort to get off the beaten path he has lost sight of the plot, with the result that his characters never get anywhere.

"The White Black Sheep" is better than "Ransom's Folly," and it does give the star a chance to play a sheik. He enters into his work with plenty of enthusiasm and is not afraid of capturing the spirit of the characterization. But the plot has gone to the movie, well, many, many times, so that its appeal rests entirely with the acting. A scapegrace son of a colonel of the British Army gets into a jam over a girl's theft of a bank-roll and is condemned by his dad without a hearing. So he drifts to the Orient where he not only rescues a dancing girl, but saves the garrison from an attack.

It is very obvious and not the least bit exciting. In its favor are the performances by the star and Patsy Ruth Miller and the atmosphere. Otherwise it is just so-so.

The Cast: Richard Barthelmess, Patsy Ruth Miller, Constance Howard, Erville Anderson, William H. Tooker, Gino Corrado, Albert Prisco, Sam Appel, Col. G. L. McDonell, Templar Saxe. Director, Sidney Olcott.

THEME: Romantic drama of scapegrace son who is disinherited, but who is reclaimed by parent when he makes good.

PRODUCTION HIGHLIGHTS: The performance by star. The desert scenes. The outwitting of tribesmen, etc.

EXPLOITATION ANGLES: Play up title for teaser campaign. Use stills of star in his sheik's make-up.

DRAWING POWER: Should draw with star's public. Title should attract. O.K. for average houses

Produced by Inspiration. Distributed by First National. Length, 6,794 feet. Released November, 1926.

Scenes from the United Artists release, "The Winning of Barbara Worth"

Some of the varied scenes that contribute to the road show calibre of Paramount's "Old Ironsides"

The Canadian

Fair Enough for Meighan

(Reviewed by Laurence Reid)

THINGS are picking up for Thomas Meighan. Time was for about one full season that the popular Paramounter was in a rut—that he couldn't seem to find a story worthy of his stature. "The Canadian," however, is right up his street, since it exploits a likely characterization—approaches realities and tells its action in a straightforward and convincing fashion. It has its faults, but these are minor ones—faults which reveal a scarcity of incident and humor and too much repressed acting by the star and his leading woman, Mona Palma.

It is a picture which smacks of the soil and doesn't get sugar-coated for the sake of a happy ending. It tells of men who work hard, up in the wheatlands of Northwest Canada—of men who are lonely. Comes a sensitive flower from Britain to try and assimilate the atmosphere of the country. She ends by offering herself in marriage to a farmer.

The drama revolves around the melting of her reserve and an awakening to the manly qualities of the son of the soil. There are no melodramatic fireworks. Indeed, the action is subdued. But it holds the attention because it is handled in a life-like manner. Charles Winninger and Dale Fuller are good in minor roles.

The Cast: Thomas Meighan, Mona Palma, Wyndham Standing, Dale Fuller, Charles Winninger, Billie Butts. Director, William Beaudine.

THEME: Romantic drama establishing conflict between sensitive, cultured woman and dirt farmer and of how each learns to appreciate virtues of the other.

PRODUCTION HIGHLIGHTS: The locations. Scene at table. Episode of heroine's apology. The dawning of the romance. The atmosphere.

EXPLOITATION ANGLES: Bill as rugged, homespun story of soil. Play up as one of Meighan's best. Exploit as picture of romance in wheatlands, etc.

DRAWING POWER: Satisfactory for any locality. Star's popularity will draw them.

Produced and distributed by Famous Players. Length, six reels. Released November, 1926.

Old Ironsides

A Marvelous Picture—One of the Few Great Ones

(Reviewed by Laurence Reid)

ONLY the richest superlatives can do justice to "Old Ironsides," which takes rank with the biggest achievements of the screen. It is fitting to call it Paramount's supreme film—one accomplished by the same Cruze who made celluloid history with "The Covered Wagon." It glorifies the American Navy at the beginning of its glorious career—and glorifies it in terms of lusty drama, gusty humor—and tremendous action and suspense.

It is sweeping in its emotional fervor, patriotic without touching false heroics—and always picturesquely satisfying. The story is sound and substantial and is told in crisp and sustaining scenes—scenes colored with a set of swanky titles by Rupert Hughes. A thorough job, this production, unfolding to a climax that holds one in breathless, gripping suspense. There is no dominant character. A group of clearly defined figures carry its story along, generating humor and thrills. These sturdy cameos are portrayed by a remarkably efficient cast. There is a romantic issue, but the real romance is the tang of the sea, the spirit of the men who fought for "Old Ironsides" and crushed the corsairs.

This is the spirit which Stallings wove into the story, which Harry Carr and Walter Woods carried on in their adaptation and which Cruze captured and fashioned into Paramount's biggest production. It is magnificent and inspiring—and easily wins the honor of being "the" picture of the year. Credit can be generously distributed for all concerned in its making, no little share being given Hugo Riesenfeld for his spirited and melodious score.

The Cast: Wallace Beery, George Bancroft, Charles Farrell, Esther Ralston, George Godfrey, Johnny Walker.

THEME: Drama of "U.S.S. Constitution" and its exploits upon the high seas.

PRODUCTION HIGHLIGHTS: Action, photography, climax, acting — a picture crammed with them.

EXPLOITATION ANGLES: Go the limit on tie-ups, campaigns, etc.

DRAWING POWER: A sure sell-out everywhere.

Produced and distributed by Famous Players.
Length, twelve reels. To be roadshowed.

A group of highlights in the Paramount offering, "The Canadian"

Atmospheric shots from the current First National release, "The White Black Sheep"

The Winning of Barbara Worth

Strongest With Its Scenery and Climax

(Reviewed by Laurence Reid)

SEVERAL months have been occupied in fashioning this picture and as far as scenic investiture is concerned the work hasn't been in vain. The Harold Bell Wright story is not very substantial of plot. There are times when the hokum declares itself, particularly in the goings-on of the central figures, represented here by a city engineer and a prairie flower. However, Henry King is one director who can get the utmost out of a plot. If it has a weakness you will find him concentrating upon the pictorial issues. Here he captures some eloquent effects of clouds, sunsets and other elements of Nature at her best. The Western backgrounds are also awe-inspiring.

The theme has to do with the romance of the central characters and the reclamation of the desert. It is obvious, talky, and not very exciting until the climax, at which point it carries a wallop. It reveals a bursting dam and a swollen river sweeping destruction in its path. A first-rate composition of scenes, we'd call it, on the part of King. The action is jumpy, probably because of the heavy editing to trim it to feature length. Its best feature is its photography, although the acting is up to requirements.

The Cast: Ronald Colman, Vilma Banky, Charles Lane, Paul McAllister, E. J. Ratcliffe, Gary Cooper, Clyde Cook, Erwin Connelly, Sam Blum. Director, Henry King.

THEME: Romantic drama of engineer and prairie girl, coupled with the reclamation of a desert.

PRODUCTION HIGHLIGHTS: The beautiful photography. The suppressed acting by Ronald Colman. The support by Vilma Banky and Gary Cooper. The bursting of the dam.

EXPLOITATION ANGLES: Tie up with bookstores on sale of Wright's novel. Play up principal members of cast. Bill as big film of open spaces.

DRAWING POWER: Will draw through popularity of story and principal players. For first-runs and other types of houses.

Produced by Samuel Goldwyn. Distributed by United Artists.
Length, seven reels. Released November, 1926.

Love 'Em and Leave 'Em

Acting and Gags Put It Over

(Reviewed by Laurence Reid)

THERE'S not much weight to this one, naturally, with such a title. But it is seasoned with sufficient paprika in the shape of spirited acting and timely gags and episodes to keep one sufficiently amused without yawning. It may be catalogued as a comedy-drama, an adaptation of the play which had its innings on Broadway last season—and it pokes into the affairs of department store clerks, touching romance, passion, vamping and a dash of intrigue.

Frank Tuttle, the director, has done pretty well by it, seeing as how he had very little to work with. He surely keeps it peppy—and the titles help him out when the plot begins to falter.

It establishes an affair between a boy and a girl who decide to keep company until the heroine's younger sister vamps him. This is the situation which starts it off—and which is not finished until the older girl wins back her boy friend. When it shows evidence of becoming too "gaggy" the director introduces some human interest stuff. The acting is thoroughly in spirit with the high jinks, particularly as contributed by Louise Brooks as the vamp and Evelyn Brent as the heroine.

The first mentioned has a part which approaches the modern flapper and she surely gets away with it. Lawrence Gray lags a bit behind, due to taking his part too seriously.

The Cast: Evelyn Brent, Louise Brooks, Lawrence Gray, Osgood Perkins, Marcia Harris, Vera Sisson, Arthur Donaldson. Director, Frank Tuttle.

THEME: Comedy-drama of department store workers who have a romance only to have it interrupted when a teasing sister starts to vamp.

PRODUCTION HIGHLIGHTS: The gags. The human interest. The clever performances by Evelyn Brent and Louise Brooks. The titles.

EXPLOITATION ANGLES: Cash in on title—which affords teaser possibilities. Use slangy throwaways, built around the title. Bill as an amusing film of young go-getters who work in a department store.

DRAWING POWER: Suitable for everyday audiences. Title should draw them.

Produced and distributed by Famous Players.
Length, six reels. Released, November, 1926.

Intense comedy moments in "The Cheerful Fraud," Universal's feature length comedy

Aspects martial and otherwise of Metro-Goldwyn-Mayer's "Tin Hats"

While London Sleeps

Showing That Rin-Tin-Tin Does Not

(Reviewed by Paul Thompson)

I HAVE not seen any picture in months that so vividly recalls the old melodramas of the ten-twenty-thirty-cent days, days when Sullivan, Harris and Woods (now the eminent Broadway producers, A. H. Woods and Sam Harris), were making fortunes for themselves and the late Theodore Kremer. "The Bowery After Dark," and "The Queen of Chinatown" are two of the outstanding hits of that mauve or lurid decade. It is this type of show which Walter Morosco has written and directed to capitalize the services and fame of Rin-Tin-Tin. Yet, very slight demands are made on the uncanny cleverness, the almost human (if one is not too cynical) intelligence which the dog has displayed on the screen in the past. He is called on to do merely the conventional and does that naturally well.

Thomas Burke's Limehouse is naturally the scene of most of the action. That is possibly almost redundant when you consider it is an out and out melodrama. It is not such awfully good melodrama at best and your credulity is stretched to the breaking point by the employment of an ape-like character as the right bower of "The Hawk," the underworld mastermind that was continually thwarting and baffling that great asset of so much English fiction, Scotland Yard—in capital letters. Morosco made a determined effort to send chills up and down the spine by the imminence of this monster's ravishing the heroine, Helene Costello, but somehow it didn't seem to click.

The Cast: Rin-Tin-Tin (Starred) Helene Costello, Walter Merrill, John Patrick, Otto Mattisen, George Kotsoneros, DeWitt Jennings, Carl Stockdale, Les Bates. Director and author-scenarist, Walter Morosco.

THEME. Duel between London's underworld and the law.

EXPLOITATION ANGLES. The star's popularity. Appeal of this type of play to melodrama lovers.

DRAWING POWER. Good in cheaper houses.

Length, 5,810 feet. Released November 27, 1926.
Produced and distributed by Warner Brothers.

The Cheerful Fraud

Denny Falls in Love Again—Successfully

(Reviewed by Paul Thompson)

THE affair started in London in the rain and ended in the rain in the country. But before Gertrude Olmstead found herself under an umbrella with Reginald Denny's arms about her and the rain beating down on their understandably oblivious selves many things happened. Among others he forgets his title—yes he is one of England's and Nature's noblemen—because by pretending to be a commoner he gets a job as secretary for Otis Harlan, a nouveau riche Englishman, in the same household sheltering the fair Gertrude, who is the companion and social secretary to Harlan's screen wife (Emily Fitzroy in private life). To the same household in Surrey come a crook, Charles Gerrard, masquerading as the real Sir Michael Fairlie (Denny's own title—in the story and the picture)—and his side-partner, a blonde (Gertrude Astor). The latter is intent on making Harlan pay for his Anita Loos preference as evinced by a bundle of compromising letters. There you have the ingredients.

It starts off rippingly, but drags and comes a cropper. It is unfortunate, for the possibilities of a bully entertainment are in some unaccountable manner just missed. It is not the fault of the players, for they are uniformly good, but must be charged to Harvey Thew's adaptation of K. R. G. Browne's story and possibly to director William A. Seiter. It becomes somewhat cheap in its attempts at humor where no need for this existed.

The Cast: Regnald Denny (starred), Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard and Gertrude Astor. Director, William A. Seiter. Author, K. R. G. Browne. Adaptor, Harvey Thew.

THEME: English domestic comedy. Denny masquerades as a secretary to be near heroine and thwarts crook

PRODUCTION HIGHLIGHTS: Rain scenes with Denny and Olmstead. Perfectly plausible mix-up of characters in plot.

EXPLOITATION ANGLES: Denny's fame. Line-up umbrella manufacturers and sellers for publicity.

DRAWING POWER: Should be good because of Denny's following not because of strength of vehicle.

Produced and distributed by Universal.
Length, 6,945 feet. Released January 6, 1927.

Highlights from the Paramount production, "Love 'Em and Leave 'Em"

Suspenseful episodes in "White London Sleeps," a Warner Bros. picture

Tin Hats

War Comedy Has Its Appeal

(Reviewed by Laurence Reid)

PICTURES of the late unpleasantness in Europe are swooping down upon us with a vengeance—and no field of the drama is being neglected. There have been serious films—and others designed solely to provoke laughter. By catering to the smiles as well as the sorrows of the war the producers are displaying good showmanship. "Tin Hats" belongs to the same category as "Behind the Front" and "The Better 'Ole," though it has nothing in common with these pictures.

There isn't much story to the film. It comprises a series of amusing episodes having to do with a trio of Yankee soldiers on the Rhine. Naturally, the plot effervesces right out of the screen, the director sensing that a story would spoil it. Truly, the picture just starts off with an idea and expands under the gags of Edward Sedgwick, who handled the megaphone, and Ralph Spence, who contributed the captions.

It reveals some flashes of genuine humor which show the boys taking advantage of the Armistice to cut up didoes.

The Cast: Conrad Nagel, George Cooper, Bert Roach, Claire Windsor, Tom O'Brien. Directed by Edward Sedgwick.

THEME: Comedy of a trio of American soldiers who cut up didoes when the Armistice is declared. They find excitement, romance and everything.

PRODUCTION HIGHLIGHTS: The pursuit on bicycles. The entrance of the romance with the German girl. The reception by the people of the German town. The episode in the mud. The breezy acting. The captions.

EXPLOITATION ANGLES: Feature title. Decorate lobby with military paraphernalia. Tie up with Legion posts. Treat as comedy of the war when Armistice is signed.

DRAWING POWER: Should prove popular in every community. Title and comedy should put it over.

Produced and distributed by Metro-Goldwyn.
Length, six reels. Released November, 1926.

Regional News from Correspondents

Salt Lake City

D. T. LANE, Secretary of the Intermountain Film Board of Trade, is the happy and proud father of a lovely baby girl. Mrs. Lane was the recipient of a magnificent bouquet of flowers from the members of the Film Board of Trade here.

A. L. Barlow, in charge of the accessory department for Associated First National, left this city for Los Angeles after having visited the local office.

Vete Stewart, Associated First National sales representative, is back after a trip into Montana. Stewart reports that John Harrington, Montana representative out of the Butte office, has recently taken up golf. Salesman Claude Hawkes, out of this exchange, has just bought himself a new Hudson brougham coach, and Stewart is reported to have recently purchased a new Buick Master Six sedan.

Ben F. Rosenberg, special home office representative for Fox, is paying a visit to the local exchange with Branch Manager H. Bradley Fish.

Bob Wallner has returned to the exchange here from his territory in Idaho in a new Oldsmobile sedan to attend the sales meeting held by Special Representative Rosenberg. J. L. Tidwell will leave for Southern Utah immediately following this sales meeting.

Manager Dave Farquhar of the local Warner Brothers exchange has been suffering severely from a very bad cold, but is managing to keep on the job. Salesman Ed C. Mix is at present working up on the Yellowstone Branch of Idaho, and H. A. Dunklee is working in the vicinity of Great Falls, Ida.

Fred Lind, F.B.O. branch manager, is back from a trip into Wyoming, while Rube Harris has left for the Idaho country, and W. T. Withers is still in the State of Montana.

During the recent Paramount Sales Convention a number of social functions were held, among which was a pheasant dinner given the sales force of Salt Lake City by Salesman E. M. Loy, at the home of James Epperson, Pathe branch manager here. Clarence Key of the local Paramount exchange has bought a new Oldsmobile sedan. Charles G. Epperson, who has been acting as special representative for Famous Players-Lasky Corporation throughout the Salt Lake territory, has completed his special assignment and is again covering his own territory in Utah.

The Spencer Circuit, comprised of the Idaho towns of Spencer, Roberts, DuBoise and Lewisville, has been sold by Spencer H. Lawson to Fred Larson of Roberts, Ida.

Walter S. Rand, manager here for United Artists, is leaving this week for the principal points of Montana. Milton Cohn is still covering Montana and J. F. Young is in Idaho.

The second new film building to be erected in this city is to be located on East 1st South, immediately east of the building recently completed. It is expected that the ground will be broken for this new building right away and that it will be ready for occupancy by the first of March. United Artists, Warner Brothers, F.B.O. and Columbia Pictures are expecting to occupy this new building, making the new film row complete.

L. T. Fidler, newly appointed branch manager for Columbia Pictures, is now making a short trip into Cache Valley, Utah.

H. Lewis of the Lewis Circuit of Theatres at Clifton, Ida., is visiting local exchange managers this week.

John Rugan, of Park City, Utah, and Frank Knotts, of Vancouver, B.C., who are building the new Egyptian Theatre at Park City, are spending some time in Salt Lake City.

Seth D. Perkins, District Manager for Metro-Goldwyn-Mayer, will be in this city from Denver for a few days this week according to Manager L. C. Wingham of the local exchange.

"Buck" Wade, Metro-Goldwyn-Mayer salesman, is still covering Eastern Montana, and A. A. Bruce is now making a short trip throughout the southern part of Utah with C. M. Stern, assistant manager of the local office.

Branch Manager J. A. Epperson of the Pathe exchange of this city is back from his Idaho trip and is suffering from a bad cold. A. L. Davis, branch feature sales manager for Pathe, has also just returned from the Idaho country.

James R. Keitz, former manager of the local office for Columbia Pictures, is now associated with Universal here in the capacity of sales representative and will work in the Idaho territory.

Samuel Henley, former Universal exchange manager in this city, has been renewing old acquaintances here.

J. E. Ryan of the Liberty and Alberta theatres at Brigham City, Utah, is conferring with local exchange managers this week.

S. B. Steck, operating the Lyceum Theatre at Ogden, Utah, is also an exhibitor visitor in this city.

George Hayes of the Educational exchange here leaves within a few days for southern Utah.

Jim Quinn, publicity director for the Western Division for Producers Distributing Corporation, was a visitor here this week. Branch Manager Al O'Keefe is leaving on a special sales trip into Montana.

Bob Epperson is starting out on an extended trip into Idaho with his P.D.C. product, and Jack Connors is making a trip into the Montana territory. Lillian Hansen, stenographer at the local office for Producers, is to be married December 24th.

New England

THE Strand Theatre at Hillsboro, N.H., has been sold by Paul I. Denning to Oliver F. Thayer, who will add it to his chain now consisting of the Leddy, at Epping, N.H., and the Odd Fellows Hall, at Raymond, N.H.

The Globe Theatre, at St. Johnsbury, Vt., lease of which has been held by H. A. Graves, is at present closed through expiration of the lease and non-renewal of the same. It is understood that negotiations are under way by the owners with Andrew Tegu with a view to reopening the playhouse. Mr. Tegu recently opened the new Palace Theatre at St. Johnsbury, one of the largest theatres in the State.

Firemen's Hall at York Beach, Me., has closed and will probably not be reopened until next summer.

A. N. Sanborn has disposed of Horticultural Hall at Manchester, Mass., to Frank Grady and J. H. Foy.

Pat Campbell, Eastern Division Manager for Pathe, spent several days during the week at the Boston exchange of that company.

Fred Sharby, who recently purchased the Sunshine Theatre, Leominster, has resold the theatre to J. O'Toole.

Phil Coolidge, Pathe News cameraman who was burned in the fire which gutted the Pathe laboratory a week ago, is again back on the job, although he appears to have suffered "sunburn". He was burned more by the intense heat within the laboratory than by coming in contact with the flames. He lost six cameras and a collection of pictures he had made from all parts of the world.

Repairs to the building were started the same day as the fire and practically a new laboratory has been built and is in operation.

Daniels & Hodgdon will open their new theatre, the Capitol, at Worcester, this week. The house seats about 2,000 and is one of the most beautiful and elaborate theatres in the central part of the state.

Benjamin Rogers, feature manager at the Boston exchange of Pathe, is away from the office for six weeks, doing duty on the civil jury.

Ralph Quive, feature sales manager of Pathe, at Boston, has returned to his duties after a week's illness, which confined him to his home.

A strike of operators and stage hands at the Victory Theatre, Holyoke, Mass., has ended with an adjustment mutually agreeable and the strikers have returned to work. The trouble is alleged to have been over a wage increase.

Mathew F. Downes, aged 101 years, celebrated his birthday by making first first visit to a motion picture theatre. He attended the afternoon performance at the St. George Theatre and was so pleased with the show that he has engaged reservations for each week in advance.

Foundations have been completed, and the work on the superstructure of the new Norwood Community Theatre at Norwood, Mass., will start at once. Thomas Hayden is building the theatre on Central Street. It will seat about 1,000.

AL CHRISTIE'S
The NERVOUS WRECK
A P.D.C. RELEASE
150 FIRST RUNS--WEEK DEC. 26

At the left is Mrs. M. E. Day, an exhibitress who operates the Nevada Theatre, Wells, Nev., at the right, Mr. and Mrs. Eugene Shaw of the Paramount Theatre, Battle Mountain, Nevada

Exhibitors of Colorado, Utah and Wyoming visited by Pat Dowling, Sales and Publicity Director for Christie Comedies, on his recent sales drive which started in the extreme East and ended on the West Coast

Three photos above, left to right, A. G. Talbot, Colorado Theatre, Denver, Col.; Carl A. Porter, manager of the Victory Theatre, Salt Lake City, and Lou Marcus, of the Paramount and Victory Theatres, Salt Lake City

In the upper left hand corner is S. B. Steck of the Lyceum Theatre, Ogden, Utah; next, etc. is William Pospicil, Rialto Theatre, Sedgwick, Col.; John C. Anderson, Emerson Theatre, Brush, Col.; Vick Millwood, Harris Theatre, Bancroft, Col.; Miss Berta, Rialto Theatre, Rock Springs, Wyo.; J. H. Myers, Bluebird Theatre, Garfield, Utah; Mrs. Carmen Roberts, Eagle Hall, Carlin, Nevada, and D. M. Feild, of the Star Theatre, Lyman, Wyoming.

Minneapolis

IOWA CITY, IA., now boasts a $150,000 theatre, the New Englert, which was opened recently. It replaces a theatre which was burned last winter on the same site.

William Alwin, of Amery, Wis., and W. S. Fason, of Milltown, Wis., have assumed management of the Frederic and Webster theatres in their respective towns. The theatres were leased to them by E. J. Peterson.

J. P. Martin, who has been managing the Willard and Strand theatres at Creston, Ia., has gone to Columbus, Neb., to take over the management of the New Columbus Theatre.

John Kopald, salesman with the Fox Minneapolis office, is receiving the commiseration of friends. He fractured a shoulder recently in a railroad accident which took place while he was returning to Minneapolis from Melrose, Minn.

The Minneapolis sales force of Pathe has recently been increased by two new members. They are Harold Klingleman, who will work in the northern Minnesota territory, and William Thomas, who has been assigned to North Dakota.

A $15,000 theatre will be built in Greenfield, Ia., by G. O. Meisner. Excavations have already been started.

M. A. Fogerty has reopened the Orpheum Theatre at Russell, Ia. It has been closed for some time.

A new theatre will be opened at Lands, N.D., by Judson Siercks.

The Amuzu Theatre at Marietta, Minn., has been purchased by T. C. Torgerson, who is giving performances two nights a week.

Miss Gladys Huizel, in the cashier department of the Pathe Minneapolis department, has been advanced to biller, and her old place has been filled by Miss Irene Lee.

Construction has been started on the New Venetian Theatre at Waterloo, Ia., which will be completed early next summer, according to L. E. Stark.

The lease of the Du Glada Theatre at Starbuck, Minn., has been purchased by A. G. Lueber, of Hammond, Ind., from the Supreme Amusement Company of Fargo, N.D.

Edwin Muchow has purchased a theatre at Arlington, Minn. He already owns the Hub Theatre at Gaylord, Minn., and will operate the two together.

The Princess Theatre at Kiester, Minn., has been purchased by Basil E. Gordon, who has opened it after making several improvements.

Fire caused damage estimated at $1,000 to the Capitol Theatre at Crystal, N.D., according to M. C. O'Toole, its manager. The fire was caused by a defective chimney.

Northwest Theatres, Inc., was represented at the opening of the New Paramount Theatre in New York City, by M. L. Finkelstein, I. H. Ruben and J. F. Cubberly.

Fire destroyed the moving picture theatre at Onawa, Ia., recently.

The Star Theatre at Belle Plain, Minn., has been purchased by Henry Sistermans from L. F. Heitzig, Minnesota's 18-year-old exhibitor.

Members of the Minneapolis branch of Warner Brothers were smoking cigars at the expense of Art Heusman, office manager, last week. The occasion was an eight-pound girl, who arrived at the Heusman home.

Louis Blumberg, branch manager for Warner Brothers in Minneapolis, has resigned his position and has headed West for California. After taking an extended vacation on the coast, he expects to consider a number of business opportunities which have been offered him there.

R. E. Brown has sold the Pastime Theatre at Logan, Ia., to J. F. Erdman, who in turn has sold his Lyric and Empress theatres at Harlan, Ia., to Brown.

T. C. Thompson has bought the Thornton Theatre at Thornton, Ia., from H. W. Alexander.

The Legion Theatre at Manly, Ia., has put on its first Sunday show and Manager L. Trimbell reports the experiment a success.

There's nothing like keeping more than one iron in the fire. Mass Brothers, who operate a theatre at Melrose, Minn., have purchased a Ford agency.

A half-interest in the Coyote and City theatres, of Vermillion, S.D., has been purchased by J. F. March, of Akron, Ia.

The Toledo Theatre at Toledo, Ia., recently bought by H. C. Reagan, is being remodelled, but performances are being continued while the work is in progress.

Upham Brothers have leased the Burg Theatre at Fredericksburg, Ia., to F. S. Mertz, of Waterloo, Ia.

J. J. Mahowald, J. A. Reuter and Cliff Ehlers, lost $7,000 when their Alhambra Theatre at Garrison, N.D., was destroyed by fire recently.

The Orpheum Theatre at Grenora, N.D., is now under the management of Martin Knutson.

A new theatre has been opened at Shelby, Ia., under the management of E. T. Krohl.

The Grand Theatre at Oelwein, Ia., has been sold to the Eastern Iowa Theatre Company by Alexander Frank.

James Ghourow is the new owner of the Palace Theatre at Nora Springs, Ia.

The Star Theatre at Madelia, Minn., has been purchased by L. F. Heitzig from Hoffman & Ecki. Heitzig formerly owned the Star Theatre at Belle Plaine, Minn., but sold it to Henry Sistermans.

Earl Perkins, of the Supreme Amusement Company of Fargo, N.D., has sold the Grand Theatre at Atwater, Minn., and the Grand Theatre at Dassel Minn., to R. C. Clark, of Minneapolis.

Lloyd Trimbell, of Cedar Falls, is the new manager of the Reola Theatre at Manly, Ia. He replaces H. G. Ramsey.

The Strand and Willard theatres at Craston, Ia., are now under the management of C. E. Weigman, who has taken the place of James P. Martin.

Clinton & Myers announce that Ed Nordhus has been made manager of the Doric Theatre at West Duluth, Minn. He formerly managed the Orpheum Theatre at Proctor, Minn.

The Princess Theatre at Sanborn, Ia., has been bought by Walter Lynch, of Laurens, Ia.

Burglars recently made away with $103 in the safe of the Crystal Theatre, a loop theatre in Minneapolis. They gained access to the theatre by forcing a back door.

The Princess Theatre at Mapleton, Ia., has been purchased by Harry G. Day, of Aberdeen, S.D., from Bill Bowker, owner of the Opera House at Onawa, Ia.

Miss Aletta Jansen, who has been concert organist at the Aster Theatre, Minn., for three years, has been forced to give up her work because of a nervous breakdown. She has been succeeded by Miss Doris Ball.

Canada

I. ALLEN, well known throughout Canada as a film salesman, recently had the misfortune to fall down the elevator shaft in the Film Exchange Building in Winnipeg, Manitoba, breaking both arms and sustaining other injuries. Mr. Allen fell a distance of 15 feet. Only recently he was appointed Western Canada Division Manager for Warner Bros., by B. F. Lyon, of Toronto, Canadian General Manager for Warner Bros. W. Cohen, the Winnipeg Branch Manager for Warners, is looking after Mr. Allen's office details until his recovery.

Mr. Allen is a member of the famous Allen family, which includes Jules and J. J. Allen, who formerly operated 60 theatres across Canada.

Very interesting is the fact that the brand new town of Gatineau, Quebec, which has sprung up in recent months through the establishment of the pulp mills of the International Paper Company a few miles from Ottawa, now has a moving picture theatre. This is the Regent Theatre, seating 600 persons, which was opened by the Gatineau Amusement Company, Limited, on December 4. Incidentally, there are already 175 well-built homes in Gatineau and many more are being constructed.

The company controlling the theatre is headed by Albert Amyot, president, a general contractor of Hull, Quebec. The secretary-treasurer is J. E. LaFlamme, of Hull, and the manager of the Regent, is Rene LaFlamme. The new Regent has a house orchestra and the equipment includes a Heintzman & Company grand piano. Modern electrical equipment was installed by C. H. Gravelle, of Hull.

The new Plaza Theatre, Marion Street, St. Boniface, Winnipeg, Manitoba, was formally opened by Mayor Swain in the presence of a distinguished gathering. The new house, which seats 800 persons, represents an investment of $57,000, the builder and owner being N. Rosthein, of Winnipeg. He is also building another handsome suburban theatre, the Rose, at Sargent Avenue and McGregor Street, Winnipeg, which will be opened within a month. The Rose Theatre will cost about $75,000 and will seat 700 persons.

The Yarmouth Amusement and Theatrical Company, Limited, Yarmouth, N.S., has acquired the People's Theatre, Yarmouth, from F. G. Spencer, of St. John, N.B., who controls more than 20 houses in the Maritime Provinces. Some time ago the Yarmouth Amusement and Theatrical Company took over the old Empress Theatre in Yarmouth and re-opened it as the Strand Theatre after alterations.

The Orpheum Theatre, Moose Jaw, Sask., has been purchased by J. Graham, of Regina, Sask., owner of the Metropolitan and Rose Theatres, of Regina, and also the Dominion Theatre in Yorkton, Sask.

will make the whole world LAUGH

AL CHRISTIE'S The NERVOUS WRECK

A P.D.C. RELEASE

150 FIRST RUNS--WEEK DEC. 26

Cleveland

THE Imperial Theatre, built by Dr. B. I. Brody and the Universal Film Company, at Kinsman Road and East 143rd Street, was completed just in time for an invitational opening last Saturday night. The Imperial is a 1,500-seat house, equipped with everything that makes a modern motion picture theatre, including a large stage with complete facilities to present vaudeville. Every seat in the house was filled to enjoy the presentation program which consisted of novelty stage numbers, a news reel, a twisted tale comedy and a preview presentation as the feature attraction. Lowell Cash, who has been manager of the Kinsman, another of the Universal-Brody theatres, has been appointed manager of the new house. There are six houses now in the U-B chain. A large first-run downtown house is in course of construction and will be completed in the spring.

T. Y. Henry has been appointed United Artist Division Manager in this territory, to succeed Maurice Safier, who resigned last week to become affiliated with Warner Brothers. Henry has been Mid-West division manager for United Artists. He will continue to supervise his old territory and will add the central division to his present field. The central territory includes the Cleveland, Cincinnati, Indianapolis and Chicago branch offices.

Charles B. Copperman is now managing the Kinsman Theatre, Cleveland. He was formerly assistant manager at the New Broadway. Lowell Cash, whom he succeeds at the Kinsman, is now manager of the new U-B Theatre, the Imperial.

Joseph Rex, at one time connected with motion picture theatres in Wauseon, O., re-enters the feld with the purchase of the State Theatre, Defiance, from its former owner, J. H. McLeod.

Gotham Pictures has closed its Cleveland Exchange. Gotham pictures will stay in the territory however, and will be distributed through the Security Exchange, an independent distributing company operated by Lee Chapman and Fred Schram. Acquisition of the Gotham product gives Security a total of 52 features for release, in addition to serials and short subjects. M. C. Howard, who opened and managed the Gotham Exchange during its brief lifetime in Cleveland, has gone to Washington, D.C., to manage another Gotham office.

E. C. Grainger, of the Fox home office staff, spent the week-end in Cleveland, the guest of local Fox Exchange Manager Ward Scott. This was Grainger's first visit to the newly built Fox Exchange Bldg., and he was delighted with the equipment and working facilities.

United Artists have moved into their new office building on East 21st Street, just north of Payne Avenue, and in close proximity to the other distributors. This is a one-story type building with offices in front and vaults, inspection room and accessory department in the rear. William Rosenthal is manager of the local exchange.

Bert ("Shorty") Stern is now selling United Artist's product in this territory. He joined up with them last week.

Bob Cotton, P.D.C. Division Manager, and Chester Loewe, Cincinnati Branch Manager, are concentrating on a two-week intensive sales drive in the southern Ohio district. High-powered salesmen from the Cleveland and Detroit offices have been added to the Cincinnati force for the drive. This policy has been successfully employed in Cleveland and Detroit.

Frank Greenwald, one of the pioneer independent distributors in Ohio, has closed up shop. For twelve years "Greenie" has been serving theatres in this territory with novelty pictures, short subjects, serials, and re-issues. The Greenwald-Griffith Exchange has been a landmark in local motion picture history. And now Greenwald has leased his office space to Security pictures and has joined up with W. N. Skirboll, selling Columbia pictures in the Akron-Canton-Youngstown territory. Everybody wishes him good luck in the new venture.

W. J. Fitspatrick, who formerly sold short subjects in this territory for Pathe, has been transferred to the feature department and now reports to Tom Colby instead of Oscar Ruby.

W. Z. Porter, who copped a string of bookers' prizes while he was in charge of the booking department of the local Associated Exhibitors Exchange, has been transferred to St. Louis as Pathe branch booker.

Lew Thompson, former central division manager for Associated Exhibitors, is back in Cleveland after having spent two months in Los Angeles as Associated Exhibitors Exchange Manager. Thompson has several propositions under consideration and will soon make an announcement of his plans for the future.

Fred Feld has come out of Milwaukee where, he says they still make beer, to head the accessory service department of the local Metro-Goldwyn Exchange.

The Colonial Theatre, which has been dark for the most part of the past two seasons, will open soon with dramatic stock. William Patch has leased the house for the season. The Colonial is a downtown house and was the home of Shubert productions until the Hanna Theatre was built.

Denver

HUGH RENE, former Denver exchange manager for three years, is back, this time as sales representative for his old friend, Jack Krum, manager of the local branch of United Artists. Mr. Rene has for the past year been in the real estate business in Miami, Fla., but the call of the film industry was too strong to keep in other lines any longer. Mr. Rene starts next Monday in his new position with United Artists.

C. W. Wonderly, veteran exhibitor of La Junta, Colo., was a visitor along Film Row last week. Mr. Wonderly owns and operates the Wonderly Theatre of La Junta.

George Loveland, owner and manager of the Strand Theatre, Colorado Springs, was another old-timer visiting in Denver a few days ago.

Kenneth Hodkinson, district manager for United Artists, arrived in Denver Thursday, to spend the remainder of the week visiting Jack Krum, local United Artists branch manager.

Hobart Kincaid, manager of the Rialto Theatre, Florence, Colo., came to Denver to transact business with exchanges last week. Mr. Kincaid reports business on the upward climb in his district.

M. H. Todd, manager of the Rialto Theatre, Casper, Wyo., and secretary-treasurer of the Wyoming Theatre Managers' Association, spent the week in Denver on a business and pleasure visit.

Hugh Braly, Paramount manager, accompanied by his entire salesforce, arrived back in Denver after a week's sales conference in Salt Lake City, under the conduction of Lou Marcus.

Buddy Hooten, manager of the America Theatre, Denver, has organized a basketball team which has been named after the America Theatre, and entered in one of the leading local basketball leagues. So far the team is making a good account of themselves.

The closing down of the theatre in Crook, Colo., is not going to deprive the townsmen of movie entertainment. The Parent Teachers' Association of Crook, through its chairman, Geo. A. Smith, have arranged to put on pictures in the School Auditorium. The move is sponsored by the School Board and promises to be a popular undertaking.

The Peoples Theatre of Westcliff, Colo., is another theatre which has been taken over by a group of citizens in order to keep movie entertainment in their midst. Geo. Burch, former owner, last week turned the house over to G. E. Falkenberg, H. J. Falkenberg, and E. C. Valdick.

N.S.S.

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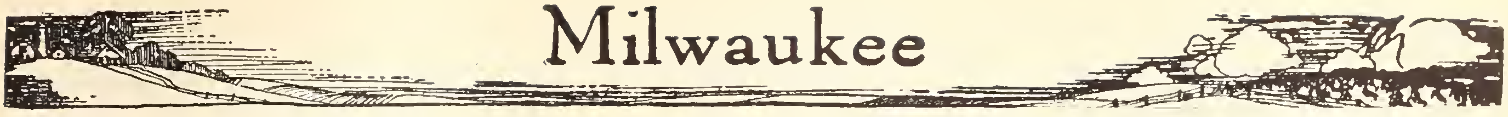


Milwaukee

FRANK DAU has succeeded Elmer Hall, who recently resigned his position as manager of the Merrill Theatre. Mr. Dau was formerly the assistant manager of the Strand.

Ed. Gavin, of the Milwaukee P.D.C. salesforce, has been assigned to the Chicago territory during the two weeks ending December 11th.

J. Winninger, manager of the Palace at Waupaca, called on the various exchanges this week.

Miss Lucille Sprang, who was formerly in the offices of the Film Board of Trade, has been added to the M-G-M office personnel in the capacity of assistant to the booker.

S. H. Abrams, manager of local F.B.O. Exchange, attended a regional sales meeting in Chicago on Sunday.

Among out-of-town exhibitors in the city this week were P. H. Conley, manager of the Majestic at Reedsburg, and Ed. Michaelson, of the Palace-Orpheum at Madison.

L. L. Ballard, Wisconsin representative of United Artists, attended a convention of United Artists branch, divisional and district managers at the Drake Hotel, Chicago, last Sunday.

Russell Gregory has named his newly remodeled theatre at Waupun, the Waupun. It was formerly known as the Scenic.

Harry Jones, who has recently opened the Franklin Gardens at Janesville, is planning to add pictures and vaudeville to the amusements offered by Franklin Gardens. At the present time, the Gardens affords dancing, a place for auto shows, etc., and maintains a broadcasting station. Sousa and his band were features at the formal opening.

Dan Roche, P.D.C. publicity director for the Middle West, was in Port Washington for a few days this week to prepare exploitation for the opening of the new Ozaukee Theatre, which is planned for December 11th. The Ozaukee has a capacity of about 900. Mr. Huff is the manager.

The M-G-M construction crew, working from coast to coast, is new in Milwaukee territory.

Arthur Roberts, assistant manager of F.B.O. Exchange, was out of the city on business on Wednesday.

Herman Schwartz resigned his position last Saturday as salesman for M-G-M.

A. P. Desormeaux, manager of the New Strand, Madison, and Lyman L. Ballard, Wisconsin representative of United Artists, equipped themselves recently with .22 caliber rifles and set up a shooting gallery in the basement of the New Strand. After plugging away at the target for a considerable time, they were interrupted by a shuffling sound behind. By peering through the dense smoke, they were able to make out Sol Levitan, our State treasurer, very excitedly searching for the escaping gas.

Exhibitors who remember Ballard as the famous Bill Hart of the Third Ward, are wondering whether he carries his rifle with him in the territory.

Manager Huff, of the Ozaukee at Port Washington, was in Milwaukee making finel arrangements for the formal opening of his house.

Sam Shurman, M-G-M branch manager, attended a managers' conference in Chicago last week.

Manager Weisman, of the local Educational offices, has just returned from a trip through the northern territory, and has a heart full of sympathy for anyone who is forced to travel some of the roads he encountered. He reports roads in bad shape, but business fairly lively.

Owen McKivett, manager of the Orpheum at Racine, was in the city for a few hours on Wednesday to arrange future bookings.

Carl Ebert has resigned his position as salesman on the Fox staff.

M-G-M has added Stephen Ott and Albert DuMond to the shipping room force.

Robert Smith, Warners' branch manager, went to Chicago Thursday, to be present at the premiere of "The Better 'Ole," the new Vitaphone picture at Woods' Theatre.

M. H. McDonald, manager of the Badger at Merrill, was among out-of-town exhibitors along Film Row during the week.

Charles Trampe's Tigers are leading in the Bowling League. The other teams are tied for second place.

Otto Meister, manager of the White House, and one of the mainstays of the Lions, appeared at the alleys with a pair of new bowling shoes on Wednesday. By virtue of the shoes, he succeeded in increasing his average ten pins. This, he claims, is why the Lions took two out of three from the Bears. Mr. Meister is contemplating a new suit to go with the shoes.

Neil Duffy, manager of the Elite at Appleton, was a visitor at the exchanges this week.

The two new theatres in process of building at Madison are racing to completion, vying for the prestige of being first to open. The Saxe interests are building a picture house while the other theatre is being put up by the Orpheum circuit. The present Orpheum house will be used for pictures and legitimate productions upon completion of the new house.

Manager Thompson, of the Crystal Theatre at Ft. Atkinson, was in Milwaukee this week to arrange booking of vaudeville acts. He is planning to add several acts to his Friday night program.

Mark Morgan, until recently salesman for Progress out of Milwaukee, and J. B. DiLorenzo, formerly associated with Celebrated, spent a few days in Chicago last week. Upon their return they report they have taken over the Wisconsin agency for the sale of toy automobiles such as are used by exhibitors as prizes in campaigns to build up matinee business. Mr. DiLorenzo is also Wisconsin representative of American Association of Composers, Authors and Publishers.

Charles Langren, Chicago representative of Red Seal, was a Milwaukee visitor during the week.

Cresson E. Smith, United Artist Division sales manager, and C. C. Wallace, Chicago branch manager, were in Milwaukee this week for conference with L. L. Ballard, Wisconsin representative for United Artists.

Florida

REPORT from Clearwater states that J. B. Paine has taken a long lease on a piece of property on Park Street, between Fort Harrison and Garden avenues, and will erect a theatre upon the site. Clearwater now has two beautiful houses, the Capitol and Fort Harrison, operated by H. Pitman, who gives the people the best to be had in pictures and music at very reasonable prices, so there does not seem to be any real call for another house there at this time.

John B. Carroll, the general manager of the six Tampa theatres operated by Consolidated Amusements, was a guest at the opening of the new Paramount Theatre in New York.

"Hot Tea." Leave it to George Peck, manager of the Victory, Tampa, to dope out something interesting for the ladies and keep them flocking to his house. Peck is now having tea and cake served to the ladies each afternoon, during the matinee, on the mezzanine floor. Do they like it? I'll say they do. Ask Peck; he knows.

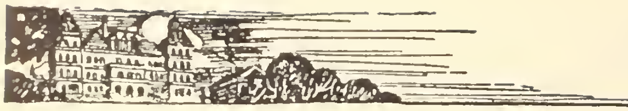
Venice, a new town on the West Coast of Florida, which is being built by the Brotherhood of Locomotive Engineers, and which is really one of the most remarkable developments in this section, is to have a theatre. According to the report, N. P. Estes, of Orlando, has purchased four lots on Venice Avenue and started construction of a theatre. The house will be built in two units. The first one, which will have a seating capacity of 800, will be completed by January of the coming year. Then as the population of the city increases, a second unit will be added, which will give the completed theatre a total capacity of 1,500. Besides the theatre there will be room for several stores in the building, and the total cost of the building is to be in the neighborhood of $175,000.

The report comes from Gainesville that a new theatre will be built there. Col. Robert E. Davis and Paul Sydney, of St. Petersburg, have purchased property on one of the principal streets and announce their intention of constructing a motion picture theatre and store building to cost $300,000.

The new Sunrise Theatre at Palm Beach had a brilliant opening last week. The theatre is one of the most unique in the country, the interior decorations being entirely of a submarine nature, with strange fishes swimming about in languid water. The theatre was designed by Joseph Urban and the paintings were done by his daughter. The theatre seats 1,080 on the main floor and there is a balcony which forms what is known as the "Diamond Horseshoe" with 26 boxes which are being sold for the season to members of the winter colony of social leaders.

Anthony Juran, manager of the Casino in Ybor City and West Tampa, just purchased a beautiful limousine, which would seem to put the quietus on the talk that business was off in Ybor this winter.

150 FIRST RUNS--WEEK DEC. 26



Atlanta

PARAMOUNT branch managers, bookers and salesmen of the Atlanta, Charlotte, Jacksonville and Memphis exchanges met in Atlanta on Friday, December 10, for a two-day session for the purpose of discussing plans for the Paramount releases for the second half of the 1926-27 season, which begins in February.

The meeting was held in the convention hall of the Hotel Henry Grady and was presided over by Harry G. Ballance, district manager; George J. Schaefer, division sales manager, and W. W. Caldwell, ad sales representative, both from the New York office, were here to take part in the conference, which promises to prove one of the most important of the year.

The exchangemen who attended were:

Atlanta Exchange—Dave Prince, branch manager; O. L. Freeman, ad sales manager; Paul S. Wilson, booking manager; J. C. Whitlock, C. H. E. Felder, S. T. Maughon, Phil Longdon and Fred Unger, salesmen.

Charlotte Exchange—R. B. Wilbanks, branch manager; Henry Owen, ad sales manager; E. H. Crowell, booking manager; Mark Kister, Jr., E. M. Adams, J. W. Dorland and E. B. Price, salesmen.

Jacksonville Exchange—Scott E. Chesnutt, branch manager; Ralph Kay, ad sales manager; W. A. Klements, booking manager; M. L. Stevens and B. P. Stiles, salesmen.

Memphis Exchange—C. E. Hilgers, branch manager; C. S. Hughes, ad sales manager; R. V. Reagin, booking manager; L. E. Royster, A. E. Lightfoot and C. W. Starr, salesmen.

Charles J. Kelly, former newspaper and theatre publicity man, has joined the staff of *Weekly Film Review* as advertising manager. Last winter he was director of publicity at the Howard Theatre.

L. W. Kniskern, sales supervisor of the entire United States for Producers Distributing Corporation, visited the Atlanta branch of his company this week as part of his general tour of all P.D.C. exchanges throughout the South and Middle West.

Returning to Atlanta on Wednesday, Mr. Kniskern and Mr. Lenehan left during the afternoon for Charlotte, N.C., to visit William F. Lenehan, manager, and the local P.D.C. exchange there.

Scott E. Chesnutt, manager of the Jacksonville exchange of Famous Players-Lasky Corporation, is due in Atlanta today from Hollywood, where he has just completed his first role before the camera. Scotty appeared in a part that might have been made for him. It is nothing more or less than stepping back into a role he played for years—that of an umpire.

Ernest E. Geyer, popular Publix exploitation man attached to the new Keith's Georgia, is leaving his post in Atlanta to journey on to San Antonio, Texas, where he will have charge of the advance publicity in connection with the opening of the Texas Theatre there on December 15th.

After finishing his work in San Antonio, Mr. Geyer expects to be transferred to Houston for the opening of the Metropolitan Theatre there, and from that point will probably go to New Orleans in time for the opening of the Greater Saenger Theatre. In March Publix will have ready two new houses in Lakeland, Fla., and Mr. Geyer anticipates that he will be sent to the Florida city at that time.

Arthur C. Bromberg left Saturday for a brief visit to his Dallas exchange, following which he will journey directly to Detroit for a three-day meeting of American Cinema Association, which opens December 11th.

The meeting in Detroit will assemble the thirty-five A C A franchise holders from all sections of the country.

The Royal and Airdrome theatres of Wauchula, Fla., have been purchased outright by N. W. Remond, owner of the Scenic Theatre at Lake Wales, Fla. Announcement to this effect was made by Mr. Remond this week during a visit to Atlanta, his former home.

The Airdome will remain closed during the winter months, but it is scheduled to reopen as early in the spring as weather conditions permit. The house, when it resumes operation, will follow a straight picture policy, the same as will prevail in the Royal under Mr. Remond's direction.

The Royal has a seating capacity of 360 while the Airdome's capacity is 300. Both theatres have small stages adequate to accommodate tabloid shows, and under a former management such shows were booked into the theatres.

J. S. MacHenry, who for the past seven months has been district representative for P.D.C. on the Southwestern territory with Dallas, Texas, as his headquarters, arrived in Atlanta this week, where he immediately took up the duties of branch manager in the local Producers exchange.

The new Fairchild Theatre, Birmingham, Ala., also operated by Joe Steed Amusement Company, and which opened a month ago, is proving that large neighborhood houses are becoming more and more important in the amusement world.

Walter Crosbie, who represented Inter-State in Birmingham for many years, first as manager of the Lyric and recently, the new Ritz, has been appointed manager of the Majestic, Dallas, Texas.

E. A. Mitchell, who operated the Dixie Theatre in Pelham, Ga., made a visit to Atlanta and Film Row on Thursday of this week.

Ben Y. Cammack, head of the Atlanta exchange of Universal Pictures, departed Monday for Chattanooga, Tenn., on business for his company.

James W. Butner, manager of Educational in the Atlanta exchange, left early Monday for a trip to the Florida territory.

F. Wood, together with several associates interested with him in the theatre business, arrived in Atlanta Friday from the East to spend a few days with local film men in arranging for future service. Mr. Wood has completed negotiations for a theatre in Vienna, Ga., which will open shortly, it is stated.

Bruce Snider, who operates the Grand Theatre in Bessemer, Ala., came up to Atlanta during the middle of the week, signing new contracts and setting play dates.

Dan Michalove, Southern representative for Universal and head of operations in Southern States of Universal Chain Theatrical Enterprises, left his office in Atlanta Sunday for a short visit to the home office in New York.

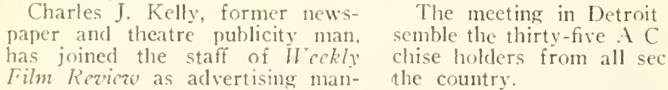
M. L. Semon, known to everyone in Southern theatrical circles, and who is managing director of the Forsyth Theatre in Atlanta, has been absent from his desk in the dramatic stock house for several days this week with a severe cold.

R. L. Nowell, of Monroe, Ga., properly covered with rice and bringing with him to Atlanta this week his bride of a few days, received the felicitations of his host of friends on Film Row on Thursday and departed on Friday with Mrs. Nowell for their honeymoon trip to Calfiornia. Mr. and Mrs. Nowell took with them letters from exchanges which will give them the opportunity of going through the studios in Hollywood, and plan to spend several weeks on the Coast in the vicinity of the big picture plants. Mr. Nowell operated the Idlehour Theatre in Monroe.

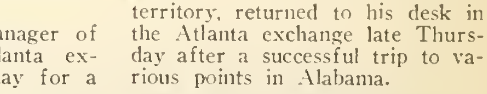
Thomas E. Orr, who owns theatres in Albertville, Gunnersville and Boaz, Ala., visited friends and local exchange managers in "tin can alley" this week.

Earl E. Griggs, director of exploitation for Universal in this territory, returned to his desk in the Atlanta exchange late Thursday after a successful trip to various points in Alabama.

Manning and Wink, the inseparable partners of Film Row and who, when they are not in Atlanta, may be found operating several successful houses in North Georgia, were in the gathering which assembled Wednesday morning in the projection room of the Samuels Building.



Indianapolis



FRANK J. REMBUSCH ENTERPRISES is erecting a $150,000 modern theatre on the public square at Shelbyville, Ind. Work has already begun and the structure is expected to be completed next Fall.

Mr. Rembusch, Motion Picture Owners of Indiana president, announced the house will seat 1,300 and will have a stage ample to accommodate any type of modern entertainment. The house probably will be named the Shelby.

Charles Curson, of Shelbyville, manager of the Alhambra, a Rembusch house, probably will take over management of the new structure.

Bedford's new $175,000 house will be ready in three weeks. Robert Scherer, Linton, Ind., theatre man, personally supervised construction of his new theatre.

Elwood, one of the best Indiana show towns, will have a new theatre on the site of the old Kraemer Grand, which burned five years ago. The structure will be modern in every respect.

A. V. Cauger, of Kansas City, president of United Film Service, Inc., was in Indianapolis Thursday to confer with C. B. Trotter, General Manager of Motion Picture Theatre Owners of Indiana, relative to local theatres.

Harry Palmer, manager of the Indiana Theatre at Bloomington, Ind., seat of Indiana University, has resigned to become advance advertising man of the Arbutus Company, which recently ended an engagement here. Temporarily, he is replaced by Guy Hammet.

The Lincoln Square, now tabloid house, but formerly a picture theatre, will be razed to make way for a new $3,000,000 hotel at Illinois Street and Kentucky Avenue, Indianapolis. The hotel will be called the James Whitcomb Riley, in honor of the poet.

At a recent receivers' sale G. R. Empson, of Brownstown, bought the Pantheon Theatre in Vincennes, Ind. Wilkerson-Lyons Enterprises, Inc., formerly operated the house.

Harry Van Noys, manager of the Starland, at Anderson, announced vaudeville will be booked after January 1st.

Judge Thomas B. Coulter, in Knox Circuit Court, approved the purchase from Mayor Claude Gregg, and J. B. E. LaPlante, receivers, of Vincennes.

The figure was $12,500 more than two-thirds of the appraised value, which was the minimum that could have been accepted.

Empson expects to organize a company and operate the house after making some improvements.

South East

CHARLES PICQUET, President, and Nat Royster, Secretary and Treasurer of the M.P.T.O. met with a committee of the Film Board in Charlotte. The object of the meeting was for the arrangement of some mutual agreement whereby the Exchange men could assist the exhibitor lead in increasing its membership and aiding them in getting as near 100% as possible. It was arranged that the salesmen of the different companies on their calls will solicit the exhibitor to become a member showing them the importance of becoming a member on account of the appearance in the matter of sales tax and censorship at the coming meeting of the Legislature which meets in January.

The Film Board of Trade and Exhibitors of North Carolina are working in perfect harmony and co-operating from every standpoint.

The Convention will be held in Charlotte on the 13th of December and arrangements have been made for a banquet and dance. So far over 200 reservations have been made for the banquet.

The M.P.T.O. of North Carolina is in its 14th year and is practically one of the oldest exhibitor organizations in the United States. E. F. Dardine and R. D. Craver promoted the organization of the first exhibitor body in North and South Carolina.

Some time ago an error appeared under this heading in reference to R. T. Wade, of Morehead City, building a new theatre, as through some mistake the quotations as to cost were not correct and it should have been stated that the expenditure would be between $50,000 and $75,000. The previous article said $5,000 to $7,500.

A. S. Brook, sales director for the eastern division of Pathe, was a Charlotte visitor the past week in conference with Paul Schmuck, local manager.

Joe Goodenough, owner of the Branwood Theatre, Greenville, S.C., was in Charlotte the past week.

The Junior League, a local organization, of Charlotte, sponsored a special midnight showing at the Imperial Wednesday night. A percentage of the receipts went to the League to be used in their Baby Home work.

U. K. Rice, of the Colonial Theatre, Winston-Salem, N.C., paid Film Row a visit the past week.

Sam Katts, Eastern Sales Manager for F.B.O., is a Charlotte visitor and is holding a sales conference with William Conn, manager, and the sales staff.

T. M. Ashe, of the Saenger Films, Inc., of Louisiana, visited the Piedmont section of the Carolinas for a day on his way from New Orleans.

Mr. Ashe was accompanied by Jack Corbett, who we understand is representing the Saenger interests in this territory.

The New Palace Theatre, Raleigh, N.C., will open its doors on or about the 1st of December.

B. S. Aronson and Ollie Brown, were in Charlotte Wednesday, arranging bookings for this theatre. It is owned by the Aro Amusement Company, of which Brown and Aronson are officers.

The Garden Theatre, Biscoe, N.C., had the misfortune of having the booth of their theatre and 13 reels of film destroyed by fire on Saturday night. We understand the theatre will reopen immediately after the necessary repairs have been made.

H. F. Kincey, who is general manager of the Piedmont Theatres, Inc., Greensboro, N.C., announced the following appointments in their theatres:

W. H. Ponton, formerly in charge of the Broadway and Savoy at Fayetteville, for the National Amusement Company, now takes over the same theatres in the same capacity under the Piedmont Theatres banner.

Al Barber, formerly with the National Amusement Company, of Greensboro, takes over the management of the Superba Theatre, Raleigh, N.C.

Terry McDaniel, formerly manager of the Strand Theatre, Montgomery, Ala., for Publix, takes charge of the State Theatre, Raleigh, N.C.

Oscar Oldknow, Vice-President of the National Theatre Supply Company, whose headquarters are in Atlanta, stopped in Charlotte enroute to Atlantic City, where he was to join his wife and son to spend Thanksgiving with his father, William Oldknow, who is recuperating at this famous resort following a long and very serious illness.

Mrs. J. M. Hicks, wife of feature sales manager, of Pathe, returned to Charlotte after several weeks spent with her mother in Fort Worth, Texas.

A very delightful dance was given on Friday night at the Roof Garden of the Johnston Building in honor of Mrs. R. B. Wilbanks, wife of the manager of the local Paramount office.

W. H. Russell has taken over the Garden Theatre at Biscoe, N.C., which was formerly operated by C. T. Crotts.

It is also said that Curdts and Wilson have taken over the Broadway Theatre, formerly the Majestic, at Greenville, S.C.

Fred Young, manager of the Capitol, Salisbury, N.C., was in Charlotte the past week setting in pictures for the holiday season.

George Hendricks of the Liberty Theatre, Darlington, S.C., paid a visit to the different exchanges the past week.

Callaway, Southern division manager for First National, is spending a few days in the Charlotte office with Mr. F. B. Bryan, manager.

Ed Turner, president of the Carolina Theatres, Inc., in Asheville, N.C., was a Charlotte visitor the past week.

Charlotte is getting to be quite a centre for home office executives. In the past week J. C. McConnell, auditor, L. W. Kenskern, assistant sales manager, and George Lenehan, district manager of the Producers and Distributors, spent several days in Charlotte holding sales conferences with W. F. Lenehan.

The Metro-Goldwyn-Mayer Distributing Corporation entertained George A. Hickey, district supervisor, J. M. Cummings, auditor, F. E. McCoy, from the playdate department, and several days were spent reviewing new productions and holding sales meetings with F. E. Pollock, local manager.

Ernest Neiman, who has been representing First National in Western North Carolina, has been transferred to eastern North Carolina territory and Phelps Sassen has been transferred from eastern North Carolina to western North Carolina.

L. E. Siper, formerly with Pathe and Associated Exhibitors, has accepted a position with Universal as booker, succeeding L. S. Drumm, who has resigned and will return to Atlanta, his former home.

The Universal Club, which consists of the force of the Universal office in Charlotte, held a party in the Exchange on Saturday night. A number of Universal late productions were screened and refreshments were served and everyone had a very enjoyable time. The club members are now looking forward to the coming Christmas dinner at the country home of E. F. Dardine, manager of the local branch. This is an annual affair and is looked forward to with great pleasure by the Universal employees.

Baltimore

JEROME T. HARRIMAN, formerly special agent for the 101 Ranch Wild West Show, has become assistant to Frank Braden, publicity representative for Loew's Century, Parkway and Valencia theatres here.

The Valencia Theatre, which has been built atop Loew's Century here and will be operated by the same company, will open to the public Christmas Eve. A special performance will be given for invited guests. This house has been built on the floor of the old Century Roof Garden and has been built in the Spanish garden style after a design by John Eberson, Chicago architect. The open-air effect is used with the ceiling representing the sky.

A new moving picture theatre is being built at Dundalk, Md., near Baltimore, with a seating capacity of 700 persons, by the Dundalk Amusement Company. Gaertner brothers, who now operate the Red Wing and Ritz theatres, Baltimore, are back of the project.

A motion picture and postoffice building is to be built at Wake Forest, N.C., by Mrs. J. M. Brewer, to cost about $50,000. Frank B. Simpson, Raleigh, is the architect. The seating capacity will be 800.

Guy L. Wonders spent several days during the week beginning November 29, in New York City.

Work on the new moving picture theatre to be called the Avalon, which is being built at Park Heights and Kate Avenue, here, is progressing well.

The Poplar Theatre, 613 Poplar Grove Street, here, has been sold to Robert Kanter for a price said to be about $30,000. M. Tunick will continue to operate the playhouse until his lease expires, it is said.

Bernard Depkin, Jr., formerly manager of Warners' Metropolitan Theatre here, has gone to Los Angeles to look over the theatre and moving picture field, it is reported.

150 FIRST RUNS--WEEK DEC. 26

Albany

THE Film Exchange managers in Albany apparently stand well with the State Automobile Bureau when it comes to getting low and distinctive number plates for next year. Harry Seed's car will be easily identified with the plate 1-A-63, while Isador Schmertz, manager for Fox, will have 5-N-10.

Alec Weismann, local manager for the Metro-Goldwyn Exchange, showed his resourcefulness last week when he attempted to charter an airplane in order to send a print of a certain picture to the Eastman Theatre in Rochester, to replace one destroyed by fire. The aviator, however, refused to land in Rochester at night, and it became necessary to ship the film by express.

The many friends of Walter Rodgers, owner of the Gem Theatre in Cairo, Ill., and who is the oldest living exhibitor in the United States, having been running a theatre since 1898, will be interested in knowing that Mr. Rodges is recovering at his home from serious injuries received two months ago when he was struck and knocked down by an automobile.

Zeb Epstein, formerly connected with the New York Strand, has been made manager of the American Theatre in Troy, and succeeds Ed. Trembly, who will probably go with one of the Proctor houses in that city.

Dick Hayes, assistant booker for Paramount in Albany, was called to Toronto last week, through the death of his father.

Isabel Dailey, of New York, formerly of the local F.B.O. Exchange, will spend her Christmas holidays with her parents in Bennington, Vt.

Birthdays come in quick succession for Jim and Harry Rose, running theatres in Troy. Jim's birthday falls on March 24, while Harry's comes on the day following.

Smallpox in Watertown reached such proportions last week that theatres in that city were seriously affected. The epidemic, however, has been curbed and business will soon resume normal proportions.

Uly S. Hill, managing the Strand houses in Troy and Albany, was in New York and Philadelphia, last week, conferring with officers of the chain.

The policy of the Albany Theatre has been changed and an admission of ten and fifteen cents is now being charged with a daily change.

Visitors in town during the week included P. J. Herbert, of Dover Plains, Maurice Fitzer, of Syracuse; Donald Bane, of Athens; Sidney Sampson, of Buffalo; Matt Moran, of Coxsackie, and Rev. J. C. Jaeger, of Kinderhook.

George Porter, a student booker at the Pathe Exchange here, resigned last week, and has been succeeded by B. J. Goetz, of New York.

William Benton, of Saratoga Springs, will take over the lease of the Plattsburg Theatre on May 1, the house now being operated by Mrs. Jack Matthews, whose husband died some months ago.

Harry Landsman and John McAloon, of New York City, auditors for F.B.O., were in town for several days last week in going over the books of the local exchange.

Edward Hayes, manager of the Pathe office here, will remain in town until a day or so before New Year's, when he will join his wife and family in Buffalo. Mrs. Hayes and children will make the trip shortly before Christmas.

Bert Gibbons, who resigned two weeks ago as local manager for Bond, has gone with the F.B.O. Exchange here, as a salesman, and will cover the northern New York territory.

Film Row was well remembered by Harry and Ben Berinstein, of Elmira, last week, in invitations to the opening of their theatre in that city.

Walter Suckno, managing the Rialto and Playhouse in Hudson, reports having added a couple of pieces to the orchestra at the Playhouse, making a total of eight.

Charles Sesonske, of Watertown, is planning a southern trip this winter that will give him at least two months in Florida. Alec Papayanakos, of Potsdam, plans to sail for Greece, shortly after New Year's.

A fire control has been constructed on the Graylin Theatre in Gouverneur. Other northern New York theatres will be inspected within a few days and it is said that several owners will be obliged to equip their theatres with similar controls.

Elmer Griffin is planning to reopen the theatre in Kinderhook, which has been closed since last June. Lew Fischer's new house in Chatham is scheduled to open on December 15.

Arthur Abeles, district manager for Warner Brothers, was here last week. Harry Seed, local manager, made a trip over practically the entire territory served by the Albany Exchange, during the week.

Tom Thornton, of the Orpheum in Saugerties, invited many from along Film Row to a roast pig supper given one night last week by the village fire department.

The Endicott-Johnson Company has reopened the Park Theatre in Endicott, and placed William Mack in charge.

Leroy Breitbarth, covering the southern tier for First National, took a trip to Washington last week, and brought his car back with him.

Charles Walder, of Buffalo, will now be permanently attached to the Albany territory for Metro-Goldwyn-Mayer, as a salesman.

Mary Weaver, pianist at the Troy Theatre, has the sympathy of her many friends in the loss of her mother last week. Among the floral tributes was a beautiful wreath from members of the house orchestra.

Cincinnati

THREE youthful bandits held up Max Schwartz, 856 Hutchins Avenue, Cincinnati, and his two daughters, Sarah and Ethel, in the rear of their home, and escaped with more than $1,000, receipts of the Hippodrome Theatre, Covington, Ky., of which Schwartz is the owner. Schwartz, following his usual custom, was taking the day's receipts to his home. He had just driven his automobile into the garage and was walking toward the rear door of his home when the three men appeared with drawn revolvers. The hijackers escaped into the darkness.

The Star Theatre, Deshler, O., has been acquired by Walter Stewart and John Rundell, who will continue to operate the house. No change in policy is contemplated for the present.

The McMillan Amusement Co., has been incorporated at Cincinnati, O., by J. A. Keadin, William C. Meyer, M. Currie, and others.

W. C. Walter, who formerly owned theatres at Bellvue and Oak Harber, O., has taken over the Monroeville Theatre, Monroeville, O., and reopened the house.

The Stage and Screen Scribes, a Cincinnati organization of dramatic and motion picture editors and critics, as also exhibitors and managers, are holding their fourth annual midnight frolic at the Cincinnati Club, December 14. A portion of the proceeds will be given to charity.

Managers Silver and Turberg, of the Palace Theatre, Hamilton, O., in conjunction with a local paper, gave a special morning matinee to the children of the city.

Manager Schwalm, of the Rialto Theatre, Hamilton, is presenting a company of broadcasters in person from Station WKRC, Cincinnati, each Friday night, in addition to the regular picture program.

Plans for extensive remodeling of the Forest Theatre, a suburban house located in Avondale, Cincinnati, have been completed. A new section will be built which will double the seating capacity of the house, and a new marquee will be erected. A large organ is to be installed on the mezzanine floor, and built on a revolving platform to allow it to be used for the airdome in summer. The airdome is immediately adjacent to the theatre.

Texas

ABE SILVERBERG, of the Crown, Folly and Olympia theatres, has returned from Dallas, where he attended the Fall session of the M.P.T.O. of Texas. Mr. Silverberg made the trip overland.

Will Horwitz, of the Horwitz theatres, and his wife, have returned from a business trip to Dallas, Tex.

Al Lever, former manager of the Isis Theatre, who is now manager of the Saenger theatres in Dallas, was in town last week for a short visit.

"Otto" Baruer, crack south Texas salesman for Universal, has returned from a trip through the lower Rio Grande Valley, where he reports conditions in excellent shape.

A. L. Freedle, district manager for Publix theatres, is in town getting affairs shaped up for the opening of the New Metropolitan Theatre, which is scheduled to open Christmas Day. Harry Van Demark, local manager for Publix, will guide the destiny of the new theatre also.

Karl Hoblitzelle, President of the Interstate Amusement Company, is in town on a business trip.

Henry Brownlee, former manager of the Prince Theatre, has returned to Houston as house manager of the Palace Theatre.

Hack Burke, San Antonio Theatre man, spent several days in town.

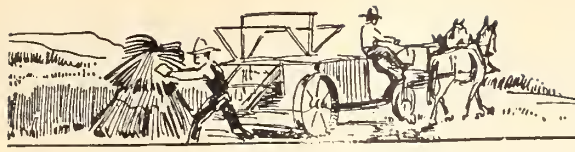
Ed Barnes, former dramatic critic on *Houston Post Dispatch*, has resigned his position to take over the office of Publicity Director for the Horwitz theatres.

The entire show world of Texas is looking with much pride on the opening of the million dollar Metropolitan Theatre, which is scheduled for Christmas Day.

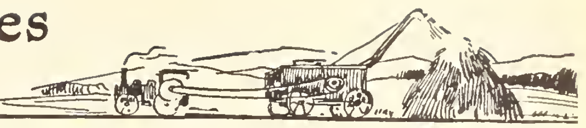
The Prince Theatre, one of Houston's oldest theatres, and once the pride of the South, has closed its doors. It is reported that it will not re-open.

Admission at the Folly and Olympia theatres has been cut to 10c. adults and 5c. children.

Work on the Kirby Theatre is well under way. It will be a Publix house.



Des Moines



W. O. MISNER is opening a new theatre at Greenfield, Ia. He is building a new construction for the theatre which, it is reported, is to be one of the finest in southern Iowa. Several months were required in finishing the theatre, which will be ready for opening with the first of the year. The theatre will seat 480 and will be the opposition to the Lyric now at Greenfield, a smaller house. Mr. Misner is a newcomer to the theatre business.

L. S. Morgans, otherwise known as "Lou", one of the finest musicians Uncle Sam ever had in his army and possessor of a profile to make any movie star jealous, is now salesman for Famous Players. He will have southeastern Iowa.

G. P. Hundling, who will manage the new theatre in the Maytag Hotel Building for A. H. Blank, at Newton, reports that the theatre will not be ready for business for some time. It is just now at the plastering stage.

W. A. Niles, of the Eastern Iowa Theatres Company, reports that the company has lost its lease on the theatre at Wyoming, which now has a new owner.

Edward Awe has opened up the Princess Theatre at Dexter, a new house. Mr. Awe previously ran one of the larger houses in Mason City. He bought from Mr. McLain.

At Rake, Iowa, where the theatre has been closed for a year or more, H. Mauss is opening up the theatre.

E. L. Krohm is opening up a new theatre which will be established at Shelby, Iowa.

At Sanderson there has been a change of ownership. The Princess there, which was owned by Anna Jacobson, has been sold to Walter Lynch.

A new salesman has been added to the staff of Producers Distributors. Louis Sosna, brother of Sam Sosna, who is now traveling for Producers Distributors, has been added to the sales force.

E. P. Smith, business manager for the M.P.T.O.A. of Iowa, was in last week at the headquarters of the association where Miss Frances Douglass has charge of the office.

The National Theatres Supply Company have added a balcony to their exchange office and all repairs on machines will be done right in their office hereafter. The repairs will be in charge of Dell Deaman.

Charles Rice has sold the Opera House at Mt. Auburn. G. H. See is the new owner,

George Adams is now operating the Grand Theatre at Cedar Rapids. Millisack and Johnson lost their lease of the theatre.

Fredericksburg has a change of ownership. The Burg Theatre there is now operated by Frank Mertz.

E. J. Tilton, manager for First National, became a member of the Shrine last week. Lou Ellman, salesman for the same organization, was also initiated.

E. F. Cox, auditor from the home office, has been looking over the books at Universal.

Assistant District Manager Aiken, and Mr. Kauffman, manager of the local Pathe office, were out in the territory together last week.

The Avoy Theatre at Moline, which was previously under the management of M. Shallenburg, has been bought by Mr. Brotman.

The Legion Theatre, at Manly, which has been closed on Sundays for some time, had a special big Sunday opening on November 14. The Iowa Theatres Company has charge of this theatre. The same company operates theatres at Cedar Falls, Manly, Rockford and Mason City.

Mr. L. Trimbell, formerly of the Cedar Falls houses, will manage the Manly house, under M. R. Blair.

W. E. Banford, of the Metro-Goldwyn-Mayer office, has been out making the key cities.

Visitors in Film Row were L. C. West of the Colonial, at Grinnell; G. P. Hundling of the Rialto, at Newton; Walter Carrol of the Star, at Colfax; B. G. Tyler, who has theatres at LaPorte City, Dysart and Garrison; F. R. Robertson, who has the Isis at Sherdan and theatre interests at Lohrville, John Anderson, of Boone, and Charles Peterson, of Hampton, who were in also for the Shrine meeting; Bob Booth, of Belle Plain, Bill Eddy, of Indianola, and E. P. Smith, of Newton.

St. Louis

MR. and Mrs. John Karzin celebrated their wedding anniversary at their palatial home, 6600 Kingsbury Boulevard, University City, on Thanksgiving evening. Mr. Karzin is the real veteran among the St. Louis motion picture theatre owners and now operates the Olympia, Casino and Lincoln theatres.

The entertainment at the reception was furnished by Leonid Leonardi, the new musical director of Skouras Brothers Ambassador Theatre, and Mr. Pete Kritas, who has been connected with Famous Players-Lasky Studio for years. He played opposite Mary Pickford and other stars. He gave a couple of readings which were wonderful.

A bountiful Thanksgiving dinner was served.

Among those present were: Messrs. and Mesdames Thomas McKean, Spyros Skouras, George Skouras, Charles Skouras, Sam Werner, Nat Steinberg, A. W. Boswell, George Lucas, Clay Pappas, Bauyoucoglu, Hector M. E. Pasmezoglu, Kiriaskos, Christ Colovos, Gus Theodorow, Gus Cassimatis, Jack Weil, Dr. J. W. Price, Joseph W. Mogler, Ahlos, S. Panos, B. Hamilton, Duntas, James J. Byrne, John Caporel, Primm, Charles Goldman, Charles Murphy, Karraker, E. J. Martt, Otto Krieg, Robert E. Walker, Frank Spyros, J. G. Keenen, M. J. Keenen; Messrs. Tom Farrington, George Chiokulos, Pete Kritas, Karapanos, Chris Gitzas, John Kolotis, Paul Robinson, Gus Harris, Tom Packs, Jack Weil, Jr., Nick Thomopoulos, Christ Johannides, John Walsh, J. Regas, Robert Boehm, James Pellekan, A. Jannoplou, Alex Vappas, Barry Pierce, Leonardo, Nick Angelic and Angeloa Cassimatis; Mesdames Amma Meyers, Matzarakos, Jannopolu, McDonald, F. Jamison and John Connelly, and Misses Mary Murphy, Florence Uhl, Bertha Keller, Sparrow, Helen Cassimatis, Mary Matzarakos, Pasmezoglu, Helen Biggs, Lilly Troy, and Marian Byrne.

Closing quotations on St. Louis film stocks listed on the St. Louis Stock Exchange, December 4, follow: Skouras A: $50 asked. Last sales at $50.50. St. Louis Amusement A: $46 bid and $47 asked. Last sales at $46.

The Photoplay, at Lovington, Ill., is being remodeled and redecorated at a cost of several thousand dollars. New seats will be installed, the lighting system improved and the lobby enlarged. Charley Ferris is the owner.

John Walsh, city salesman for F.B.O., returned to his post December 6, following a week's illness. He is feeling O.K. once more.

Floyd Lewis, who recently underwent an operation at the Missouri Baptist Sanitarium, is getting along very nicely and probably will be able to resume his duties shortly. Floyd was formerly district manager for Arrow Pictures and following the collapse of that organization went into the advertising field.

Tom McKean, manager here for F.B.O., attended a sales conference of F.B.O. managers at Cincinnati on November 28. Sam Benjamin, Manager of F.B.O.'s office at Oklahoma City, Okla., passed through here, December 4, to attend a similar conference in Chicago.

Dominick Fresano has taken over the Grand Theatre in Granite City, Ill. This house seats 800 persons. Fresano operates houses in Taylorville, Ill., and other towns in that vicinity.

S. Maloney has taken over the Grand Theatre, Eldorado, Ill.

Bill Barron, Manager for United Artists, attended a sales convention in Chicago, Ill., on November 28th.

The Pastime Theatre, Marmaduke, Ark., was badly damaged in a recent fire and has closed. The Palace Theatre, Highland, Ill., was also destroyed by fire.

Clyde Welborn has taken back the Bloomfield Theatre, Bloomfield, Mo.

The Opera House, Irving, Ill., has been sold to Funk & Grundy.

Houses that have closed recently included: Sweet Clover Theatre, Bakersfield, Mo.; Gem, Litchfield, Ill.; Palace, Steele, Mo.; Midway, Fornfelt, Mo.; Star, Mokane, Mo.; Silex, Silex, Mo., and the Evangelical Church, Wright City, Mo.

Out-of-town exhibitors seen along Picture Row during the past week included: Mrs. I. W. Rodgers, Cairo, Ill.; Bob Cluster, Johnston City, Ill.; Rex Barrett, Alton, Ill.; Tom Scott, Jacksonville, Ill.; John Rees, Wellsville, Mo.; S. Roman, Benld, Ill., and Oscar Wesley, Gillespie, Ill.

150 FIRST RUNS --WEEK DEC. 26

New York and New Jersey

EFFORTS to bring about an understandable situation out of past and present chaos caused by the enactment of the famous New Jersey Blue Laws of years ago still occupies considerable space in the local newspapers.

Charging discrimination, theatre proprietors of New Jersey have entered into the crusade to enforce the vice and morality act of the state and the matter entered another phase when twenty-eight men, proprietors and employees of gasoline filling stations, were each fined $2 for operating on Sunday.

It is said that the arrests were directly brought about by several prominent theatre men who were recently fined $1 for operating contrary to the Sunday closing law.

According to the exhibitors, they will continue their efforts to close up everything that comes under the Blue Law ruling, until the alleged discrimination against Sunday amusement comes to a close.

. In lieu of all this, it will not be surprising to hear of S. H. Fabian's arrest for participation in such a pernicious pastime as Sunday golf; also, they may gather in Joseph Stern for puffing on a good cigar on the Sabbath Day; and again, Walter Reade may have to serve a term for taking a Sunday afternoon walk. In any event, it looks as though the efforts of those who have been bearing the brunt of the fight are at last bearing some fruit.

Reports that Roth Brothers, of Morristown and Summit, were to transfer their New Jersey theatre holdings to the Fabian-Stanley organization, would seem to be contingent on the future policy regarding the Famous-Players house, The Jersey, in Morristown. The Jersey, it will be remembered, was built by Famous-Players in order to insure an outlet for their product in that city, where for a matter of five years, not a Paramount picture was played. The two opposition houses in Morristown are the Strand and Parkline, both property of Roth Brothers. It is said that papers have already been drawn up for the proposed deal and that it may be but a short time before the transfer is made.

Installation of officers of the New York Film Board of Trade for the forthcoming year will be held at the Hotel Astor this week, Saturday, as the result of the recent election. A banquet will also be in order during the evening.

Charles Rosenzweig, of Film Booking Offices, was re-elected president; likewise was David Rosengarten, of Metro-Goldwyn-Mayer, re-elected first vice-president; Harry Thomas, of Merit, will again serve as second vice-president; and William Raynor, of Pathe, treasurer.

Moe Streimer, of United Artists, will fill the shoes of the retiring secretary, Charles Stombaugh, of Pathe. Incidentally, Mr. Streimer received a lengthy telegram (about two or three dollars' worth) COLLECT, from Mr. Stombaugh bearing the latter's congratulations.

A special post was created for the popular and deserving Joe Lee, of Fox Films. Joe will serve as Master of Ceremonies, in which capacity, it is predicted he will put to shame several Broadway headliners.

All the friends of William Raynor, Pathe New York exchange manager, will regret to hear that his young son is ill with what is said to be scarlet fever.

The Pathe Club, comprised of employees of the Home Office, local exchange and the Bound Brook plant, held their usual meeting at 1600 Broadway on Thursday of this week. A pleasing bit of news to the members was the announcement that a dinner and dance is being planned to take place on February 12th at the Roosevelt, with a Lopez orchestra to furnish the music.

Several other items of news concerning the Pathe Exchange are as follows:

Frank Lovejoy, New Jersey salesman, when last heard from was battling the last snowfall.

Miss Peachem, a young lady who has in the past demonstrated her capability in the non-theatrical department, has resigned from her position and will soon take up her duties in another field.

Pathe was complimented recently during one of the film exchange fire drills so much in evidence throughout all parts of the country. The entire exchange was emptied in 31 seconds.

Incidentally, the New Jersey branch, under Charles Stombaugh, is leading all others on Pathe News. Last week they hit their high mark, and this week went beyond it.

Francis Goldman, formerly of the Home Office of Associated Exhibitors, is serving as a new secretary for Phil Meyer, New York exchange feature sales manager for Pathe.

All the Pathe boys are interested in a big Christmas package received by Bert Sanford.

Doesn't appear that Sam Perry, Englewood exhibitor, is very much concerned over competition in his town. In addition to the recent installation of a new theatre heating plant, Sam has just laid out a matter of $4,000 for a handsome marquee. The dimensions are 20x21 feet.

Passaic wasn't the only city in this zone to have a theatre fire this week. The Miriam Theatre, Coney Island Avenue and Avenue U, Brooklyn, suffered from a blaze on Monday night which will necessitate closing for a few days.

William and Harry Brandt's new Stratford Theatre, which opens at Ralph and Sutter avenues, Brooklyn, this week, will be managed by Sydney Falk.

Al Mackler has sold the Luxor Theatre, Central Avenue, Brooklyn, possession going to the new owners this past Sunday. The new management also operates the Summit Theatre, West Hoboken.

Albert Mezey, who in the past has successfully operated several local motion picture theatres—building them up and then disposing of them—has recently gone with Rozensweig and Katz as manager of the R. & K. Sheridan Theatre, 1149 Liberty Avenue, Brooklyn.

Several more theatres are scheduled to open within the next few weeks, among which is Haring & Blumenthal's Jerome, Tremont and Jerome avenues, Bronx. This house is due for Friday of this week. The seating capacity is said to be 2,000, and the policy will be straight pictures.

Joe Hornstein, Vice-President of the National Theatre Supply Company, is at present in Buffalo. On his return to this city, Joe will pay a visit to the Home Office, at Chicago.

It is reported that Harry Harris, operator of a string of theatres in the Heights section of New York City, is negotiating for several more houses in that locality.

Herman Gibson, for a long time manager of the Gotham Theatre, New York City, is now managing the Uptown for Lee Ochs.

Hyman Weingarten's new theatre under construction at Corona, L.I., is said to be nearing completion. The house is set for a January 1st opening.

Further activities of Chrisedge Theatres, of which Matty Chrystmos is president, is reflected in the report that Chrisedge has purchased two more houses in that chain's territory. They are at present unnamed.

Two Christmas Day theatre openings include the Sunny Side, a Grobe and Noble house, and Warsky Bros. East Rockaway Theatre.

Steiner and Blinderman have moved their offices from 1560 Broadway to their Apollo Theatre, Delancey Street, East Side, New York City.

Theatres recently equipped by National Supply include Rachmeil & Rinzler's Stone Theatre; Dave Weinstock's Rialto, at New Britain, Conn.; Brandt Brothers' Stratford, Brooklyn, and Haring & Blumenthal's Jerome, Bronx.

Kansas City

A FIRE at the Linwood Theatre, one of Kansas City's largest suburban houses, last Friday, cause damages estimated by W. O. Lenhart, manager, to be $1,000, the damage being chiefly to motors and wiring in the building. The theatre opened that night, as usual.

Bruce Fowler and Samuel Carver, managers of the Newman and Liberty theatres, respectively, downtown first-run houses of Kansas City, again have come in for praise from the press and public by their co-operative civic spirit. Thanksgiving night both managers agreed to turn over 20 per cent. of the proceeds of special midnight shows to the Mayor's Christmas Tree Fund for children and needy families. Both houses were packed to capacity.

Silas H. Hess, new manager of the Main Street Theatre, Kansas City, arrived from Minneapolis, Minn., Saturday, to assume his new duties. He succeeds Jack Quinlan, who resigned the other day. Mr. Hess has been manager of the Seventh Street Theatre in Minneapolis, a theatre conducted on the same policy as the Main Street.

While the Novelty Theatre was operating "full blast" in daylight in Topeka, Kans., last Thursday, a bandit rushed up to the box office, knocked down the cashier and escaped with $540.

J. C. Staple, Rockport, Mo., exhibitor, is spending a vacation in Europe.

A large percentage of the Kansas City Universal Exchange personnel turned out last Friday to greet Louis B. Metzger, general sales manager for Universal and former Kansas Citian, who was on his way from New York to Hollywood.

Kansas City exhibitors this week are curiously inspecting a new type of booker's desk at the Fox Exchange, designed by Jack Leo, vice-president of Fox. It is a metal affair with a sloping surface, designed so that the booker sits on one side and the exhibitor on the other.

James Shorgl, former Pathe booker, now is the booker at the Metro-Goldwyn-Mayer Exchange.

M. A. Tanner, Fox booker, has been promoted to salesman, covering the Southwest Missouri territory.

R. L. Bozelle, former Paramount salesman, has accepted a position as feature salesman with Pathe.

R. S. Ballentyne, Pathe branch manager, has returned from a southern tour.

Carroll Trowbridge, personal representative for Al Christie, was a Kansas City visitor.

Leslie Mace, First National salesman in St. Louis, has been transferred to his home town—Kansas City.

Seattle

WALTER MENDENHALL, head of the Boise Amusement Company of Idaho, and one of that State's largest theatre operators, spent a few days in this city last week on a combined business and pleasurre trip. He was accompanied by Mrs. Mendenhall.

At the Metro-Goldwyn-Mayer exchange last week Manager Ben Fish called a meeting of the local sales staff for a conference with E. M. Saunders, general sales manager of M-G-M.

Dave Frazer, branch manager in this city for the Producers' Distributing Company, last week entertained the exhibitors of Seattle and surrounding territory at a special trade preview presented at the Egyptian Theatre in the University District through the courtesy of John Hamrick.

John T. Spickett, pioneer Alaska exhibitor from the Palace Theatre in Juneau, was a visitor on Film Row during the last week, where he has been buying and booking film for his Northern house. Mr. Spickett made the present trip minus Mrs. Spickett, due to the fact that the latter has just been appointed postmistress of the Alaskan city.

D. A. Morgan, owner and manager of the Colville Theatre at Colville, Wash., last week announced that he had purchased the Empress Theatre at Chewelah. The latter house was formerly operated by Roy N. Hattrup.

Things were humming last week at the local First National exchange, the occasion being a visit by Ned Marin, Western sales director; L. O. Lukan, assistant to Mr. Marin; and S. Jensen, special feature sales representative. Manager Jack Bower had his publicity director, A. J. Kennedy, and the entire sales staff on hand for the gathering.

John P. Kiggins of Vancouver, Wash., was a recent visitor on Film Row. During his stay here he announced that he has retained A. E. Doyle, a well-known theatre architect of Portland, to plan a new 1,500-seat house for Vancouver, which will replace the present Liberty Theatre.

Manager Mat Aparton of the Universal branch office last week announced that he has added Billy Green to the sales staff in the local territory. Mr. Green was formerly associated with Pathe in the Oregon territory, and since that time has been connected with one of the film exchanges in Boston.

William McGregor, banker, capitalist and owner of the Astoria Theatre in Astoria, Ore., was killed last week when the automobile which he was driving was struck by a railroad train near his home city.

After several months of secrecy, F. P. Knight, assistant manager of the Western Film Company, last week admitted to his colleagues on Film Row that he had "gone and done it" away back last April. The present Mrs. Knight was formerly Miss Marguerite Schwalen.

Mrs. Joe Bradt, wife of the popular manager of the Roycroft Theatre, returned to her home last week from Providence Hospital and is rapidly recuperating from her recent operation for appendicitis.

George Sauriel, well-known theatre magnate of Tacoma, last week announced that he had sold the Sauriel Building, occupied by the Orpheum Theatre, to Fred Ludwig and now plans to take a much needed vacation. The Orpheum is at present leased to R. R. Pratsch, who also operates the Realart Theatre in this same district.

R. E. Connell, former operator of the Connell Theatre in Aberdeen, arrived from Everett last week for a short visit and reports that his new house in that city, the Liberty Theatre, is progressing rapidly.

A. H. Huot, manager of the Film Booking Offices in this territory, is enjoying the praises of his colleagues this month, having won the position of honor man in last month's fire protection campaign in this territory.

L. W. Kinney was announced last week as the house manager of the Lakeside Theatre, John Hamrick's brand new house in the Montlake residence district. Mr. Kinney several years ago was quite successful in his theatrical ventures in Centralia and Chehalis, and has many friends in this territory.

Mr. and Mrs. Donald McDonald, theatre operators of Oregon, were in an unfortunate automobile accident last week that caused the death of Mr. McDonald and the serious injury of Mrs. McDonald. The couple leased their houses in Eugene, Ore., to the Universal circuit several months ago.

Following the M.P.T.O.W. convention in this city two weeks ago, the following Northwest exhibitors were announced as comprising the Arbitration Boad for the next twelve months: Will Starkey of Spokane, George Herpick of Seattle, Robert J. McKinnell, H. T. Moore of Tacoma, Douglas Kimberly, Joe Bradt of Seattle, Si Danz of Seattle, F. C. Weskel of Colfax, LeRoy V. Johnson of Seattle, R. R. Pratsch of Tacoma, William Hartford of Seattle. Alternates are: Frank Edwards of Seattle, Jack Allender of Spokane, William Code of Seattle, H. R. Burg, C. A. Swanson of Everett, W. P. Armour of Seattle, Ray Grombacher of Spokane, Fred Walton of Bellingham. J. M. Hone, executive secretary, will arrange the schedule of groups, each member serving three months under the new plans made at the convention sessions.

Lee Marcus, general sales manager F.B.O., announces the appointment of "Art" Huot to the position of district sales manager in the Northwestern Territory. His jurisdiction will extend over the Seattle and Portland offices, with headquarters in Seattle as heretofore.

Huot's career with the Film Booking Offices runs back over a period of many years. All his friends and colleagues extend their best wishes to him for his continued success.

Detroit

JAKE SULLIVAN, for the past eight years general manager for the Fred Delodder theatres in Detroit, has tendered his resignation in order to devote his entire time to the new Orient Theatre, of which he will be general manager. The new house will seat 2,300 people.

Bill Clark, formerly connected with F.B.O. for about two years, has joined Warner Bros., and will cover the Western half of the State.

The Delft Theatre Corporation, who now operate theatres in Marquette, Munising, and Escanaba, have added another house, through leasing the Caspian Theatre, at Caspian, Mich.

J. D. London and his brother, William London, who operate the Ferry Field and the Gladwin Park theatres, have added two more houses to their possession. They have taken over the Arcadia Theatre from Walter Bloss, and the Ideal Theatre from J. Flayer.

Al Bowman, manager of Columbia Pictures, has returned from a week's stay in Chicago, where he was on business.

Henry Simmons, better known as "Hank" Simmons, who exploits pictures for P.D.C., has paid the local exchange a short visit this week.

George Givot is the new master of ceremonies at the State Theatre this week, who replaces Fred Stritt.

Frank Drew, special representative for Metro-Goldwyn-Mayer, had spent the week-end in Detroit while on his way to Cincinnati.

Every Film Exchange is busy these days getting ready to move into the new Film Exchange Building, which will be ready for occupancy the fifteenth of this month.

Arron Lankowsky now has full ownership of the Fun Theatre. He has bought out his partner, Harry L. Goldburg, who had fifty per cent. interest in the house.

Frank and Floyd Wadlow, who are owners of the Virginia Park and the Colony theatres, have sold these two houses to Joe Portell. Besides these two new theatres, Mr. Portell also operates two others, which gives him a string of four theatres to look after.

F. N. Harris, proprietor of the Amuse Theatre in Hart, Mich., paid the local exchanges a short visit last week. Although Mr. Harris is past sixty years of age, and one of the oldest theatre men in the business, he travels the distance of 300 miles each month, just to keep in touch with the local film people.

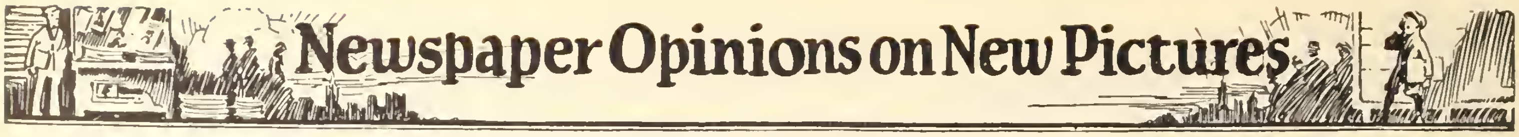
W. S. Butterfield, of the Bijou Theatrical Enterprise Company, has returned from New York where he attended the opening of the new Paramount Theatre.

Dave Palfryman, manager of the Detroit Film Board of Trade, is back in his office again after driving to Chicago to see the Army-Navy football game.

Fred T. Grennell, specialist in theatre advertising, has moved to new quarters last week.

C. E. Edwards, of the Oakman Boulevard Theatre, has returned from St. Louis, where he spent Thanksgiving with relatives.

Bob Sheehan, formerly manager of the Martha Washington Theatre, is now connected with George F. Koppin Company as manager of the Lasky Theatre.



Newspaper Opinions on New Pictures

"The Blonde Saint"—First National, Mark Strand, New York City

Times: "This picture has been most adroitly directed by Svend Gade . . . who has obtained wonderfully competent performances from all the players in the cast."

Mirror: "Compared with the general run of current Broadway attractions, 'The Blonde Saint' is a masterpiece."

Herald-Tribune: "We write to extol Svend Gade. Doris Kenyon, who plays the title role, is more beautiful than she has ever been before."

"The Flaming Forest"—Metro-Goldwyn-Mayer, Capitol Theatre, New York

Daily News: "'The Flaming Forest' has plenty of life and movement. Renee Adoree is excellent as Jeanne-Marie. Renee Adoree and Antonio Moreno lend an unbelievable amount of sincerity to this picturization of Curwood's melodramatic tale."

Herald-Tribune: "'The Flaming Forest' a thriller at the Capitol."

Times: "An ambitious production. Crack shots, swift horses, angry redskins and a fearsome forest fire are to be seen in the pictorial version of the James Oliver Curwood story. There are some extremely effective natural color scenes. Renee Adoree acts with her usual charm."

World: "Here in 'The Flaming Forest' is presented the very creation of the Canadian Northwest Mounted Police, the first actual invasion of that lawless country by the daring lads in scarlet coats and shining helmets."

American: "'The Flaming Forest' is a thrilling tale of Canada. It might aptly be called 'The Big Parade' of the Northwest Mounted Police. What 'The Big Parade' is to the movie war dramas, 'The Flaming Forest' is to the film annals of these fearless, red-coated heroes."

Evening Journal: "'The Flaming Forest' is a colorful spectacle—epic in its sweep, breath-taking in its thrills. Antonio Moreno dazzlingly heroic, and Renee Adoree does some wonderful work as the French-Canadian girl, Jeanne-Marie. With gorgeous natural scenery, the production is unusually effective."

Daily Mirror: "'The Flaming Forest' is a bang-up melodrama. A story that pictures vividly the lawless chaos of a wilderness dotted with settlements. Yesterday's audience at the Capitol slipped into the thrill of the story with a fervor that found gratification in thunderous applause."

Morning Telegraph: "You can't afford to miss 'The Flaming Forest.' Swift moving, fast action melodrama with a thrill a minute holds forth at the Capitol this week. 'The Flaming Forest' tells the tale of the settlement of Canada as 'The Covered Wagon' told a similar one of Western America."

The Sun: "'The Flaming Forest' has been fashioned into an excellent meoldramatic film. The director and the stars have succeeded in turning out the neatest Mounted Police film ever made."

Evening Post: "The early days of the Northwest Mounted Police are gone into with considerable gusto by that talented maker of out-of-door pictures Reginald Barker, and it must be admitted that Mr. Barker knows what he is about."

"3 Bad Men"—Fox Films—Monroe Theatre, Chicago

American: "The picture is produced on as lavish a scale as 'The Iron Horse.' . . . Prepare to see a great picture. For great '3 Bad Men' certainly is. Ford . . . can put humanness into historical events. . . . For this reason I consider that he deserves honorable mention among the ten greatest directors of the day.

"The cast is so good it is hard to know where to begin mentioning its members. . . . By all means see '3 Bad Men.' It has a rugged power that will enthrall you, comedy that will amuse you, pathos that will prove infinitely touching—all the elements that will thrill you to the heart's core."

"3 Bad Men"—Fox Films, Cleveland, Ohio

Plain Dealer: "It has been made on the grand scale. . . . The most exciting moment comes in the land rush. . . . The halls where it is showing will doubtless echo with genuine laughter.

News: "The '3 Bad Men' supply an element of romance and color seldom associated with stories of the pioneer days. . . . The picture of the rush across the line is one of the biggest scenes of its kind ever woven into a film."

"3 Bad Men"—Fox Films, New Theatre, Baltimore

Sun: "A lively tale of romance and adventure. . . . A big thrill comes when . . . vehicles dash at top speed across the plains. . . . '3 Bad Men' is a bang-upWestern story, filled with action."

"Marriage License"—Fox Films, North Center Theatre, Chicago

Journal: "A strongly dramatic movie with plenty of opportunity for Alma Rubens to show what she can do—and she does! In spite of fine acting by the rest of the cast, she simply picks up the thing and walks off with it. . . . Alma is developing amazingly . . . a tale . . . beautifully done."

"The Return of Peter Grimm"—Fox Films, Stacy Theatre, Trenton, New Jersey

Globe: "Every so often some motion picture concern turns out a production which is off the beaten path. A picture that one is inclined to talk about long after seeing it. Which is all by way of describing 'The Return of Peter Grimm,' that opened at the Stacy yesterday. Fox Films deserve high praise for the screen version of David Belasco's drama."

"Michael Strogoff"—Universal, Rialto Theatre, Washington, D. C.

Evening Star: "Standing room was much in evidence around the Rialto when 'Michael Strogoff,' which had its first American showing yesterday, was getting warmed up for what appears to be a good long run. As a spectacle 'Michael Strogoff' ranks with the best—the color photography makes the most of the lavish costumes and briliant scenery."

Post: "'Michael Strogoff' is a film of vast proportions executed with sweep and directness. From the standpoint of picturization 'Michael Strogoff' has some stupendous scenes—But of greater appeal than these to the lover of the photofilm is the magnificent coloring brought out first and last by the photographers. The effects are endless and full of beauty to the eye and mind. The passing Tartar show put on for the benefit of the 'spy" before his eyes are seared from his head is capable alone, with that incident for its climax, of sustaining the photoplay in unending public favor."

Times: "'Michael Strogoff' seems to have justified, from all accounts drawn of these producers, their lavish expenditure of time and money."

Herald: "There is a grandeur and sweep about the production that rarely has been equalled in the films since the 'Birth of a Nation.' The spirit of the Tartar horde has been admirably caught in the scenes which recount the invasion, the battle at Omsk, the assault on Irkutsk and the victory celebration in the Grand Khan's camp. Ivan Moskine, who plays the role of Strogoff, is a European actor of established reputation, but in this film he makes his American debut. His characterization is superb. Nathalie Kovanko, who plays opposite him in the role of Nadia, will very likely remind many film fans of Greta Garbo. Chakatouny in the role of Ogareff, is as despicable as one could ask. The other roles are more than capably filled."

"The Better 'Ole" — Warner Bros., Grauman's Egyptian Theatre, Hollywood

Examiner: "Without doubt the most sensational laughter-making production of the year."

Herald: "Unalloyed entertainment. Syd Chaplin, who has proved conclusively that as a comedian he ranks right at the top, is the mainstay in this war farce. Just as a number of other war dramas have glorified America's part in the recent struggle, so this whimsical piece of merriment will immortalize for all time the less gruesome side of life in the trenches. For that there is a humorous side cannot be doubted now, due to Syd's successful efforts to prove the contrary."

Record: "Proves hilariously entertaining and sets the seal of approval permanently upon Chaplin as one of the real stellar comedians in Filmdom today. Although Chaplin has been entertaining in his past pictures he has never done anything near approaching his interpretation of 'Old Bill.'"

Times: "At any rate, Chaplin has made a rip-roaring comedy in 'The Better 'Ole,' that promises to enjoy a hey-day of popularity. It is by all odds his best and cleverest picture, and don't be misguided by his previous ones, good, though the majority of them may have been, in under-rating the bigness of the new one."

"The Great K. & A. Train Robbery, Fox, Monroe and Castle Theatres, Chicago

Daily Journal "'The Great K. & A. Train Robbery' contains . . . all that anyone asks of the picturesque and highly paid Tom Mix. . . . Relates more of a story than is usually to be found in Western films."

"The Lily"—Fox, Savoy, Brooklyn, N.Y.

Standard Union: "There is a 'kick' in the scenes portraying the visit of the father to the Parisian vamp. Miss Bennett plays the elder sister in an appealing manner . . . the feelings are vitally expressed."

"The Lily"—Fox, New Theatre, Baltimore, Md.

Daily Post: "'The Lily' Entertaining. For several reasons 'The Lily,' this week's feature at the New Theatre, is especially fascinating and entertaining. First, Belle Bennett plays the title role and her part affords plenty of opportunity to charm the movie fan . . . the play snaps along . . . and she's adorable. In the second place, if one romance provides enough to form the plot for an ordinary scenario, think what 'The Lily' is with a father, two daughters and a son each involved in a romantic web. 'The Lily' is decidedly a French drama . . . with sparkling human appeal. The settings are luxurious, without being excessive.

Last of all, the drama . . . includes those bits of comedy that give the audience a chance to chuckle every few minutes."

"The Lily"—Fox Films, Colonial, Indianapolis, Ind.

Times: "Belle Bennett in 'The Lily' proves that she is a great dramatic player of big roles. 'The Lily' . . . is worth while. Do not hesitate to see this picture."

News: "Schertzinger has given intelligent and competent direction. Belle Bennett . . . contributes a superb performance. Ian Keith is effective. . . . The best performance of the men in the cast is given by John St. Polis."

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

How Reserved Seats Are Sold For A Continuous Show

Plan Successfully Operating at New University Theatre in Cambridge

SELLING of reserved seats for one or more shows of a continuous performance program is being successfully carried out at the new University Theatre at Cambridge, Mass., of which Stanley Sumner is manager. The plan, which has been in operation four weeks, is working well and every day brings improvements. In several instances it has resulted in selling more seats than would have been done under the non-reserved seat plan because it permits sale of seats to clubs and organizations on short notice for sections where these clubs may be seated together.

Simple in operation, the plan may be adopted by any continuous performance house. Differing conditions facing different houses may be easily worked out by the house manager with the assistance of an usher. Adoption of the plan at Cambridge has required no extra expense with the exception of one additional usher.

Seating arrangements of different theatres will differ somewhat. It remains for the management to take advantage of these differences in making the reserved seat plan effective. In the University Theatre the floor is divided into three sections, right, centre and left. The balcony is also divided into three sections, right, centre and left. Each of these sections, for the purpose of reserving seats, is operated as a separate unit.

Seating Plan Flexible

On an average day at the University Theatre, the balcony is not opened in the afternoon. From 2 p.m. the right hand side of the floor is not used. On Saturdays, Sundays and holidays, this may vary but the working of the plan is very flexible and will take care of the increased or decreased sizes of the audiences.

At 4.30 p.m. the theatre starts selling reserved seats. The early sale of reserved seats to people who will occupy these seats before the "break" comes, are sold in the right hand section or in the balcony if the demand requires it. The number of tickets sold may vary, but a definite part of the floor and balcony is kept clear. People coming in before the sale of reserved seats starts, are kept, as far as possible, on the left hand side of the floor.

Fifteen minutes after the five o'clock "break" two ushers with seating plans of the house, go up the aisles and check off the occupied seats. On days when the audience is very large, they check off the unoccupied seats instead of those occupied. This check off, because of the massed seating and the keeping clear of certain sections, is very simple in operation.

The seating plans are then handed the box office and the ticket sellers can tell at a glance which seats are vacant and can be sold as reserved.

Meanwhile, between 3.30 and 4.30 p.m., seating has been in only one section or unit and the management knows that by 7.30 p.m. occupants of those seats will have left the theatre. If, for example, all of those entering the theatre up to 4.30 have been seated in the centre section on the floor, by 7.30 the entire centre will be clear and will be available for reserved seats, at that hour. Reserved seats on telephone order are held until the start of the final show at eight o'clock.

Box Office and Ushers Co-operate

Success of the plan depends entirely upon the co-operation of the ushers and the box office.

On a sell-out business, the plan may be, and is being operated by the University Theatre, with equal success. It merely depends upon handling each section of the house as a separate unit and selling one unit of the house at a time. If there are six units, and the average complete show does not take more than three hours, then two units may be refilled every hour. Where the seats are not reserved, a few people will occupy seats in other units than those to which they are escorted by the ushers, but the check-off after the "break" will readily indicate which seats they occupy.

At the University Theatre, non-reserved seats are also sold during the latter part of the evening. These were the reserved seats occupied by people during the early part of the evening and as a general rule they are among the best seats in the house.

Handling Capacity Houses

On Thanksgiving Day, for example, after the entire capacity had been sold as reserved seats, more than 400 of these preferred non-reserved seats were available and sold during the evening.

In handling the seating sections as units, no cut and dried lines can be drawn. Oftentimes it will be necessary to use a complete unit and part of another, but if some care is taken by the ushers in endeavoring to keep the patrons of the house grouped fairly close together, the scattered seats occupied can easily be cared for by the check-up. When S.R.O. houses are the rule, additional check-ups will be required, these being gauged by the numbers leaving the house after different parts of the program are completed.

Ninety per cent. of the patrons of a picture theatre will approach the box office with the request: "Two seats half-way back in the centre."

The reply to that request, which of necessity must be a reply made to hundreds of people, may make or break a theatre. Mr. Sumner has made a study and analysis of this box office conversation. He has found that out of the 90 per cent. who ask for seats half-way back in the centre, forty per cent. will ask for aisle seats. He has stood in line at other theatre box offices and listed to countless arguments and useless talk over the location of seats while long lines have been kept waiting. He has arrived at the conclusion that the employee in the box office is the main point of contact between the public and the theatre and he has educated his box office to make a quick analysis of the thought in the mind of the customer by a very simple reply.

Analyzing the Ticket Buyer

"I'm sorry. I can give you a little further front in the center or half-way back on the right" says the box office.

That leaves two choices for the patron. If either appeals to him, he will reply promptly. The ticket seller has gotten an insight into his mind. If the patron hesitates, the ticket seller knows he does not want to go further front, nor does he want to sit on the side. It shows the patron's preference is for seats in the centre and more than half-way back.

The box office promptly picks out two seats in Double A Centre and as he lays them on the window, says, "Here are two good seats in Double A Centre, eight rows from the back."

If the patron asks for seats half-way back without specifying "centre" the box office knows that patron has no objection to sitting on the side. If the patron prefers to sit fairly well forward he will usually ask for seats about half-way back, meaning not more than half-way back. A little intelligent attention paid to what a patron says when buying tickets will prevent arguments and make for a better feeling between the theatre and the patron.

Check Shows K.C. Movie Patronage Big

114,000 Admissions Thanksgiving Survey by Newspaper Reports

IN an effort to prove that theatre attendance in Kansas City is far from being on the down-grade, the Kansas City Star, through the co-operation of virtually all exhibitors of the city, compiled a record of attendance on Thanksgiving Day, holidays usually being the lowest in attendance—and last Thursday was warm, with several football games as opposition.

According to the figures compiled, more than 114,000 persons spent a part of Thanksgiving in Kansas City theatres. The attendance estimates are: Suburban—about 69,000 for two performances; downtown theatres, including both motion picture and combination houses—about 45,000. The bulk of attendance was at night and theatre managers were unanimous in asserting that the record surpasses any previous holiday mark.

Rubinoff Plays Two Weeks' Engagement in Reading

Rubinoff, Russian violinist and composer, was held over for a second week—that of November 29—at Loew's Colonial Theatre, Reading, where he appeared in a dual capacity as an added attraction to the motion picture program. From the stage he presentd his interpretive and jazz offerings and he also acted as guest conductor of Loew's Colonial concert orchestra in an overture. During the week of December 6, Rubinoff was an added attraction at Loew's Regent, Harrisburg.

Gilda Gray Star of Program at Howard, Atlanta

Gilda Gray was the star of the program offered last week at the Howard Theatre, Atlanta, appearing in "Aloma of the South Seas," her Paramount screen vehicle, and on the stage with her hula-hula girls and sixteen Royal Samoans. The program was given its premiere at a midnight matinee, which started at one minute past midnight, Sunday. The Howard program offered an added stage attraction in Mortensen, "Wizard of the Dual Pianos."

Take-A-Chance Week at Ritz

The Ritz Theatre in Birmingham, featuring Keith's vaudeville and feature pictures, last week exploited a "take-a-chance" program.

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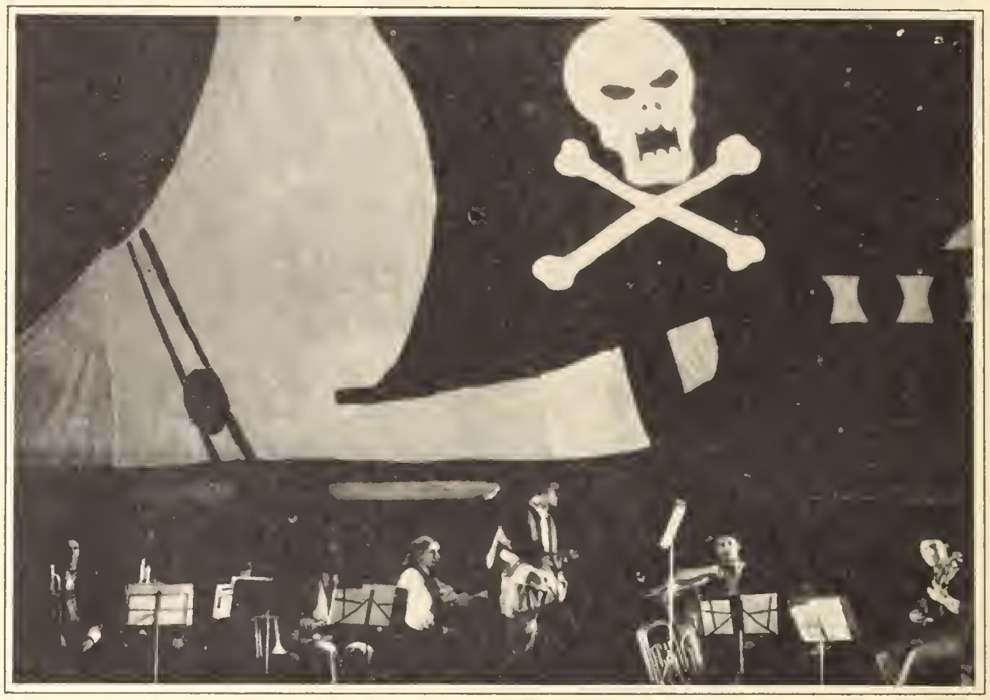

"BLACK PIRATE" PRESENTATION

The prologue for the Douglas Fairbanks production for United Artists, presented by E. R. Rogers at the Tivoli Theatre, Chattanooga, featured the orchestra, which appeared on the stage in pirate costumes in the setting illustrated above. The background was made of a combination of a dull black drop with sky, skull and cross bones made out of cloth pinned on the black. Overhead borders in green illumined the scene.

All-Girl Revue Presented at Indianapolis Circle

"What Girls Can Do," an all-girl revue, was arranged by Manager Ace Berry at the Circle, Indianapolis, last week, as an added attraction, with Corinne Griffith's "Syncopating Sue."

The program of singing, dancing and orchestra music was one of the most elaborate productions shown recently on the Circle stage. Dessa Byrd, Circle concert organist, augmented the program with the standard classic, "Poet and Peasant."

"The Parisian Redheads," an all-girl local orchestra, was the central figure of the presentation, with Miss Marthlyn Treppeer as prima donna.

Classic Dance Number Stage Feature at Eastman

Heading the supplemental program offered with "Bardelys the Magnificent," the screen attraction at the Eastman Theatre, Rochester, last week was a classic waltz number arranged by Ronny Johansson, Eastman guest dance artist. The stage feature was called "The Greek Vase" and was performed by Thelma Biracree, Marion Tefft and Philena Ressiger, and introduced waltzes by Brahms. The Eastman Orchestra offered Wagner's "Rienzi" overture.

Elaborate Bill Surrounds "Faust" at Capitol

One of the features of the music program with which Major Edward Bowes surrounds the Ufa spectacle, "Faust," at the Capitol, New York, this week is the appearance of Rudy Wiedoeft, famous saxophonist. Wiedoeft plays a group of four numbers; "Valse Mazanetta," "Sax-ema," "Melodie," and Cadman's "Land of the Sky Blue Water." The latter number is also sung by Celia Turrill.

The ballet contribution for the week takes on an unusually ambitious form. It is called "Walpurgis Night," for which Chester Hale, ballet director, has arranged the elaborate choreography for four principals, the Capitol Ballet Corps and the Chester Hale Girls. The ballet is divided in four episodes: (a) "Waltz," by the regular ballet; (b) the "Warrior Dance," by Rolande Guerard; (c) "Solo," by Joyce Coles, and (d) "Bacchanale."

Oriental Fantasy Popular Feature at State

An elaborate fantasy, called "The Fan of the Orient," was presented at the State Theatre in Minneapolis last week in conjunction with the picture and other regular features. There were fifteen entertainers in the act, which featured Bernoff and Josephine, well-known vaudeville dancers, and Charles Bennett, tenor. There was a chorus of eight girls, chosen from local talent. The act proved a big drawing card.

Anderson Producer of Unit Show at Paramount

"Love 'Em and Leave 'Em" is the screen attraction on the current bill at the Paramount Theatre, New York. The program surrounding the Paramount screen version of the Weaver-Abbott stage play includes a John Murray Anderson unit show titled, "Book Lovers"; Jesse Crawford at the Wurlitzer, playing "Ain't It a Grand and Glorious Feeling?" and an overture of Offenbach melodies by the orchestra.

Publix Shows Inaugurated at New Haven Olympic

The Olympic Theatre in New Haven last week joined the circuit of Publix presentations houses. The program duplicated the inaugural bill at the Paramount Theatre in New York. "God Gave Me Twenty Cents" was the screen attraction, with the John Murray Anderson revue, "A Pageant of Progress" as the stage presentation. Desha and Myrio, dancers, are the featured members of the cast in the presentation. The overture for the week was "Grand Fantasy from Carmen," and other subjects were a news reel and "Songs of Italy," one of the Famous Music Master series.

Paul Sternberg is the conductor of the new orchestra at the Olympic. A new usher staff, assembled and trained according to the standardized rules for service staffs at Publix houses is one of the new features at the Olympic. This department of the theatre is in charge of W. M. Warren, formerly of the Balaban and Katz organization in Chicago. The price scale at the Olympic is as follows: Week days, matinees—35 cents, children 15 cents. Evenings—50 cents. Saturday matinees—50 cents, children 15 cents. New programs are opened Saturdays.

"Don Juan" and Vitaphone Open in Detroit

The Detroit engagement of "Don Juan" and the Vitaphone opened at the Shubert Lafayette Theatre Wednesday evening, December 8th. The program of Vitaphone presentations include features starring Giovanni Martinelli, Mischa Elman and Anna Case. The attraction is offered at two performances daily at the Lafayette, with prices of 50 cents and $1.00 for matinees, and 50 cents to $1.50 evenings.

Picture Policy Announced for Harrisburg Majestic

Samuel Keubler, manager of the Majestic, a Wilmer & Vincent theatre, which is the only house where "legitimate" offerings are shown in Harrisburg, has announced it will be the policy of the theatre during the remainder of the Fall and Winter, to present big motion picture spectacles, for one-week runs, as often as features of sufficient merit can be obtained.

Farash House Managers Hold Weekly Meetings

James Roach, managing director of the Farash houses in Schenectady, is now holding a series of weekly meetings with the six house managers as a means of getting better results in the way of exploitation and general advertising. Each house manager is advised as to pictures that are coming, and Mr. Roach seeks suggestions from all of his associates.

Troy to Have Local News Reel

The Proctor houses in Troy and Albany, co-operating with a newspaper in the latter city, are to put on a local newsreel in the near future and Jacob Golden, a former newspaperman, will have charge of the work.

The MANAGER'S OFFICE

C. S. CREWS, manager of the Cabrillo Theatre at San Pedro, Calif., since its opening three years ago, has been transferred to the joint direction of three West Coast Thetres, Inc., houses at Long Beach. The new appointment is a promotion in recognition of Crews' splendid services as manager of the Cabrillo. He is succeeded at the latter house by C. H. Wuerz.

A. G. SPENCER of the Great Lakes Thetres, Inc., staff has taken over the management of the Majestic Theatre in La Salle, Ill., which recently was leased by the Great Lakes Company.

HOWARD PRICE KINGSMORE, for the past year managing director of Loew's Vendome in Nashville, has been promoted by that organization to the directorship of Loew's State in St. Louis. Walter S. Caldwell, formerly manager of the Aldine Theatre in Pittsburgh, is now manager of the Vendome.

CHARLIE PERRY, manager of the Garrick Theatre in Minneapolis, has resigned and gone to Milwaukee, where he becomes district manager for the Saxe Amusement enterprises, with about 20 theatres under his control. Mr. Perry has been with Finklestein & Ruben for nine years, joining the firm in 1917 as assistant manager of the Garrick Theatre in St. Paul.

F. N. LEDUC is now the manager in charge of the Casino Theatre, Ottawa, Ontario. This house was operated for some months by Froman and Petigorsky of Ottawa under a different name. When Mr. Leduc resumed control, one of his first acts was to revive the original name "Casino."

Theatres Featured in Ad Campaign by Newspaper

The Minneapolis "Journal" recently carried a full-page ad boosting all of the city's theatres and recognizing Finkelstein & Ruben as one of the finest exhibiting organizations in the country. The ad was the 12th in a series featuring the cultural and educational developments of Minneapolis and the Northwest. It was written by Stephen Q. Shannon, President of the Advertising Club and the art work was handled by William H. Wheeler, of the Attic Club.

Change Programs Wednesday at Seattle Coliseum

A new change date again has been announced by Manager Al Raleigh, of the Coliseum Theatre, in Seattle. Hereafter, programs will change each Wednesday, instead of the former Saturday change. Whereas, every first-run house in Seattle formerly changed programs on Saturdays three months ago, now only three adhere to that policy, three more changing on Friday and the Coliseum on Wednesday.

"Beau Geste" 3 Months in Phila.

"Beau Geste" is nearing the end of its third month as an attraction at the Aldine Theatre, Philadelphia. One hundred and fifty thousand theatregoers were said to have seen the picture up to last week. It is reported the picture will soon close at the Aldine on account of other bookings and in spite of continued prosperous business.

Radio Account of Football Game Given from Stage

A special theatre stunt of unusual merit was conducted by Manager Ray Tubman, of the Regent Theatre, Ottawa, Ontario, on Saturday afternoon, December 4, when he gave a running account of the final Canadian football game between Ottawa and Toronto University at Toronto the same afternoon, before a packed house, the film attraction being "We're in the Navy Now."

Immediately after the conclusion of the match, Manager Tubman published a football extra of the "Regent News," giving a complete report of the game to all patrons as they left the theatre and also to all patrons during the evening performances. In addition to the football story, the tabloid newspaper contained display advertising from a dozen or more of the candidates in the Ottawa civic elections, which were held the following Monday, December 6th.

Moving pictures of the football game at Toronto were screened at the Regent during the week of December 6th, along with "Were in the Navy Now."

Strand Theatres in Albany and Troy Stage Benefits

The Strand theatres in Albany and Troy, which always add much to their patronage by splitting receipts with local organizations, are again active this fall and winter in benefits previously arranged. Last week the Shriners sold many hundreds of tickets for the Mark Strand and shared in the proceeds, while at the Troy theatre, the Kiwanis Club did likewise. Last Sunday the Troy theatre was given over to the annual memorial of the Elks.

Bernie Orchestra Feature at Brooklyn Strand

Ben Bernie and his Hotel Roosevelt Orchestra is the stage attraction of the program which opened Saturday, December 4, the screen feature of which is "The Blonde Saint." The bill included Eldora Stanford, soprano, singing the aria from "Mme. Butterfly"; Harry Breuer, xylophonist; the Strand Topical Review, and the overture, Liszt's "Thirteenth Hungarian Rhapsody," played by the Strand orchestra.

"Barbara Worth" Playing Second Week at Strand

The current program at the Mark Strand, New York City, is a hold-over from last week, with "The Winning of Barbara Worth" playing a second week at the popular Broadway cinema. Managing Director Joseph Plunkett continues the supplemental bill he introduced with the picture last week. Cliff Edwards is the star of the stage presentation.

F. & R. Managers Club in Duluth

The F. & R. managers of Duluth recently formed the Arrowhead F. & R. Managers' Club, electing P. F. Schwie chairman for the first term. The club is intended to be on the same order as the St. Paul Managers' Luncheon Club.

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Efficient Spot and Floodlights

Engineer Points Out Method of Obtaining Best Results; Describes Some New Equipment

BY J. H. KURLANDER

Engineer, Brenkert Light and Projection Company (Paper presented before the Society of Motion Picture Engineers)

A HASTY review of the history of spotlighting reveals the fact that progress in this branch of light projection has been confined almost entirely to the mechanical side of the problem; the principal exception being a substitution of the electric arc for the earlier sources of lesser brightness.

Until very recently, little had been done regarding even the mechanical construction of the spotlight, the original design, employing a simple plano-convex lens held in variable relation to the light source, having been retained and attention being centered on improving the then existing methods of construction.

A persistent demand on the part of theatrical folk for increased intensities of illumination has naturally been translated into a demand for higher amperage projection devices since it was assumed, without question, that the use of a higher current would result in a more brilliantly lighted "spot."

In one way, this error, which is a natural one, was unfortunate since it led to the development of the so-called Super-Spotlight which provides a greater intensity of light on flood condition, but offers no advantage at all as far as a more brilliantly illuminated "spot" is concerned.

The trend toward high amperage projectors has results in a more massive type of construction so that there is great danger of this unit assuming cumbersome proportions unless particular care is exercised when designing it.

In its simplest form, a spotlight is nothing more than a mechanical contrivance for holding a lens (usually plano-convex) in variable relation to a source of light. The source commonly employed is the crater formed on one of the electrodes of a carbon arc since the crater possesses high brightness, and what is equally important, can be made to assume a shape that the projected spot will be circular.

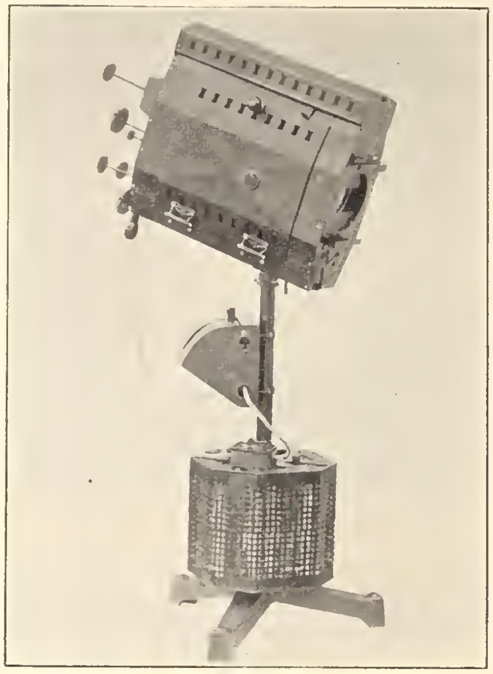
Fig. 1

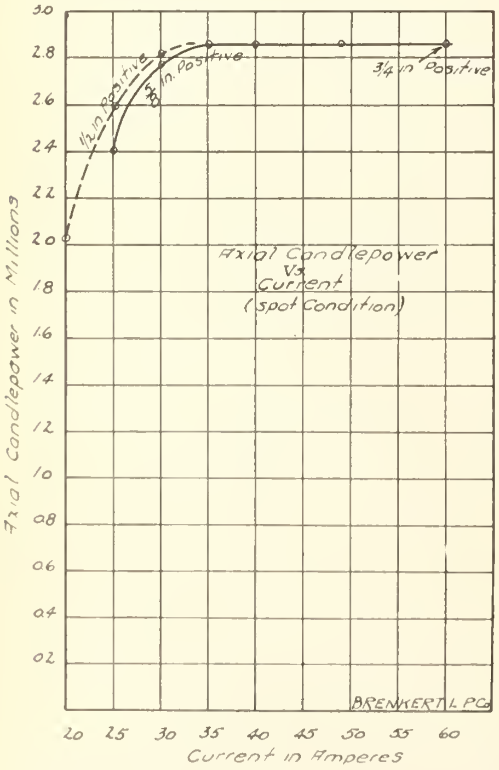

Fig. 2

Aside from the necessary adjustments for controlling the operation of the arc lamp, a means is provided for moving it closer to, or farther away from, the condensing lens mounted on the front plate of the lamphouse. In this manner, the spread of the projected beam can be varied between certain limits, governed by the amperage, projection distance, lens diameter and lens focal length. Further variations can be obtained by varying one or more of these factors.

A spotlight of the type just described is illustrated by Fig. 1, where it will be seen to consist of a suitable standard, on which is mounted a resistance placed in series with the arc, and a lamphouse containing the necessary arc lamp and condensing lens along with a means for holding a color wheel in position in front of the lens.

The principal features of the device illustrated are the same as those incorporated in the early types.

Spotlights, as ordinarily constructed, are intended for universal service. That is, the spread of the projected beam of light can be varied from as low as 2 or 3 degrees to as high as 40 degrees. The intensity of the projected light, that is, beam candlepower, varies considerably over this range of spreads, being very much higher for the low spreads than for the high.

The reason for this is found in an investigation of the optics involved. Briefly, when a light source is placed in front of a lens at a distance equal to the lens focal length, the entire lens becomes as bright as the source, minus the loss in the lens itself. In other words, the lens becomes, in truth, a secondary source of light having an area greater than the original source and a brightness equal to it, minus the loss in the lens. The candlepower* along the axis of such a simple optic system will then be equal to the product of the lens area by the source brightness by the transmission factor of the lens. That is

$$CP = KAB \qquad 1$$

The intensity of illumination, expressed in foot-candles, at any point along the axis (up to within a certain distance of the lens) will be the quotient of the axial candlepower by the distance squared, measured between the point in question and the edge of the lens. This can be expressed in the form of an equation as follows:

$$E_a = \frac{KAB}{d^2} \qquad 2$$

Placing the light source at the focal point of the lens constitutes, in effect, an uncorrected form of searchlight projector, the only difference being that a lens is employed in place of the customary parabolic mirror.

The beam spread of such a device, at some

(*Continued on page* 2370)

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*F. A. Benford, *The Parabolic Mirror*, Trans. I. E. S. Vol. 10, No. 9, P. 905. 1915.

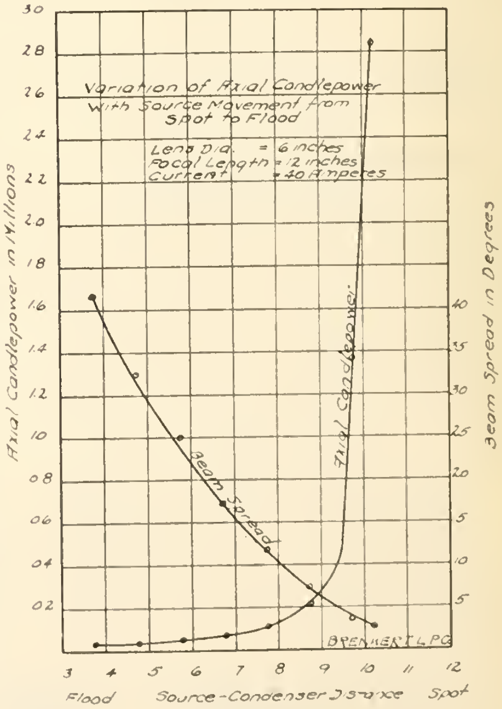

Fig. 3

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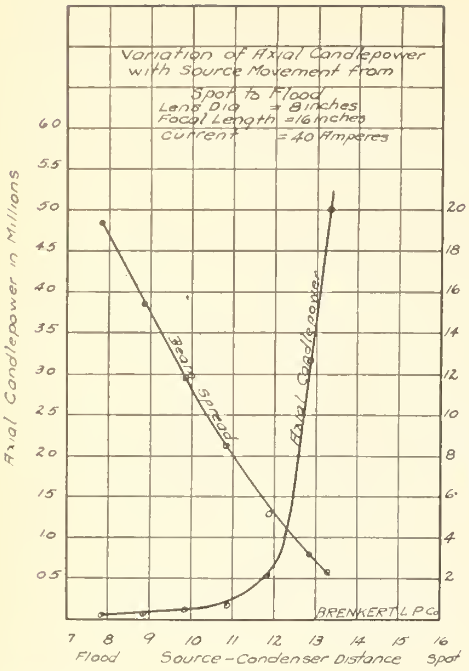

Fig. 4

Spot and Floodlights

(*Continued from page 2368*)

distance from the lens, will be equal to the angle subtended by the source from the central point on the lens.

If the source is now placed at a distance greater than the lens focal length so that an image of the source is formed at some definite point in front of the system, the axial candlepower, with respect to the point at which the image is formed, will not be changed so that the intensity of illumination at this point will again be expressed by equation 2. For other points along the axis, however, this equation cannot be used; but it is effective for all points involving actual image formation.

In practice, the source and illuminated plane never form conjugate foci since it is always necessary to move the source slightly closer to the lens in order to obtain a smooth "spot," free of the bluish halo which surrounds the image of the source and which is the result of aberrations in the lens.

If the light source is now moved away from the focal point, so as to approach the lens, the projected beam of light will immediately begin to increase its spread and the intensity across the beam will fall off very rapidly. As this movement is continued the beam spread will become of great proportions, the intensity (of a low value) will diminish slowly, and the intensity of illumination will become quite even over the entire beam.

These changes have a simple explanation, although this condition is somewhat more involved than that for "Spot." Briefly, the reason for the decreased intensity is due to the fact that only a part of the lens is supplying light to a given point in the illuminated plane, the remainder of the lens being inoperative as far as this point is concerned. If the entire lens were effective for each point in the illuminated plane, then the intensity of illumination would be identical with that obtained for the "Spot" condition. This is impossible under the conditions.

There is this much to say concerning the intensity obtained under any given flood condition. If, as the source leaves the focal point and approaches the lens, it is also increased in size by a sufficient amount, then no diminution in flood intensity (as compared with that obtained on spot) would result.

This, however, is possible only to a very limited extent, since, in order to fully realize this condition, it is necessary for the source always to subtend the same angle from the focal point. A relatively slight movement of the source toward the lens is all that is needed, therefore, to place this requirement beyond the reach of even a 150 ampere arc so that it becomes impossible of fulfillment.

Nevertheless, there are distinct advantages to be gained in the way of higher flood intensities by expanding the size of the crater, that is, higher amperage, so that here, at least, is one reason—and the only one—for the so-called super-spotlight.

Returning once more to equations 1 and 2, it will be seen from an inspection of the former that no reference at all is made to either size of crater or focal length of lens. The explanation, obviously, is that the beam candlepower is independent of either of these factors. In other words, for spot condition, a low amperage arc will provide exactly the same beam candlepower as one of high amperage, other things being equal. Also, a long focal length lens will give the same beam candlepower as one of short focal length, other things being equal.

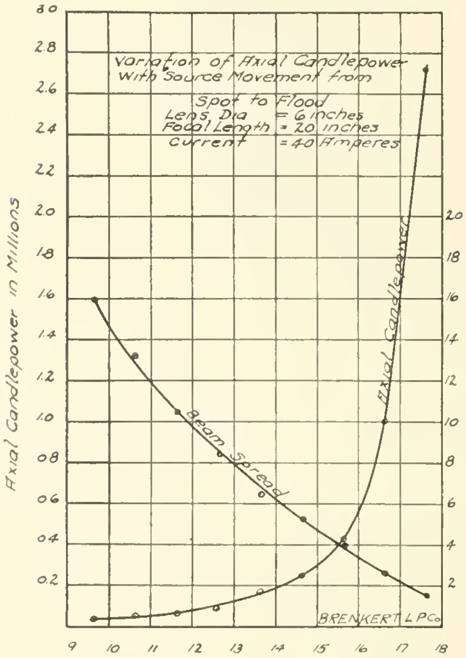

Fig. 5

In support of the first statement the curve in Fig. 2 is given. It shows the results of tests conducted with arcs of various amperages, ranging from 25 to 61 amperes. An inspection of the curve reveals that on low currents the beam candlepower does not follow equation No. 1, but that from 35 amperes on, there is no change in axial candlepower. The reason for this falling off in candlepower below 35 amperes is probably due to the fact that a ⅝-inch positive was used on the 25 and 30 ampere tests, with a consequent reduction in crater temperatures. In theory, at least, there is nothing to warrant the falling off in beam candlepower below 35 amperes.

Tests over a limited range of lens focal lengths showed that the axial candlepower remained constant on spot condition. An investigation was made of the variation in axial candlepower, and beam spread with regular movements of the light source from spot condition to flood. A series of three lenses was used, the current being maintained at a constant value and the photometric readings being taken at a distance of 60 feet.

The results of the tests are shown by the curves in Figs. 3, 4 and 5. It will be observed that each group of curves has a characteristic shape and, also, that lenses of the same diameter, but different focal length, give approximately the same beam candlepower for spot condition. Lenses of different diameter are shown to give beam candlepowers in proportion to the square of the diameter for spot condition.

In order to observe the distribution of light throughout the cross-section of the beam as the spread increased from spot to flood, photometric readings were taken at regular intervals across the beam for each movement of the source.

Aside from giving information on the distribution of light throughout the beam, this series of tests also permitted a direct computation of the amount of light included within it for each movement of the source. The variation of beam lumens with beam spread for the three lenses used is shown by the curves in Figs. 6, 7, and 8.

The effect of a change in lens focal length on axial candlepower for a flood having a constant spread was next investigated. It was found that the axle candlepower appreciably decreased as the lens focal length was increased. (Fig. 9.)

It is safe to say that the principal function of a spotlight, as ordinarily used, is to provide a small, brilliant spot of light at distances varying from approximately 50 to 150 feet, and a wide spread of light of high intensity for the purpose of illuminating the entire stage when required. The first condition calls for a small brilliant source of light used in conjunction with a

(*Continued on page 2371*)

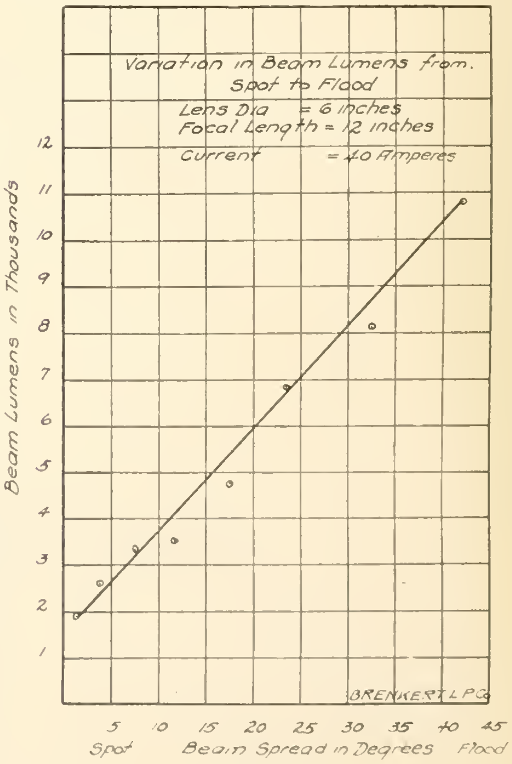

Fig. 6

Engineer Discusses Efficient Methods of Spot and Flood Lighting

(Continued from page 2370)

lens of long focal length and small diameter. A lens of small diameter is required to reduce spherical aberration which has the effect of increasing the beam spread.

The second condition calls for a large brilliant source (the larger the better) used in conjunction with a short focal length lens having large diameter.

It is obvious that these two sets of requirements are in opposition since no single lens could hope to fulfill both sets satisfactorily. A lens, adjustable both as to focal length and diameter, would be necessary and, unfortunately, such a lens is not yet available.

The only practical solution to the problem is to use two lenses, one for each condition. If this were done, then the conditions would be as follows:

On Spot: A large brilliant source (an electric arc using from 100 to 150 amperes) used in conjunction with a very long focal length (20 inches), lens of small diameter (6 inches) to offset the effect of the large source area. The resultant spot would be very small, which is the thing most desired, and it would be of the same brightness as the spot obtained from the same type of source used with any other lens of the same diameter. The large source would offer no advantage for spot condition, but it would obviate the necessity of expanding the size of the light source when changing to flood condition where a large source is required.

On Flood: A large source (100-150 ampere arc) used in conjunction with a lens of moderate focal length (16 inches) and large diameter (8 inches). The large source would give increased intensities (see Fig. 10) on the various stages of flood condition; the use of a lens of moderate focal length would give a flood beam of the required maximum spread without sacrificing too much in the way of intensity (see Fig. 9); and the large lens diameter would help the spread of the beam.

A unit employing such a double lens system would be truly a combination spot-flood lamp since it would perform efficiently under both conditions.

A unit of this type is illustrated by Fig. 11. Aside from the double lens system for producing the best results under the spot and flood conditions, the unit illustrated also possesses a number of mechanical features worthy of note. The most important one is a counter-balanced arc lamp so designed that no matter what position the lamp occupies with respect to the condensing lens, the distribution of weight in the entire lamphouse remains the same. This simply means that it is possible to leave the spotlgiht head at any angle of tilt without clamping it in position.

In order to step up the intensity on flood condition, the unit is provided with an arc lamp which has a maximum capacity of 150 amperes. As mentioned before, heavy duty apparatus tends to become bulky and cumbersome unless carefully designed. With this unit only a light touch of the hand is required to swivel the head on its vertical axis, or tilt it at any desired angle.

(To be concluded)

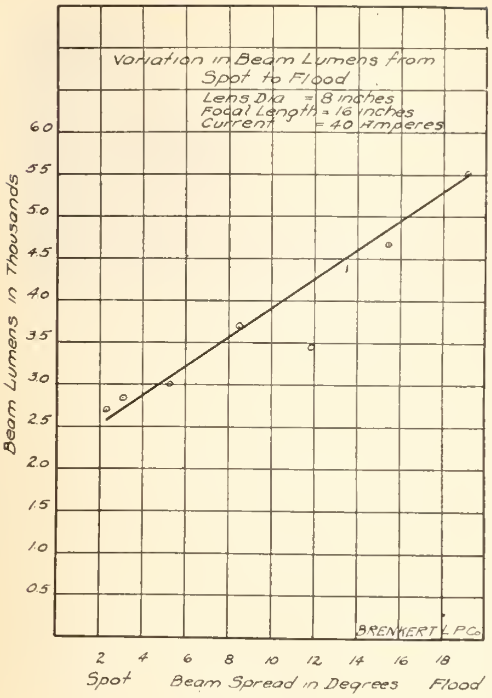

Fig. 7

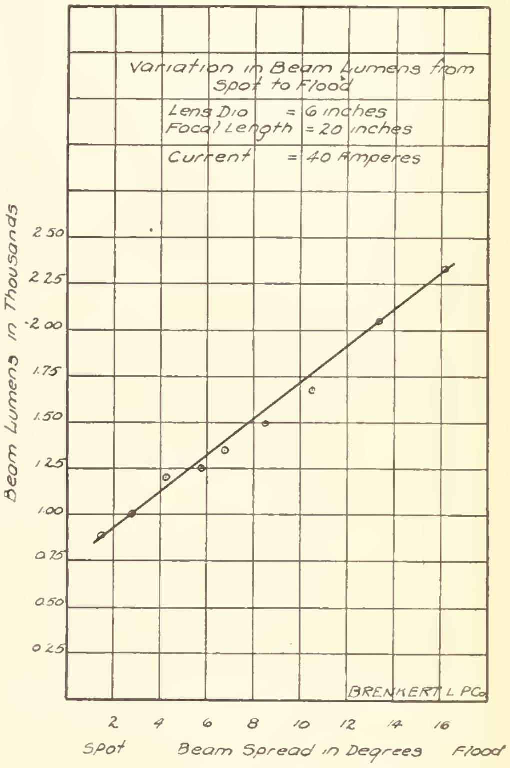

Fig. 8

Signs 15 Year Lease on Springfield Project

A new theatre, to cost about $70,000, exclusive of equipment, is to be erected in the Indian Orchard section of Springfield, Mass. It will have a seating capacity of 1,200. The theatre will be erected by Pasquali Tebaldi, who has signed a 15-year lease with a large chain for the house. It will be built at Main and Parker streets. Announcement of the lessee's name is withheld for the present.

Universal Pushes Work on Two N. E. Theatres

Universal's two new houses are being pushed forward to completion. The one in Somerville is expected to be ready for opening sometime in February and the new house in Lowell will probably be completed about a month or six weeks later. Both are to be named the Capitol.

Galva to Have 400 Seat House

Operations are under way at Galva, Ill., toward the erection of a 400-seat motion picture theatre. A local contractor has the work in charge.

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Inquiries and Comments

Education and the Union

FOR a long time the editor of this department has carefully nursed the belief that the various locals of the Motion Picture Operators' union in this country served a very useful purpose in that they protected the interests of the individual projectionists and at the same time assured the employers of these projectionists of receiving full value for the salaries paid by providing proper educational facilities, in the form of lectures, informal talks and demonstrations, for the benefit of the members.

There can be no question concerning the value of such educational factors since the projection branch of the motion picture industry is in the peculiar position where it must needs rely upon trade journals, personal inspections, public and private demonstrations, and the slow grind of personal experience in order to keep pace with progress in an industry where things move fast and changes are frequent.

Text Books Would Help

Good literature, in the form of books, even if such were available, would do much to help this condition, but even so could not be expected to answer the purpose fully since practice changes rapidly and what is new today may be obsolete tomorrow. Furthermore, the average projectionist is not overly inclined to spend much time burning up undue quantities of midnight oil in an effort to gather the knowledge contained in technical volumes.

By far, the best method is to arrange for lectures and demonstrations on new practices and new equipment, which seem likely to find common use in the projection field, so as to fully inform the men whose duty it is to operate these devices, in order that they may understand both the method and the principles of such operation.

Projectionists, on the whole, are an elusive lot, difficult to reach in any appreciable number, except through general publications, as, for instance, trade journals. Even this means of disseminating information is not as satisfactory as it might be since the projectionist is a notoriously poor correspondent and is seldom heard from except in cases of dire need and when the sought-after information cannot be obtained nearer home. Only then are those trade journals, having departments reserved for the use of the projectionist, called upon to render assistance in the form of advice.

It is often possible to diagnose a faulty condition from the meagre information given in such letters, but this method is certainly not as effective as a personal talk would be. The simplest and the most direct method for imparting information to projectionists is undoubtedly by means of lectures and demonstrations and the most favorable time for doing this is at the weekly meetings of the various locals throughout the country. Certainly the local, through its weekly gathering of the members, is in a most favorable position to conduct the educational work so sadly needed in this field.

The local's position in this respect is so obvious that the editor was firmly under the impression that this opportunity, while perhaps not being generally used to the fullest extent, was not being altogether neglected.

This industry is, however, full of surprises and the most recent one received by the writer was when, in a large mid-western city, he tried to arrange with an officer of the local, to give an educational talk to the members and was informed that the talk would be welcome but that there was an inflexible rule which limited such talks to *five minutes*. When asked for the reason for this rule the answer was that the meeting was not called till midnight and the poor boys usually were so tired from their day's exertions that it would be little short of cruelty to ask them to sit through a half hour's talk on how to do their work a little better than they are doing it at this moment.

It was also learned that no other means was available for reaching the members of this local either through a special meeting or othrwise, and that for the period of years during which the five minute rule was in existence, no outsider had ever addressed these projectionists on any subject. Members of this local approached the writer privately and expressed a willingness to listen to a lecture and also wanted to know where literature, such as the Transactions of the S.M.P.E., or special phases of projection, could be obtained. It appeared that the spirit was willing but that the flesh was incapable of the exertion.

A Good Example of Unionism

It is fortunate, however, that not all locals are constructed along the lines of the one described above. In contrast with the reception accorded outside speakers in the mid-western city referred to we recall, with lingering pleasure, the attitude of another local in an eastern city where the officers (of the local, of course), as soon as it was learned that the writer was in town, extended an invitation to address the members and upon acceptance of the invitation, immediately posted a notice of the proposed talk.

No limits or restrictions of any kind were even mentioned and after the regular business had been disposed of the writer was told that the rest of the evening—or rather morning—was his. The meeting was called to order shortly after eleven o'clock and it was a little after one o'clock before the regular business affairs had been disposed of.

These men then patiently sat through a talk of forty-five minutes' duration and still possessed enough energy to keep the editor extremely busy for more than half an hour answering questions.

There was nothing of the "poor tired boy" attitude in this crowd of hustlers, for the meeting broke up, with no casualties, at three a.m. Indeed, a dozen or more enterprising individuals, under the direction of one of the local's officers, escorted the writer to said officer's projection room on the other side of the city where a sort of supplementary meeting was held and during which another hour was consumed in reviewing every possible phase of projection.

Refreshments were served at late hour and the gathering disbanded amid the rattle of the milk wagons; not, however, until a number of the group had spent several minutes playing with the goldfish on exhibition in tanks in the lobby of the theatre.

Contrasting Groups

Here we have two extreme examples of union locals; one, utterly non-progressive and arranging matters so that educational work in the form of personal talks will be barred from wasting the time of the "poor tired boys" in the wee hours of the morning, the other, brimming over with pep and not caring how much their time was encroached upon, provided they were compensated for it by the acquisition of a little more knowledge so that they might do their work in just a little better fashion and so give fuller value to their employers in return for the salaries they receive.

Concerning this matter of salaries, which group, do you think, other things being equal, would have the least difficulty in obtaining from their employers a fair wage? If you are at all in doubt concerning the answer, some help may be obtained from the following recital of recent events.

The first group, that comprised of the "five-minute men," recently made a demand on their employers for higher wages and since no proof of their increased worthiness was contained in their formal demand the exhibitors summarily dismissed it and swore by all that was holy that they would close their theatres rather than accede to what they considered an unfair and unwarranted demand.

That they meant what they said is evidenced by the fact that the theatres actually did close for a brief while and it was only after much bitter and acrimonious quarreling that a makeshift compromise was effected. The best the "five-minute men" could do was to obtain a slight in-

(*Continued on page 2373*)

Complete Stage Equip't for the Colorado

CLAIM that no stage in any theatre between Chicago and the west coast has any more complete equipment than that which recently arrived in Pueblo, Colo., is made by the new Colorado Theatre of that city. The list follows: One pair of 18-foot satin tormentors; one satin grand drape; one teaser drape; one fast action draw curtain; one oleo; one light fancy interior set; one neutral interior set; one conservatory back drop; six wood wings; three foliage borders; one metallic cloth cyclorama; one scrim drop; one street drop; one garden drop; one black velour cyclorama, legs and border; one asbestos curtain; one motion picture screen and one two-tone brocaded damask gold front draw curtain.

Pictures with presentations, and vaudeville is the house policy.

Contracts Let For New Zanesville Theatre

Contracts for the erection of the Brown Theatrical Company's new half million dollar theatre on the site of the Zanesville Publishing Company's old building on South Fifth Street, Zanesville, Ohio, have been awarded according to a recent announcement made by Caldwell H. Brown, general manager of the company.

Work will be rushed on the structure which will be of reinforced concrete and steel, and the last word in fireproof construction.

The architects claim that the new theatre will be the finest of its kind between Columbus and Pittsburgh and will be the best in any city the size of Zanesville. It will have a stage suitable for legitimate plays and a large and roomy balcony.

Mr. Brown has spent considerable time in conference with some of the leading theatre owners and architects and will incorporate in the new house the best of to-day's construction ideas and equipment.

The officers of the Brown Theatrical Company are: F. M. Ransbottom, president; W. O. Littick, first vice-president; P. R. Gobel, second vice-president; George Brown, secretary and treasurer, and Caldwell H. Brown, general manager of the company.

New Supply Co. Formed at Washington, D. C.

M. S. Lyle and J. W. Smeltzer, formerly of the Washington Theatre Supply Company, Washington, D.C., have recently formed the L. & S. Theatre Supply Co., with offices in the McGill building, 908 G Street. N. W., Washington. They style themselves their announcement carry a full line of motion picture supplies and parts.

Indiana House Reopened After Remodeling

Equipped with the latest type projection machines and thoroughly remodeled, the new Liberty Theatre, North Liberty, Ind., was recently reopened to the public. The extensive repairs made necessary the closing of the house for several weeks.

Ostenberg Announces New Scottsbluff House

W. H. Ostenberg, Jr., formerly of Omaha, Neb., has recently announced plans for the erection of a new motion picture theatre in Scottsbluff, Neb. Work will be started at once on the house, which will occupy one of the finest locations in that city. The investment is expected to run in the neighborhood of $125,000.

Mr. Ostenberg, Jr., now owns and controls, under the name of the Midwest Amusement Company, the Orpheum and Sun theatres, Scottsbluff, and also the Danceland in that city, one of the most modern and beautiful ballrooms in that section. He also operates the Rialto Theatre, Bayard, Neb., and in addition occupies a position of influence throughout Scottsbluff Valley.

Ku Klux Sells Theatre Site At Vevay, Ind.

Ku Klux Klan officials of Vevay, Ind., recently disposed of a three-story brick building in that city, where the new owner, Minor Bakes, plans the erection of a new motion picture theatre. The house will be up-to-date in every respect.

Inquiries and Comments

(*Continued from preceding page*)

crease, too slight to be very noticeable, and only after coercive threats of a general strike, and other dire things had been made.

Of good will between exhibitor and projectionist there was none, for the simple reason that the exhibitors thought they were being imposed upon, since they were asked to pay more money for services which had not appreciated in value.

The writer is not familiar enough with the affairs of the other locals to speak with any degree of certainty on its record of achievements, but he feels reasonably sure that under the same conditions the officers of this local would have had little difficulty in convincing their employers of the increased value of their services as a result of their spirited educational activities.

Coercion, in the form of a strike threat, is always looked upon as a means of last resort and is used only when a meeting of the minds cannot be arrived at. It is, in a sense, an admission of failure and a lack of responsibility on the part of the local's officers since they have been unable to prove their case in open debate. It is a dangerous weapon to call into play and a display of its ugliness is not easily forgotten.

Far better to convince the exhibitors by the logic of cold reason than to use a weapon, which, later, may prove to be a boomerang.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6300 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M		
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6400 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6959 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forlorn River	Jack Holt	Paramount		
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	6 reels	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	Bushman-Dove	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6800 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5560 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6025 feet	Oct. 9
War Paint	Tim McCoy	M-G-M	5032 feet	Dec. 4
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists	8 reels	
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day	M-G-M	5584 feet	
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7300 feet	Nov. 20
Confessions of a Bride	M. Harris-V. Varconi	Assoc. Exhib		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov. 27
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Gay Deceiver, The	L. Cody-M.Day	M-G-M		
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart	5610 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
London	Dorothy Gish	Paramount	5584 feet	Nov. 6
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry P. Wegener	M-G-M	6960 feet	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	Dec. 11
Man of Quality, A	George Walsh	Excellent Pictures	5640 feet	Nov. 6
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7780 feet	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	Nov. 27
Quarterback, The	Richard Dix	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	Dec. 4
Risky Business	Vera Reynolds	P. D. C		
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior	E.Roberts-H.Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Syncopating Sue	Corinne Griffith	First National	6670 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E.Novak	Fox		
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Broadway	Priscilla Dean	Prod. Dist. Corp	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures	5834 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O	4879 feet	
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander Carr	Chadwick	7300 feet	Nov. 20
Bardelys the Magnificent	John Gilbert	M-G-M	8536 feet	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R.Ince-M.Livingston	F. B. O	6450 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5790 feet	
City, The	J.Gaynor-W.McGrail	Fox	5508 feet	Nov. 27
Dangerous Friends	T. R. Barnes-M. Gay	Sterling Pictures	5200 feet	
Desert's Toll, The	Frances McDonald	M-G-M		
Dude Cowboy, The	Bob Custer	F. B. O		
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov. 27
Exit Smiling	Beatrice Lillie	M-G-M	6461 feet	
First Night, The	B. Lytell-D. Devore	Tiffany		
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M	6567 feet	Dec. 11
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
For Wives Only	Marie Prevost	Prod. Dist. Corp	5800 feet	
Four Horsemen of the Apapalypse, The (reissue)	Valentino-Terry	M. G	11,273 feet	
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr	Paramount	6532 feet	Dec. 4
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Great Gatsby, The	Warner Baxter	Paramount	7296 feet	Dec. 11
Hidden Loot	Jack Hoxie	Universal	4375 feet	Aug. 21
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	Dec. 4
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
King of the Saddle	Bill Cody	Assoc. Exhib		
Ladies at Play	Hughes-Kenyon-Fazenda	First National	6119 feet	Dec. 11
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Jocelyn's Wife	Pauline Frederick	Tiffany	5800 feet	Dec. 11
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6903 feet	Nov. 20
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R.McKee-E.Murphy	Sterling Pictures		
Outlaw Express, The	Leo Maloney	Pathe	5579 feet	Nov. 20
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp.	6695 feet	Dec. 11
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Rambling Galoot, The	Buddy Roosevelt	Pathe		
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Rough Rider, The	Frank Hopper	Paramount		
Silent Lover, The	Milton Sills	First National	6500 feet	Nov. 27
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
There You Are	Nagel-Roberts	M-G-M	5652 feet	
Tin Hats	Windsor-Nagle-Roach	M-G-M	6598 feet	
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	Colleen Moore	First National		
Unknown Cavalier, The	Ken Maynard	First National	6595 feet	

Feature	Star	Distributed by	Length	Reviewed
Upstage	Norma Shearer	M-G-M	6048 feet	Dec. 4
Wearing of the Green	Betty Bronson	Paramount		
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros		
Wings of the Storm	R. Howes-V. Faire	Fox	5374 feet	Dec. 11

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blond Saint, The	Kenyon-Stone	First National	6 reels	Dec. 4
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Border Whirlwind, The	Bob Custer	F. B. O		
Canadian, The	Thomas Meighan	Paramount		
Canyon of Light	Tom Mix	Fox		
Collegiate	Alberta Vaughn	F. B. O		
Death Valley	Buck Jones	Fox		
Duke of Ladies, The	Special Cast	First National		
Exclusive Rights	L. Rich-G. Whitman-R. McKee-G. Glass	Famous Attractions		
Flaming Fury	Ranger (Dog)	F. B. O		
Faust	Emil Jannings	M-G-M		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Flying High	Wm. Fairbanks	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
Just Another Blonde	Mackaill-Mulhall-L. Brooks-Collier, Jr.	First National		
Lazy Lightning	Art Acord	Universal	4572 feet	
Let it Rain (tentative)	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		
Money to Burn	Devore-MacGregor	Lumas	5900 feet	Dec. 11
Mother Machree	Belle Bennett	Fox		
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp	6730 feet	Oct. 23
One Hour of Love	J. Logan-R. Frazer	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Redheads Preferred	M. Daw-T. von Eltz	Tiffany		
Red Hot Hoofs	Tom Tyler	F. B. O	4681 feet	Nov. 13
Red Mill, The	Marion Davies	M-G-M		
Regular Scout, A	Fred Thomson	F. B. O	5567 feet	
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Stepping Along	Johnny Hines	First National	6 reels	Nov. 27
Stolen Pleasures	H. Chadwick-D. Renier-G. Whitman	Columbia Pictures		
Stolen Ranch	Fred Humes	Universal	4578 feet	
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
Summer Bachelors	A. Forrest-Bellamy	Fox		
Sunshine of Paradise Alley	Barbara Bedford	Chadwick		
Third Degree, The	Dolores Costello	Warner Bros		
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G. Hughes-Nixon-Sidney	Fox		
Be Yourself	Raymond Griffirh	Paramount		
Cheerful Fraud, The	Reginald Denny	Universal		
Driven From Home	V. L. Corbin-S. Lewis-V. Pearson	Chadwick		
Enchanted Island		Tiffany		
Head Waiter, The (tentative)	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Lady in Ermine, The	Corinne Griffith	First National		
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
Michael Strogoff	Ivan Moskine	Universal	9315 feet	Dec. 4
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox		
One Chance in a Million	Wm. Fairbanks	Lumas		
One Increasing Purpose	Lowe-Rubens-Lee	Fox		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Perfect Sap, The	P. Starke-Lyon	First National		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Rough and Ready	Jack Hoxie	Universal	4409 feet	
Silent Rider, The	Hoot Gibson	Universal		
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Tiger, The (tentative)		Tiffany		
Wild Man of Borneo, The (tentative)	W. C. Fields	Paramount		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
His Rise to Fame	George Walsh	Excellent Pictures		
Lightning		Tiffany	6500 feet	
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Overland Stage, The	Ken Maynard	First National		
Quarantined Rivals		Lumas		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Silky Anne	Constance Talmadge	First National		
Steeplechase, The		Tiffany		
Three in Love	Stone-Dove-Hughes	First National		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		
Wild Geese		Tiffany		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Broken Gate, The		Tiffany		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Heroes of the Night		Lumas		
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Orchids and Ermine	C. Moore-J. Mulhall	First National		
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Squads Right		Tiffany		
Tillie the Toiler	Davies-M. Moore	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Too Many Women	Norman Kerry	Universal		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Gun Gospel	Ken Maynard	First National		
Husband Hunters, The		Tiffany		
Poor Nut, The		First National		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Tale of a Vanishing People		Tiffanv	6500 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Flaming Timber		Tiffany		
Song of Steel		Tiffany		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Snowbound		Tiffany		

Comedy Releases

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice the Fire Fighter		F. B. O			
All For A Nurse	Sid Smith	Sava Films		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
And George Did	Sid Saylor	Univ	Dec. 28	2 reels	
Another Kick Coming	Bronte Series	Red Seal	Nov. 25	1 reel	Sept. 4
Anything Once	M. Normand-C. Hale	Pathe		2 reels	
Are Golfers Cuckoo?	Fatty Layman	Sava Films		2 reels	
Around the Bases	George Lewis	Univ	Jan. 3	2 reels	
Artist's Brawl, The	Guard-Cooke	F. B. O		2 reels	
At the Beach	"McDougall Alley" Kids	Bray	Nov. 1	2 reels	Dec.. 4
Auto Thieves, The	"Van Bibbers"	Fox		2 reels	
Babes in the Jungle	"O. Henry"	Fox	Nov. 28	2 reels	
Babes in the Sawdust	Charles Puffy	Universal		1 reel	
Back to Mother	"Helen and Warren"	Fox		2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	Dec. 27
Ball and Chain	Arthur Lake	Universal		1 reel	
Balloon Tired	"Life Cartoon"	Educat	Dec. 5	1 reel	
Banana King, The	Sid Smith	Sava Films		2 reels	
Barely Reasonable	Holmes-Corbett	Univ	Nov. 21	2 reels	Nov. 20
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Benson at Calford	George Lewis	Univ	Oct. 24	2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	Nov. 20
Big Business		Fox			
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	Nov. 13
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		2 reels	
Blisters Under the Skin		F. B. O		2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	
Blue-Black	Lewis Sargent	Bray	Dec. 20	2 reels	Dec. 11
Breaking into Broadway	Tarbell-Finch-Shaw	Red Seal	Jan. 1	1 reel	
Breaking Records	George Lewis	Universal		2 reels	
Bringing Home the Bacon	"Our Gang"	Pathe			
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	Dec. 11
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O		2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	Nov. 27
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	Sept. 11
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Universal		2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal		2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal	Jan. 3	2 reels	
Buster's Prize Winner	Trimble and Dog	Univ	Dec. 6	2 reels	Nov. 20
Buster's Sleigh Ride	Trimble and Dog	Universal		2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
By George	Sam Saylor	Universal		2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O		1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch-Shaw	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Chicken Cooped	Tarbell-Finch-Shaw	Red Seal	Dec. 1	1 reel	
Cinder Path, The	George Lewis	Universal		2 reels	
Close Call, A	"The Gumps"	Univ	Dec. 13	2 reels	Nov. 27
Close Shaves	Johnny Arthur	Educat	Dec. 5	2 reels	
Collegians, The (Series)	Gulliver-Lewis	Universal		2 reels	
Complete Life, The	"O. Henry"	Fox		2 reels	
Comrades-in-Work	Mabel Normand	Pathé		2 reels	
Cool Off	Ann Cornwall	Educat	Dec. 19	2 reels	Dec. 11
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Diamond of Kali	"O. Henry"	Fox		2 reels	
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	Oct. 16
Divorce Dodger, The	Billy Bevan	Pathe	Nov. 28	2 reels	Dec. 4
Dizzy Dancers	Cameron-Lorraine	Fox		2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Burns-Marion	Educat	Nov. 14	2 reels	Nov. 6
Dog Gone It	"Cartoon"	Bray	Dec. 26	1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5	1 reel	Aug. 21
Don't Kid Me, Monk	"Mr. X" (Monkey)	Bray	Dec. 10	2 reels	
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Easy Payments	"Helen and Warren"	Fox		2 reels	

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Egged On	Charles Bowers	F. B. O	Sept. 6	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Fatty's First Fancy	Fatty Laymon	Sava Films		2 reels	
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Bursts a Bubble	"Sullivan Cartoon"	Educat	Oct. 31	1 reel	Dec. 4
Felix the Cat Collars the Button	"Sullivan Cartoon"	Educat	Dec. 12	1 reel	
Felix the Cat Hunts the Hunter	"Sullivan Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Land O' Fancy	"Sullivan Cartoon"	Educat	Oct. 17	1 reel	Dec. 11
Felix the Cat in Reverse English	"Sullivan Cartoon"	Educat	Nov. 14	1 reel	
Felix the Cat in Zoo Logic	"Sullivan Cartoon"	Educat	Dec. 26	1 reel	
Felix the Cat Scrambled Yeggs	"Sullivan Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix Shatters the Sheik	"Sullivan Cartoon"	Educat	Sept. 19	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Sullivan Cartoon"	Educat	Nov. 28	1 reel	
Fighting Fool, The		Bray Prod		2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit	George Lewis	Universal		2 reels	
Fighting to Win	George Lewis	Univ	Nov. 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
Fistical Culture (Series)	Louis Sargent	F. B. O		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	2 reels	
Flashing Oars	George Lewis	Universal		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod		2 reels	Sept. 11
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
Funny Face	"Big Boy"	Educat		2 reels	
George in Love	Sid Saylor	Universal		2 reels	
George's in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Runs Wild	Sid Saylor	Universal		2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Getting Hitched		Bray Prod		2 reels	
Girl	"O. Henry"	Fox		2 reels	
Gold Brush, The	Hank Mann	Sava Films		2 reels	
Golfing Widows, The	Barbara Luddy	Fox		2 reels	
Good Riddance	Bronte Series	Red Seal	Dec. 25	1 reel	
Grabbing Grabbers	Mickey Bennett	C. & C		2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	Oct. 30
Gyping Gypsies	Milburn Marante	C. & C.		2 reels	
Gyping the Gyps	Eddie Gordon	Sava Films		2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
Harem Knight, A	Ben Turpin	Pathe	Nov. 7	2 reels	Nov. 6
Have Courage	Billy Dooley	Educat	Dec. 12	2 reels	
Hearts for Rent	Arthur Lake	Universal		1 reel	
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	Nov. 27
High Sea Blues	Al St. John	Educat			
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pict			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pict			
His Off Day	Dunham-Gallagher	Educat	Nov. 7	1 reel	
His Taking Ways	Al St. John	Bischoff		2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	Dec. 11
Hoboken to Hollywood	Billy Bevan	Pathe	Sept. 5	2 reels	Sept. 11
Hold Still	Cornwall-Duffy	Educat	Oct. 10	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital		Fox	Oct. 17	2 reels	Nov. 6
Honeymoon Quickstep	Arthur Lake	Univ	Jan. 3	1 reel	
Hook or Crook	Charles Puffy	Univ	Dec. 6	1 reel	Nov. 27
Hoot Mon!	Bobby Vernon	Educat	Nov. 21	2 reels	Dec. 11
Horns and Orange Blossoms	Charles Puffy	Universal			
Howdy Duke	Lupino Lane	Educat		2 reels	
Humdinger, The	Johnny Arthur	Educat	Oct. 10	2 reels	
Hur Ben	Hank Mann	Sava Films		2 reels	
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	Nov. 20
I Told You So	"The Gumps"	Univ	Dec. 27	2 reels	
Jane's Engagement Party	Wanda Wiley	Univ	Nov. 7	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Universal		2 reels	
Jane's Honeymoon	Wanda Wiley	Universal		2 reels	
Jane's Inheritance	Wanda Wiley	Univ	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Univ	Dec. 14	2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Univ	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat	Sept. 12	2 reels	Sept. 18
Jerry the Giant	"Animal"	Fox		2 reels	July 10
Keeping His Word	Charles King	Universal		2 reels	
Keeping Up With the Joneses (Series)		Stern Bros			
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox		2 reels	Oct. 2
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov. 6
Kiss Me, Kate	Dunham-Gallagher	Educat	Sept. 26	1 reel	Oct. 2
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O		2 reels	
Ko-Ko Back Tracks	"Cartoon"	Red Seal	Jan. 1	1 reel	
Ko-Ko Gets Egg-Cited	"Cartoon"	Red Seal	Dec. 1	1 reel	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Ko-Ko the Convict	"Cartoon"	Red Seal	Nov. 1	1 reel	
Lafayette Where Are We?	Shields-Arthur	Fox		2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O		2 reels	Aug. 28
Last Lap, The	George Lewis	Univ	Dec. 20	2 reels	Dec. 11
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies	Boutler-Cameron	Fox	Nov. 14	2 reels	Dec. 4
Little Pest, The	Neely Edwards	Univ	Jan. 10	1 reel	
Lookout Below	Lewis Sargent	Bray	Nov. 20	2 reels	Nov. 6
Lookout Buster!	Trimble and Dog	Universal		2 reels	
Lots of Grief	"The Gumps"	Univ	Oct. 31	2 reels	Oct. 16
Love's Hurdle	Charles King	Univ	Sept. 26	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Luke Warm Daze	"McDougall Alley Kids"	Bray		2 reels	Dec. 11
Lyin' Tamer, The	Shields-Luddy	Fox		2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox	Nov. 28	2 reels	
Making Good	George Lewis	Univ	Dec. 6	2 reels	
Married Widow, The	Eddie Gordon	Sava Films		2 reels	
Marry Month of May	"O. Henry"	Fox		2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	Oct. 31	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod		2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay			
Merry Kiddo, The	Alberta Vaughn	F. B. O		2 reels	
Midnight Follies	George Davis	Educat		2 reels	Nov. 20
Mighty Smithy, The	"Life Cartoon"	Educat	Nov. 7	1 reel	Nov. 13
Minute to Go, A	Eddie Fetherstone	C. & C.		2 reels	Sept. 18
Missing Links	"Life Cartoon"	Educat	Sept. 12	1 reel	Sept. 25
Mister Chump	Lopez-Dunham	Educat	Dec. 19	1 reel	
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkey Hula	"Mr. X" (Monkey)	Bray		2 reels	Dec. 11
Monkeys Prefer Blonds		Bray Prod		2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat, The	"Van Bibbers"	Fox		2 reels	
Movieland	Lupino Lane	Educat	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C		2 reels	
Much Mystery	George Davis	Educat	Dec. 5	1 reel	
My Kid	"Big Boy"	Educat	Sept. 5	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox	Nov. 14		Nov. 6
Never Again	"The Gumps"	Univ	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series)	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ	Oct. 3	2 reels	June 19
Nickel Hopper, The	Mabel Normand	Pathe	Dec. 5	2 reels	Dec. 4
Nize Monkey	"Mr. X" (Monkey)	Bray	Nov. 10	2 reels	Nov. 27
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O			
Non-Stop Bride	Hoyt-Cameron	Fox		2 reels	Sept. 25
North of 67/8	Sid Smith	Sava Films		2 reels	
Not Guilty	Charles Puffy	Univ	Dec. 27	1 reel	
Nothing to Live For	Al Joy	Ricardo			
Not to Be Trusted	"Helen and Warren"	Fox		2 reels	
Oh! For a Nurse	Sid Smith	Sava Films		2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod		2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Olga's Boatman	Neely Edwards	Univ	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe		2 reels	
One Sunday Morning	Lloyd Hamilton	Educat	Dec. 12	2 reels	
On the Farm		Bray Prod		2 reels	
On the Front Page	L. Rich-S. Laurel	Pathe	Nov. 28	2 reels	Dec. 4
On The Jump	Al Alt	Rayart		2 reels	
Open Spaces	"Big Boy"	Educat	Nov. 7	2 reels	Nov. 13
Orphan, The	Al Joy	Ricardo			
Over There	Al Joy	Ricardo		2 reels	
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod		2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray Prod		1 reel	Nov. 6
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pink Elephants	Al St. John	Educat	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ	Nov. 10	2 reels	Oct. 23
Plumb Goofy	Dunham-Gallagher	Educat	Oct. 10	1 reel	Oct. 30
Pound Foolish	George Davis	Educat	Oct. 24	1 reel	Nov. 6
Prince and the Pyra, The	Charles Puffy	Universal			
Prodigal Bridegroom, The	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	
Punches and Perfume		Bray Prod		2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educat	Sept. 12	1 reel	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	Nov. 21	1 reel	
Raggedy Rose	Mabel Normand	Pathe	Nov. 7	2 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat	Oct. 24	1 reel	
Rain and Shines	Al St. John	Bischoff		2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O		2 reels	
Relay, The	George Lewis	Universal		2 reels	
Road House, The	"Aesop Fables"	Pathe	Oct. 10	1 reel	Oct. 23
Room for Rent	"The Gumps"	Univ	Jan. 10	2 reels	
Sailing Along	Al Alt	Rayart		2 reels	
Sawdust Baby	Earl McCarthy	Artclass	Jan. 12	2 reels	
School Days	"Aesop Fables"	Pathe	Dec. 19	1 reel	
School Days	"McDougal Alley" Kids	Bray	Dec. 1	2 reels	
Second Hand Excuse, A	Charles King	Univ	Dec. 8	2 reels	Nov. 20
Shady Rest	"The Gumps"	Universal		2 reels	
She Beast, The	Sid Smith	Sava Films		2 reels	
Shell Socked	Jimmie Adams	Educat	Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Universal		2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe	Sept. 5	2 reels	Sept 11
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Skating Instructors	"Mutt & Jeff"	Short Film Syn		1 reel	
Smith's Landlord	Hiatt-McKee	Pathe	Sept. 19	2 reels	
Smith's Picnic	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Visitor	Hiatt-McKee	Pathe	Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	Nov. 14	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ	Oct. 31	2 reels	June 19
Snookum's Merry Christmas	"Newlyweds"	Univ	Dec. 22	2 reels	Dec. 4
Snookum's Outing	"Newlyweds"	Univ	Dec. 1	2 reels	Nov. 13
Snookum's Playmate	"Newlyweds"	Univ	Jan. 5	2 reels	
Snookum's First Tooth	"Newlyweds"	Univ	Sept. 19	2 reels	June 26
Society Architect, A		Fox			
Some More Excuses	Charles King	Universal		2 reels	
Spooky Money	Al Joy	Ricardo			
Stage Shy	Hank Mann	Sava Films		2 reels	
Steeplechaser, The	Lige Conley	Fox		2 reels	Sept. 11
Strictly Kosher	Wise-KcKay	Artclass	Sept. 15	2 reels	
Sure Fire	Bobby Vernon	Educat		2 reels	
Sweet Baby	Wallace Lupino	Educat	Dec. 5	1 reel	
Sweetheart Daze	Neely Edwards	Univ	Dec. 20	1 reel	Dec. 4
Switching Sleepers	Arthur Lake	Univ	Dec. 13	1 reel	Dec. 4
Tail of the Monk	"Cartoon"	Bray	Nov. 12	1 reel	
Teacher, Teacher	Lloyd Hamilton	Educat	Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe	Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	Dec. 19	2 reels	
Tennis Wizard, The	"Van Bibbers"	Fox	Nov. 21	2 reels	
Thanks for the Boat Ride		Universal			
That's My Baby	Charles Puffy	Universal		1 reel	
There Ain't No Santa Claus	Charley Chase	Pathe	Dec. 12	2 reels	Dec. 11
Through Thick and Thin	"Aesop Fables"	Pathe	Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ	Sept. 26	1 reel	Sept. 4
Too Much Sleep	Arthur Lake	Univ	Nov. 7	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Univ	Sept. 19	1 reel	Sept. 11
Unsquirtable Pickle, The	Charley Bowers	F. B. O			
Uppercuts	Jack Duffy	Educat	Sept. 5	2 reels	Sept. 11
Vulgar Boatman, The	Hank Mann	Sava Films		2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O		2 reels	
Wanderers of Wetland	Hank Mann	Sava Films		2 reels	
Wanted a Bride	Arthur Lake	Univ	Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	Nov. 21	2 reels	Nov. 27
Watered Stock	"Aesop Fables"	Pathe	Sept. 26	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox		2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal		2 reels	
What'll You Have?	Charles King	Univ	Jan. 12	2 reels	May 23
What Price Pleasure?	Neely Edwards	Univ	Nov. 29	1 reel	Nov. 12

Title	Star	Dist'r	Rel. Date	Length	Reviewed
What's Your Hurry?	Charles King	Universal		2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	Sept.	1 reel	
Which Is Which?	Charles King	Univ	Oct. 10	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	Oct. 3	1 reel	Oct. 2
Why George?	Sid Saylor	Univ	Oct. 24	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Why Women Pay	"Life Cartoon"	Educat	Dec. 19	1 reel	
Wife Shy	Bobby Vernon	Educat	Sept. 26	2 reels	Sept. 25
Wild Bill	Charles Puffy	Univ	Nov. 14	1 reel	Oct. 30
Wild Roomer, A		F. B. O			
Winnie's Birthday	Ethlyn Gibson	Artclass	Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O		2 reels	
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe	Oct. 3	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films		2 reels	
Wives and Women	Charles Puffy	Univ	Sept. 12	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	Sept. 1	2 reels	
Yellow Pirate, The	"Life Cartoon"	Educat	Sept. 26	1 reel	
Yokel, The	Snub Pollard	Artclass	Nov. 24	2 reels	
You Tell One	Charley Bowers	F. B. O		2 reels	Nov. 27

Short Subjects

Title	Distributor	Rel. Date	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe		1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
Alpine S. O. S.	C. & C.		2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoons, No. 15	Red Seal	Sept.	1 reel	
Animated Hair Cartoons, No. 16	Red Seal		1 reel	
Animated Hair Cartoons, No. 17	Red Seal	Nov. 1	1 reel	
Animated Hair Cartoons, No. 18	Red Seal	Nov. 15	1 reel	
Animated Hair Cartoons, No. 19	Red Seal	Dec. 1	1 reel	
Animated Hair Cartoons, No. 20	Red Seal	Dec. 15	1 reel	
Animated Hair Cartoons, No. 21	Red Seal	Jan. 1	1 reel	
Animated Hair Cartoons, No. 22	Red Seal	Jan. 15	1 reel	
Animated Hair Cartoons, No. 23	Red Seal	Feb. 1	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Aphrodite (Novelty)	Service Film		1 reel	
Around the World in Ten Minutes (Variety)	Fox		1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox		1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Beautiful Britain	C. & C.		1 reel	
Beauty and the Beach	C. & C.			
Beechnuts	C. & C.		2 reels	
Big and Little	Pathe	Sept. 5	1 reel	Sept. 11
Birds in the Treetops	C. & C.			
Blood Will Tell	Am. Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Bride of the Falls (Music Legend)	Castle Films	Dec	1 reel	
Bruce Scenic Novelties, No. 1	Educat	Sept. 5	1 reel	Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3	1 reel	Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17	1 reel	Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14	1 reel	Dec. 4
Bruce Scenic Novelties, No. 5	Educat	Dec. 12	1 reel	
Bruce Scenic Novelties, No. 6	Educat		1 reel	
Bruce Scenic Novelties, No. 7	Educat		1 reel	
Bruce Scenic Novelties, No. 8	Educat		1 reel	
Bruce Scenic Novelties, No. 9	Educat		1 reel	
Bruce Scenic Novelties, No. 10	Educat		1 reel	
Bruce Scenic Novelties, No. 11	Educat		1 reel	
Bruce Scenic Novelties, No. 12	Educat		1 reel	
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	Sept. 25
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal	Jan. 1	1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	Nov. 27
Cathedral of St. Paul's	C. & C		1 reel	Sept. 18
Cheating Mothers (Ufa shorts)				
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept. 18
Churchyards of America, Issue B	Red Seal		1 reel	
Churchyards of America, Issue C	Red Seal	Nov. 15	1 reel	
Cliff Dwellers of America (Variety)	Fox	Dec. 26		Oct. 9
Colorado (Variety)	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Red Seal	Sept	1 reel	
Constantinople (Variety)	Fox		1 reel	
Cozy Beds for Oysters (Ufa short)				
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Diver, The (Nature Special)	Bray Prod	Nov. 1	1 reel	Nov. 6
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct. 1	2 reels	
Double Trouble (Mustang-Curly Witzel)	Universal	Jan. 1	2 reels	
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Falcon, The (Ufa Short)				Dec. 11
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fashions in Photographs	Pathe		1 reel	Sept. 4
Fight for Life, A (Ufa short)				
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Fighting Strain, The (Mustang)	Universal	Dec. 4	2 reels	Nov. 20
Fighting With Buffalo Bill (Serial)	Universal	Aug. 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	Nov. 13
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Film Reporter, The, No. 3	Red Seal	Nov. 10	1 reel	
Film Reporter, The, No. 4	Red Seal	Dec. 10	1 reel	
Film Reporter, The, No. 5	Red Seal	Jan. 10	1 reel	
Fire Fighters, The (Serial)	Universal		10 episodes	
Fishes in Love (Ufa short)				
Florida Pastel	C. & C			
Frontier Post, A (Variety)	Fox		1 reel	
Fugitive Futurist (Novelty)	C. & C		1 reel	
Game Hunting in Abyssinia				
Game's the Thing, The (Sportlight)	Pathe		1 reel	Nov. 27
Gems of the Screen (Series)	Red Seal		1 reel	
Glimpses of Switzerland	C. & C			
God's Country	C. & C		2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Golden Stallion, The (Serial)	Nat Levine		10 episodes	
Great Lakes, The (Variety)	Fox		1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal		1 reel	
Haunted Homestead, The (Mustang)	Universal		2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Heavenly Bodies (Ufa short)				
Heavens Above (Novelty)	Service Film		1 reel	
Hen Punchers of Pipe Rock (Mustang)	Universal	Dec. 18	2 reels	Dec. 4
Hero Land (Color Novelty)	Service Film		1 reel	
Heroes of the Sea	C. & C		1 reel	
Hidden Death Traps (Ufa short)				Dec. 11
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	Nov. 20
House Without a Key, The (Serial)	Pathe	Nov. 21	10 episodes	Dec. 27
Housing Problem, The	Bray Prod		1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
If a Picture Tells a Story	C. & C.	Sept.	1 reel	
I Love a Lassie (Song Car-Tune)	Red Seal	Jan. 15	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
It Can Happen to You (Scandal of America)	Artclass	Oct. 20	1 reel	
Jewels of Venus (Ufa short)				
Jim Hood's Ghost (Mustang)	Universal	Aug. 29	2 reels	Sept. 11
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	Sept. 16	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	
Jungle Mystery	Sava Films		2 reels	
Jungle Round-Up, A (Ufa short)	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, Issue A	Red Seal	Sept.	1 reel	
Keeping 'Em Guessing, Issue B	Red Seal		1 reel	
Keeping 'Em Guessing, Issue C	Red Seal	Nov. 20	1 reel	
Keeping 'Em Guessing, Issue D	Red Seal	Dec. 20	1 reel	
Keeping 'Em Guessing, Issue E	Red Seal	Jan. 20	1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Land of Rivers (Scenic)	Service Film		1 reel	
Law of the North (Mustang)	Universal	Oct. 3	2 reels	Sept. 18
Let's Do Black Bottom	Castle Films		1 reel	Dec. 11
Life in the Twilight (Ufa short)				
Lightnin' Flashes (Drama)	Sava Films		2 reels	
Lightnin' Strikes (Drama)	Sava Films		2 reels	
Lightnin' Wins (Drama)	Sava Films		2 reels	
Literary Digest (Series)	C. & C.		1 reel	
Lizzie's Last Lap (Novelty)	C. & C.		1 reel	
Lone Prairie, The (Mustang)	Universal	Nov. 14	2 reels	Oct. 30
Love's Witchcraft (Ufa short)				
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal		2 reels	
Making of a King (Prince of Wales)	C. & C.		2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	Oct. 17	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Martin of the Mounted (Fred Gilman)	Universal	Dec. 11	2 reels	Nov. 27
Maryland, My Maryland (Variety)	Fox		1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	C. & C.		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	Dec. 4
More Ways Than One (Sportlight)	Pathe	Oct. 17	1 reel	Oct. 16
Mother, Mother Pin a Rose on Me (Song Car-Tune)	Red Seal	Dec. 1	1 reel	
Mother O'Mine	C. & C.		1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	Oct. 24	1 reel	Oct. 23
Movie Medley, A (Hodge Podge)	Educational	Dec. 26	1 reel	
Movie Struck	C. & C.	Oct	2 reels	
My Lady's Stockings (Variety)	Fox		1 reel	
My Word, London (Novelty)	Castle Films	Jan. 17	1 reel	
Nic-Nax (Curiosity)	Educational	Dec. 12	1 reel	
Night Prowler, The (Scandal of America)	Artclass		1 reel	
Nuremburg the Toy City (Sketch Book)	Pathe	Oct. 31	1reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal	Nov. 1	1 reel	July 10
On Guard (Serial)	Pathe		10 episodes	
On With the Dance	Castle Films	Nov. 5	1 reel	Nov. 13
Out of the Inkwell (Series)	Red Seal		1 reel	
Overnight From Paris (Variety)	Fox	Dec. 12	1 reel	
Pack Up Your Troubles (Song Car-Tune)	Red Seal	Dec. 15	1 reel	Sept. 4
Parasol Ant, The (Ufa short)				
Parisian Inspirations (McCall Fashions)	Educational		1 reel	
Paris Originations in Color (McCall Fashions)	Educational		1 reel	
Pathe Review, No. 35	Pathe		1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	Dec. 4
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	Dec. 4
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	April 27	1 reel	
Peculiar Households (Ufa short)				
Pilgrimages to Palestine (Series)	Pathe		1 reel	
Pinnacle Rider, The (Mustang)	Universal	Oct. 24	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	Oct. 31	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	Sept. 19	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Pup's Tale, A (Sketch Book)	Pathe		1 reel	Oct. 23
Radio Personalities (Series)	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rainbow (Novelty)	Castle Films	Dec. 10	1 reel	
Rambling in Old Japan	C. & C			
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Reelviews, Issue J	Red Seal		1 reel	
Reelviews, Issue K	Red Seal	Nov. 18	1 reel	

Title	Distributor	Rel. Date	Length	Reviewed
Reelviews, Issue L	Red Seal	Dec. 18	1 reel	
Reelviews, Issue M	Red Seal	Jan. 18	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal		10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Rocky Mountain Gold	Fox		1 reel	Oct. 9
Rose of Monterey	Castle Films	Nov. 15	1 reel	
Royal Nursery, A (Ufa short)				
Rushing Waters	C. & C			
Rustic Romance (Ufa short)				
Saddle Tramp, The (Mustang)	Universal	Sept. 26	2 reels	
Scandal of America (Series)	Artclass		1 reel	
Scotty of the Scouts (Serial)	Rayart			
Screen Star Sports (Series)	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series)	Columbia		1 reel	
Searchlights (Series)	Red Seal		1 reel	
Searchlights, Issue K	Red Seal	Nov. 10	1 reel	
Searchlights, Issue L	Red Seal	Dec. 10	1 reel	
Searchlights, Issue M	Red Seal	Jan. 10	1 reel	
Seas of the World	Red Seal			
See America First (Novelty)	Castle Films		1 reel	Dec. 4
Shadowland	C & C		1 reel	Sept. 18
Shadows of the Tiger	Sava Films		2 reels	
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 5	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	Dec. 11
Short Shots, No. 6	Castle Films	Dec. 10	1 reel	
Short Shots, No. 7	Castle Films	Dec. 24	1 reel	
Show Cowpuncher, The (Mustang)	Universal	Nov. 7	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal		10 episodes	
Silver Swimmer, The (Ufa short)				
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	C. & C			
Sky Skidder, The (Serial)	Bischoff		10 episodes	
Snowed In (Serial)	Pathe		10 episodes	June 26
Songs of Yesterday	C. & C		1 reel	
So This Is America (Novelty)	Castle Films	Oct. 22	1 reel	Oct. 16
So This Is Berlin (Novelty)	Castle Films	Oct. 19	1 reel	
So This Is Europe (Novelty)	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox	Nov. 14	1 reel	
Sport's Dream	C. & C			
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America)	Artclass		1 reel	
St. Paul's	C. & C		1 reel	
Table Manners	Bray Prod		2 reels	
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Terrors of the Jungle	Sava Films		2 reels	
Then and Nows (Curiosity)	Educational	Nov. 7	1 reel	
Too Much Progress for Pipe Rock (Mustang-Holmes & Corbett)	Universal	Jan. 15		
Top Notches (Sportlight)	Pathe	Dec. 12	1 reel	Dec. 11
Trails of the Gods	C. & C	Sept.	1 reel	
Trail of the Lonesome Pine (Song Car-Tune)	Red Seal	Feb. 1	1 reel	
Trail of Trickery (Mustang-Edmund Cobb)	Universal	Dec. 25	2 reels	Dec. 11
Transportation (Novelty Magazine)	Bray Prod	Nov. 15	1 reel	Dec. 27
Travels in Toyland (Variety)	Fox	Nov. 28	1 reel	
Treacherous Waters (Ufa short)				
Tripping the Rhine (Hy Mayer's Sketch Book)	Pathe	Nov. 28	1 reel	Nov. 27
Two Fister (Mustang-Edmund Cobb)	Universal	Jan. 8	2 reels	
Under Colorado Skies (Variety)	Fox		1 reel	
Unexpected Visitor (Scandal of America)	Artclass	Feb. 23	1 reel	
Valiant Skipper, The	C. & C		2 reels	
Vanishing Millions (Serial)	Sierra Pictures		15 episodes	
Velocity (Novelty)	Bray Prod		2 reels	Oct. 23
Wandering Hills (Ufa short)				
We Must Be Thrilled (Novelty)	Castle Films	Dec. 31	1 reel	
Whatnots (Curiosity)	Educational	Oct. 3	1 reel	Oct. 9
When Bonita Rode (Mustang)	Universal	Oct. 10	2 reels	Sept. 25
When Oscar Went Wild (Mustang)	Universal		2 reels	
Where the Silver River Gleams	C. & C		1 reel	
Whirlwind Driver, The (Mustang)	Universal	Sept. 12	2 reels	Sept. 18
Whirlwinds (Series)	F. B. O			
Whispering Smith Rides (Serial)	Universal		10 episodes	
Who Is Safe? (Scandal of America)	Artclass	Dec. 22	1 reel	
Winged Death (Ufa short)				
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to Lovers	Bebe Daniels	Paramount		
Advice to the Lovelorn		Universal		
Afraid to Love	Florence Vidor	Paramount		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
Alonzo, the Armless	Lon Chaney	M-G-M		
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
American Tragedy, An	Special Cast	Paramount		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Bound	Gary Cooper	Paramount		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
A. W. O. L	G. Cameron-S. Cohen	Fox		
Avenger, The	Bob Custer	F. B. O		
Back to Nature	Richard Dix	Paramount		
Bad Lands		Paramount		
Bad Little Good Girl		Chadwick		
Bandit Buster, The	Wally Wales	Assoc. Exhib		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste (road show)	Special Cast	M-G-M		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog)	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben-Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros	8649 feet	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F B. O		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D		Universal		
Birds of Prey		Columbia Pictures		
Bitter Apples	M. Blue-M. Lay	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born Lucky	Raymond Griffith	Paramount		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
Cabaret (tentative)	Gilda Gray	Paramount		
Cactus Trails	Bob Custer	F. B. O		
California	T. McCoy-A. Pringle	M-G-M		
California or Bust	George O'Hara	F. B. O		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain Salvation		M-G-M		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carlotta	C. Talmadge-Moreno	First National		
Casey at theBat	W.Beery-S.Holloway	Paramount		
Cat and the Canary, The	Laura La Plante	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Champagne (tentative)	Lya de Putti	Paramount		
Charity Ball, The		M-G-M		
Cheating Danger	Dick Talmadge	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce	Bow-Ralston-Cooper	Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Claw, The	Kerry-Windsor	Universal		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
CollegeW idows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib.		
Coney Island	Special Cast	M-G-M		
Confession (tentative)	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Cowboy Feud, The	Tom Mix	Fox		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The	Cortez-H. Morey-A. Marchal	Paramount		
Cruel Truth, The		Sterling Pictures		
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Virtue	Jane Novak	Lee-Bradford	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Demi-Bride, The	Norma Shearer	M-G-M		
Desert Valley	Buck Jones	Fox		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Don Mike	Fred Thomson	F. B. O		
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way		Columbia		
Down the Stretch	Agnew-Nixon	Universal		
Drivin' Mad		American Cinema		
Drums of the Desert	W. Baxter-L. Wilson	Paramount		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Easy Pickings	Nilsson-K. Harlan	First National		
Eden's Fruit		Famous Attractions		
Enemy The	Lillian Gish	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept	8 reels	Nov. 27
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fashions for Women	Esther Ralston	Paramount		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S. R.)		
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Love, A	Goudal-Varconi	Prod. Dist. Corp		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O.		
Final Extra, The		Lumas		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Fireman Save My Child	Wallace Beery	Paramount		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict		
Forest of Destiny, The		Gotham Prod		
For Her People	Raquel Meller		7073 feet	
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	L.Fazenda-J.Murray	Warner Bros		
General, The	Buster Keaton	United Artists		
Gentlemen Prefer Blondes		Paramount		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Getting Gertie's Garter	M. Prevost-C. Ray	Prod. Dist. Corp		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God's Great Wilderness		American Cinema		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla Hunt, The	Special Cast	F. B. O	4800 feet	June 26
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Grand Flapper, The		Fox		
Great Galeoto, The (tentative)	Novarro-Terry	M-G-M		
Greatest Show on Earth	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Baxter	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Heaven and Eeath	Milton Sills	First National		
Held by the Law	M. De La Motte	Universal		
Hello Bill (tentative)	C. Tearle	F. B. O		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His Dog	Rod La Rocque	Prod. Dist. Corp		
His First Flame	Harry Langdon	Pathe		
His Last Affair	Norma Shearer	M-G-M		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Homestruck	V. Dana-G. Withers	F. B. O		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Horse Shoes	Monty Banks	Pathe		
Hotel Imperial	Pola Negri	Paramount		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Is Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist Corp		
Just Off Broadway	Corinne Griffith			
Kid Brother, The	Harold Lloyd	Paramount		
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Kiss in the Taxi, The	Bebe Daniels	Paramount		
Knockout Reiley	Richard Dix	Paramount		
Ladies First	Douglas MacLean	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Last Outlaw, The	Gary Cooper	Paramount		
Last Trail, The	Tom Mix	Fox		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariats	Tom Tyler	F. B. O		
Lightning Express, The		Columbia Pictures		
Lightning Rider, The	J. Walker-S Breamer	Elbee Pict		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Little Orphan Annie		F. B. O		
Lodger, The		Lee Bradford		
Long Loop of the Pecos, The	Leo Maloney	Pathe		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Lost Outlaw, The	Gary Cooper	Paramount		
Louis the Fourteenth	W. Beery	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Love's Greatest Mistake	W. Powell-E. Brent	Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib.		
Luxury Husbands	Adolphe Menjou	Paramount		
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Lee-Bradford		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The	M. Morris-R. Keane	F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man Bait	Marie Prevost	Prod. Dist. Corp	5947 feet	
Manon (road show)	John Barrymore	Warner Bros		
Man Who Forgot God	Emil Jannings	Paramount		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marriage	Alma Rubens	Fox		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Mask and the Face, The	Adolphe Menjou	Paramount		
Matinee Ladies	Special Cast	Warner Bros		
McFadden's Flats	Murray-Conklin	First National		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Missing Link, The (road show)	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother	Belle Bennett	F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Music Master, The	Alec B. Francis	Fox		
Mysterious Island, The	Special Cast	M-G-M		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Morals (tentative)	Lya de Putti	Paramount		
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark (road show)	Special Cast	Warner Bros		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Nocturne	Special Cast	M-G-M		
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount		
Open Book	Special Cast	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Paradise for Two (tentative)	Dix-Bronson-Beranger	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Perfect Fool, The (tentative)	Ed. Wynn	Paramount		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polish Blood		Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Potters, The	W.C.Fields-M.Alden	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The		Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Purple Mask, The		United Artists		
Pursued	G. Glass-S. Holmes-G. Astor	Elbee Pict		
Quality Street		M-G-M		
Quicksands	Dix-N. Beery-H. Chadwick	Paramount		
Race Wild	E. Percy-D. Torrence	Elbee Pict		
Raging Seas		Tiffany		
Red Coats and Red Skins	Tim McCoy	M-G-M		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Pants	Geo.Cooper-B.Roach	M-G-M		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Remember	D. Phillips-E. Metcalf	Columbia Pictures		
Resurrection	La Rocque-Del Rio	United Artists		
Return of a Soldier	Special Cast	M-G-M		
Rich But Honest		Fox		
Rich Man, Poor Man	Mildred Davis	Paramount		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Rise and Fall of Jesse James		J. S. Woody		
River, The	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The				
Rose of the Bowery		American Cinema		
Rough House Rosie	Clara Bow	Paramount		
Royal Romance	G. O'Brien-McDonald	Fox		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Runaway Enchantress, The (tentative)	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Salvation Jane	Viola Dana	F. B. O		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
Secret Studio, The		Fox		
See If I Care	Alberta Vaughn	F. B. O		
See You Later (tentative)	Douglas MacLean	Paramount		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Ginsherg-Kann		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Smith of Cornell	George Walsh	Chadwick		
Sorrell and Son		Paramount		
Somewhere South of Sonora (tentative)	Ken Maynard	First National		
Song of the Dragon, The (tentative)	D. Mackaill-L Gray	First National		
Sorrows of Satan, The	Adolphe Menjou	Paramount	11000 feet	Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Special Delivery	Eddie Cantor	Paramount		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stage Madness	V. Valli-Carmenati			
Stark Love	Special Cast	Paramount		
Stolen Pleasures		Columbia Pictures		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunya	Gloria Swanson	United Artists		
Surf Man, The		M-G-M		
Sweethearts in Every Port	W. C. Fields	Paramount		
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Ten Modern Commandments	Esther Ralston	Paramount		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Tongues of Scandal		Sterling Pict		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Turkish Delight	Julia Faye	Prod. Dist. Corp		
Twelve Miles Out	John Gilbert	M-G-M		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Uneasy Payments	Alberta Vaughn	F. B. O		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity	Leatrice Joy	Prod. Dist. Corp		
Vanity Fair	Pola Negri	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		
Wag Lady, The		M-G-M		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War Horse, The	Buck Jones	Fox		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The	von Stroheim	Paramount		
Wedlock	Lowe-Perry-Livingston	Fox		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Sage, The	Buck Jones	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	L.Dresser-J.Richards	Warner Bros		
White Gold	Jetta Goudal	Prod. Dist. Corp		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wind, The	Lillian Gish	M-G-M		
Windjammers of Gloucester, The		F. B. O		
Wings	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		
Winning Spirit, The	Raymond Griffith	Paramount		
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
Wolves of the Air	J. Walker-M. Harris	Sterling Pictures		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds	Starke-O. Moore	M-G-M		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		
World's Illusion, The		M-G-M		
World Struggle for Oil, The	Special Cast	Pathe	5 reels	
Worst Woman, The		Famous Attractions		
Wreck, The	S. Mason-M. MacGregor	Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Jean Hersholt	Universal		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		

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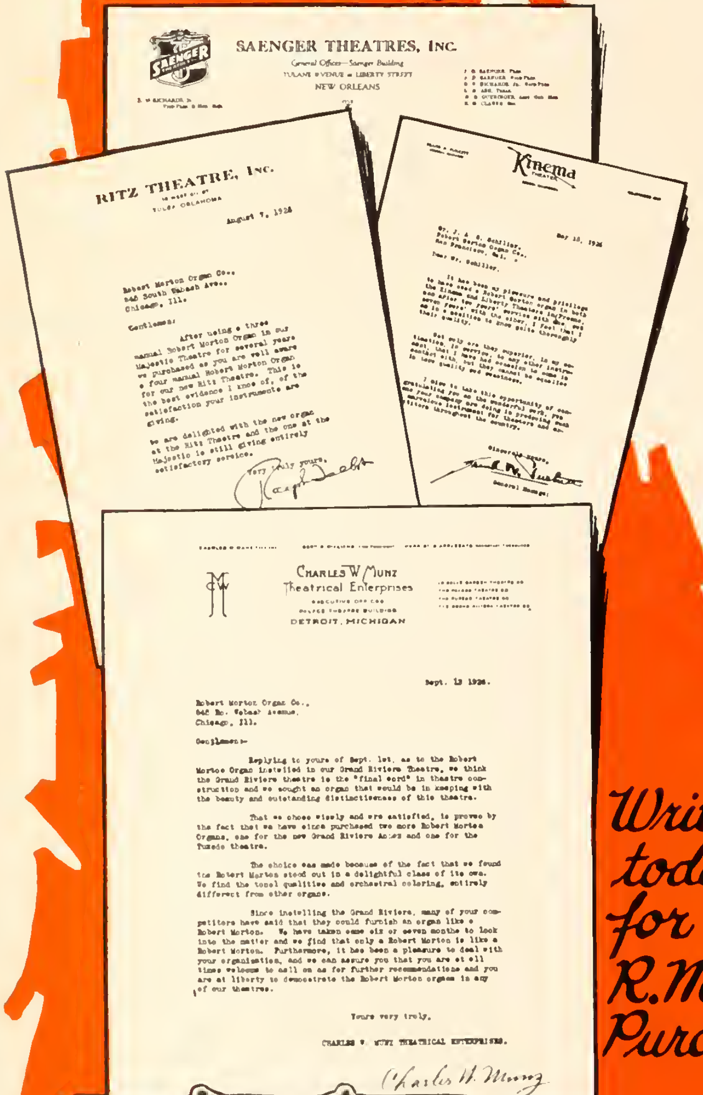

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Kinema THEATER

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Robert Morton Organ Co.,
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Dear Mr. Schiller,

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Not only are they superior, in my estimation, in service, to any other instrument, that I have had occasion to come in contact with, but they cannot be equalled in tone quality and sweetness.

I wish to take this opportunity of congratulating you on the wonderful work, you and your company are doing in producing such marvelous instrument for theaters and exhibitors throughout the country.

Sincerely yours,

General Manager.

CHARLES W. MUNZ
Theatrical Enterprises
EXECUTIVE OFFICES
PALACE THEATRE BUILDING
DETROIT, MICHIGAN

Sept. 13 1926.

Robert Morton Organ Co.,
845 So. Wabash Avenue,
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Gentlemen:-

Replying to yours of Sept. 1st, as to the Robert Morton Organ installed in our Grand Riviera Theatre, we think the Grand Riviera theatre is the "final word" in theatre construction and we sought an organ that would be in keeping with the beauty and outstanding distinctiveness of this theatre.

That we chose wisely and are satisfied, is proven by the fact that we have since purchased two more Robert Morton Organs, one for the new Grand Riviera Annex and one for the Tuxedo theatre.

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Yours very truly,

CHARLES W. MUNZ THEATRICAL ENTERPRISES.

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SECTION O

Motion Picture News

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Mayer's

THE
BIG
THREE

LILLIAN GISH in The SCARLET LETTER

LON CHANEY in TELL IT TO THE MARINES

THE FIRE BRIGADE

Vol. XXXIV No. 26

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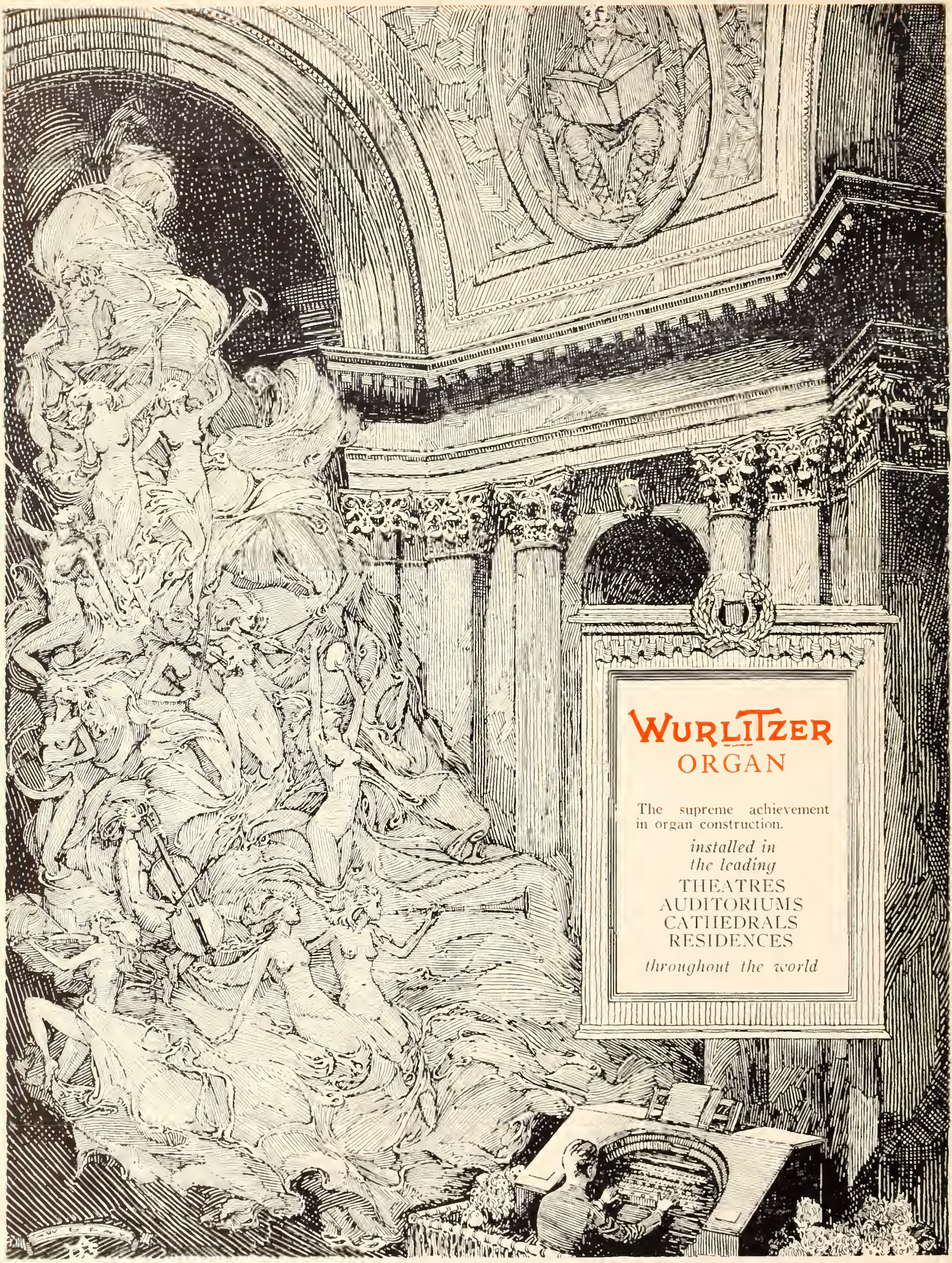

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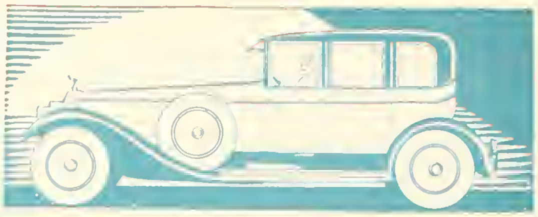

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TRIP TO FLORIDA

Escape the rigors of winter with a vacation in the land where it's always June. Book Paramount's Group of 39 February-August 1927, aces, and you can do it.

ERMINE WRAP

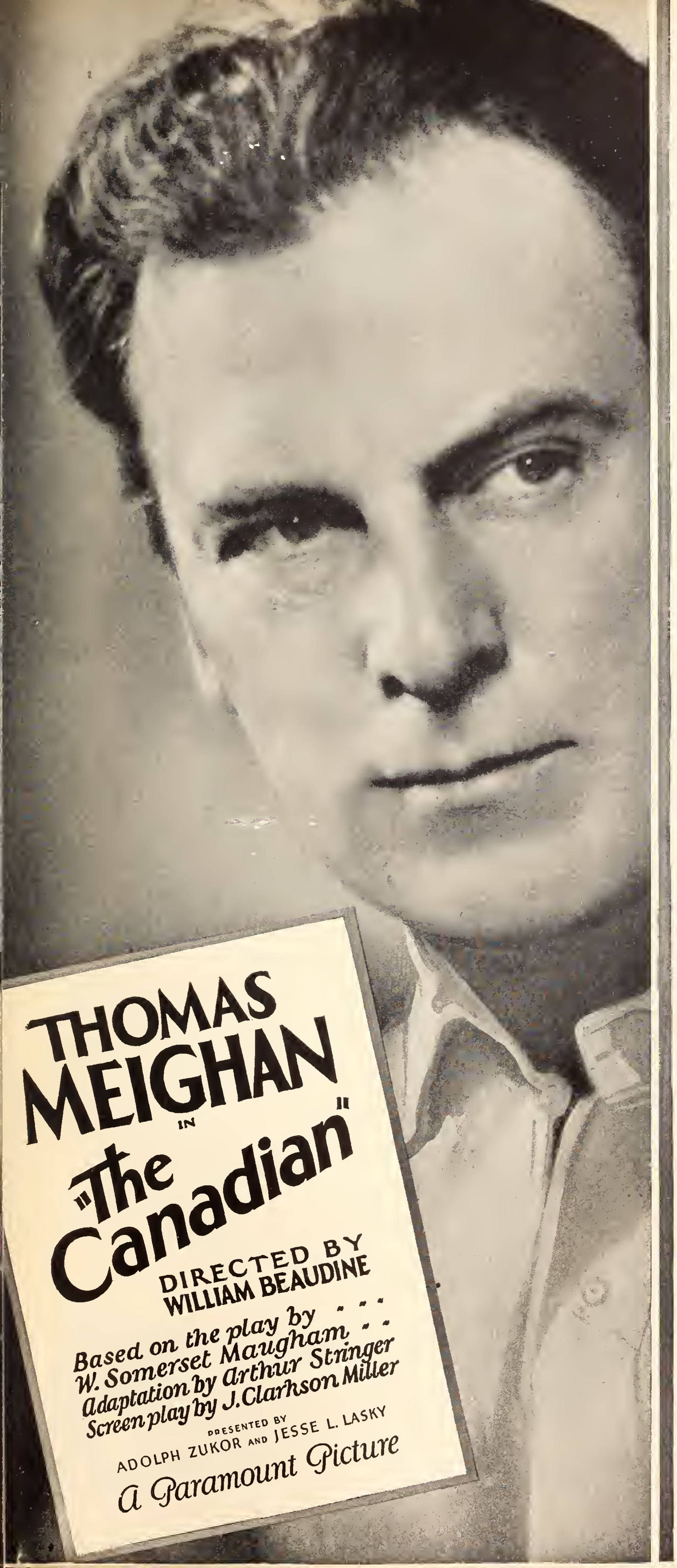
Make your wife happy this Christmas with this wonderful gift. Paramount's "The Popular Sin" and "The Canadian" will make her dream come true.

GORGEOUS ORIENTAL RUG

How it will dress up your living room! Buy it for Christmas! The exhibitor who plays Paramount Pictures can afford luxuries like this!

INSURANCE

Make the gift to yourself of insurance of the greatest prosperity in your career for 1927 by booking Paramount's new group of 39 box-office winners today!



THOMAS MEIGHAN

IN

"The Canadian"

DIRECTED BY
WILLIAM BEAUDINE

Based on the play by
W. Somerset Maugham
Adaptation by Arthur Stringer
Screen play by J. Clarkson Miller

PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

"THE CANADIAN"

Pulled the biggest crowds in New York last week at the new Paramount Theatre

Better even than "TIN GODS"

Another hit from PARAMOUNT

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

WEST COAST CIRCUIT

Books entire "The Collegians" series for 100% showing in all towns controlled by them in the Northern California unit, including the Warfield Theatre, San Francisco.

Booking Time! *for* Carl Laemmle Jr.'s

Starring GEORGE LEWIS, with Hayden Stevenson, Dorothy Gulliver and other star players.

Directed by Wesley Ruggles
10 of them—2 Reels Each
Universal Junior Jewels

The Collegians

The First Feature

Made by a producer other than Paramount to play the magnificent

Paramount Theatre

New York is a

Reginald Denny

UNIVERSAL
SUPER-COMEDY

"The Cheerful Fraud" booked in for the week of Dec. 26th

That tells the BIGGEST booking news the industry has heard in many a season!

The BIGGEST comedy of the year, with the BIGGEST star on the screen, in the BIGGEST theatre in the world, for the BIGGEST week of the show year!

Presented by Carl Laemmle

Adapted by Rex Taylor from story by KRG Browne
with Gertrude Olmstead, Otis Harlan, Emily Fitzroy, Charles Gerrard, Gertrude Astor

The Cheerful Fraud

A William Seiter Production

CHICAGO

V

REY

"'CORPORAL KATE' is among the best of the week's offerings on 'the street of prodigous lights' as Queen Marie called State Street. It is a war picture, but the theme is most unusual and so far as I know has never been done in just this way before.— It's a corking picture, and one which you ought not to miss."

Rob Reel, Chicago Evening American

"The gallant spirit behind the fighting and the tragedy and the laughter of that terrible time is reflected in the work of the players who make 'CORPORAL KATE' a film that you feel in your heart. As usual little Vera Reynolds proves herself a darling and a clever actress. The picture has atmosphere, plenty of action, laughs, and—a tender tear in the eye."

Mae Tinee, Chicago Tribune

AN INSPIRED PICTURIZ

OF

Foreign Distributors Producers International Corporation
130 W. 46th St. N. Y. WILLIAM M. VOGEL, *General Manager*

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

SALUTES

ERA
NOLDS

in

CORPORAL
KATE

with JULIA FAYE and KENNETH THOMSON
A PAUL SLOANE Production
From the story by Zelda Sears *and* Marion Orth
Scenario by Albert Shelby Le Vino ~
DIRECTED BY PAUL SLOANE
Supervised by C. GARDNER SULLIVAN
Produced by De Mille Pictures Corporation

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

ATION
POWERFUL APPEAL

WALLY WALES

in a

Series of 6 Western Features

Actually *Good* Westerns At Prices You Are Glad To Pay

There is as much difference between Westerns as there is in the taste of a fish fresh from the water and one a week old.

Both are fish, but the similarity ends right there.

The Pathe policy on Western features is to give you pictures stuffed with action, suspense and romance, in entertainment value good enough for *any* show, but to keep down old man Overhead so that you can get them at prices at which you can make **good money**, and yet have your crowd asking for more.

The Wally Wales Series of Six illustrate that policy. If you knew what we know about them you'd book them sight unseen. As it is we invite you, in your own interest, to have one or two screened for you at the nearest Pathe Exchange.

Pathépicture
TRADE MARK

BUDDY ROOSEVELT

In a

Series of Six Western Features

Surprisingly Good and Surprisingly Reasonable in Price

It's the difference between your overhead and the intake that counts,—not for a day but for week after week.

It would be great if you could have a real outstanding super box office knockout of a feature every week. But you can't. The true supers are about as scarce as teeth in the mouth of a sparrow. Then, too, when you do get one, you are apt to pay dearly for your feast by a famine for several weeks after.

It's the average that counts . . . The average quality of your average show . . . The average bank deposit after your expenses are paid.

Pathe Buddy Roosevelt Western features are deliberately made to give you that high average quality at a low average price.

That high average quality is great medicine for audiences . . . That steady nice profit is good medicine for your bank account.

If these are facts, you want to know it. Have one or two of the pictures screened for you; then ask for prices.

Pathépicture

TRADE MARK

RAGING! ROARIN

Greater F.B.O's Santa Claus Brings
The Knockout King of All Feature

Howls! Yells!

HER FATHE

H. C. WITWER'S **Comedy Sensation** **!**

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

G! LAUGH RIOT!

Comedies!

Shrieks! And
Conniption Fits!
Holy Mackerel
What a Jamboree!

**A Lashing Whale
Among Comedy
Minnows!**

Distributed by
**GREATER
FBO**
FILM BOOKING OFFICES
OF AMERICA, INC.

R SAID NO!

with MARY BRIAN, AL COOKE, KIT GUARD and FRANKIE DARRO

Directed by Jack McKeown

Adapted by Al Boasberg

From The Collier's Magazine Story "Charlotte's Ruse"

WE look back with satisfaction upon a year of Sterling accomplishments and forward to the year of 1927 with definite plans for greater achievement.

Sterling Productions Season 1926-27

- "Men of the Night"
- "Unknown Treasures"
- "A Woman's Heart"
- "Oh, What a Night!"
- "Tongues of Scandal"
- "Wolves of the Air"
- "In the First Degree"
- "The Cruel Truth"
- "Red Signals"
- "She's My Baby"
- "Closed Gates"
- "The Poor Fish"

BANNER PRODUCTIONS

- "Christine of the Big Tops"
- "Devil's Dice"
- "Dangerous Friends"
- "The Cancelled Debt"
- "Thumbs Down"
- "Wanted—a Coward"

Sterling and Banner Productions distributed throughout the world by

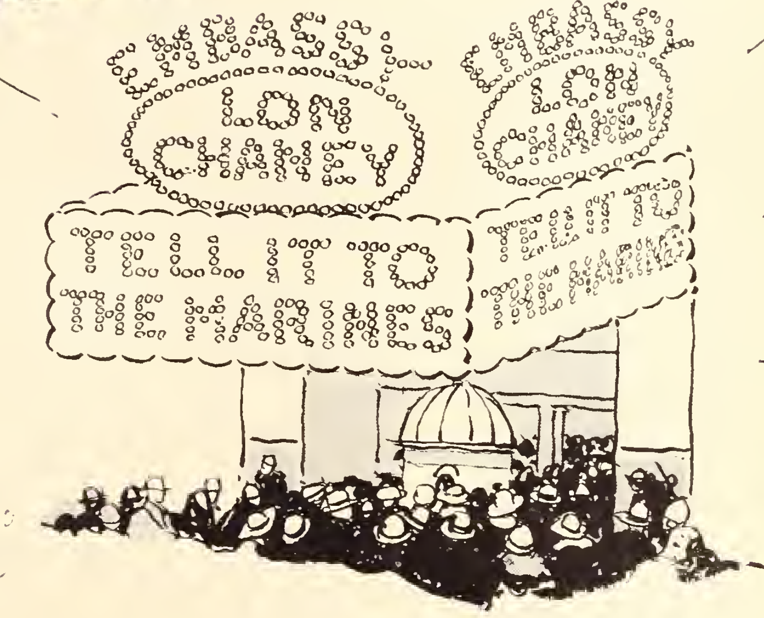
Sterling Pictures Distributing Corporation

HENRY GINSBERG, President

1650 Broadway, New York City

NEW YORK'S ABLAZE!

GALA OPENING
MONDAY NIGHT
DEC. 20th
Twice Daily Thereafter
TWO DOLLARS ADMISSION


EMBASSY
LON CHANEY
TELL IT TO THE MARINES

WORLD PREMIERE
THURSDAY EVE.
DEC. 23rd
Twice Daily Thereafter
TWO DOLLARS ADMISSION

EXCITEMENT!
ALONG Broadway!
NEVER such advance interest.
NEWSPAPERS, bill-boards shout...
ELECTRIC signs flash...
YOU get the advantage of it all!
ACT quick! Get these prizes now!

METRO-GOLDWYN-MAYER

$2 HITS—*Scarlet Letter—Fire Brigade—Tell It To The Marines*—**$2 HITS**

Illinois

WITH 490 exhibitor paid subscriptions MOTION PICTURE NEWS covers 608 theatres in Illinois with a total average weekly attendance of 2,180,910 people.

Our exhaustive figures on theatres, and theatre attendance---*and circulation*---are open to all genuinely interested.

MOTION PICTURE NEWS

Circulation Backed by Accurate Analysis

Endless!

— and the next will be

RICHARD BARTHELMESS

IN

"The White-Black Sheep"

WITH

Patsy Ruth Miller

Screen Story by **VIOLET E. POWELL**
Adapted by JEROME N. WILSON
and AGNES PAT McKENNA
A **SIDNEY OLCOTT** production

First National Pictures

Another Brilliant Star-Success to Glorify

FIRST NATIONAL MONTH JANUARY 1927*

OPENING AT N.Y. STRAND DEC. 18TH

TIME TO RE-TIRE

—MR. SHOWMAN!

ou can quit work and live on your income from—

LEON ERROL

he put the ROAR in Broadway's Roaring Forties)

THE LUNATIC AT LARGE

(it'll make most other comedies look like Intermission)

with **DOROTHY MACKAILL**

(you just know she Lures 'em!)

alk up
other
for **FIRST NATIONAL *FIRST!***

First National Pictures

Presented by First National Pictures, Inc. . . . With Kenneth MacKenna . . . Adapted from J. Storer Clouston's Stories . . . . . Directed by FRED NEWMEYER

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Motion Picture News

Volume XXXIV NEW YORK CITY, DECEMBER 25, 1926 No. 26

Take Off the Penalty

THE campaign to take the amusement rate penalty off picture theatre advertising in the newspapers is gathering momentum. P. J. Wood, Business Manager of the Motion Picture Theatre Owners of Ohio, writes us a strong endorsement of the fight The News is making, and goes straight to the heart of the matter:

> "I heartily agree with you that something should be done to place motion picture theatre advertising on the same basis as all other legitimate advertising, but in all instances we are going to meet up with the argument that the differential in rates is to take care of the additional space contributed (?) in the way of readers and special theatrical sections. The fact that this additional space is given cannot be denied, but at the present time in practically every daily in the country a radio page is carried, but radio equipment dealers are still classified as regular commercial advertisers and receive the benefit of the lowest space rates.
>
> "The foregoing also applies to the automobile industry and, in this section of the country, much free space is given to the real estate and affiliated industries."

The discrimination is plain. But what is perhaps not so plain is that the discrimination operates against the public as well as against the exhibitor.

Adoption of the commercial rate by the newspapers—which means nothing more than putting picture theatre advertising on the same basis as other industries get—would mean greater service to the public, because it would enable the theatre to use large space consistently and in the volume demanded by the tremendous interest of the public in pictures.

There can be no question whatever of the overwhelming importance of advertising in the amusement business. Nothing can, or does, take its place. The picture theatre recognized this long ago. In spite of the penalty rate, it is a large advertiser today; but the penalty persists. It is obviously unfair to continue the enforcement of this penalty on the ground that the higher rate carries a certain amount of the reader space along with it, and therefore must stay on.

The facts prove quite the contrary. The public today is vitally interested in motion pictures as an amusement necessity. This the newspaper knows, of course. News of motion pictures is carried regularly by the Associated Press, a co-operative organization of hundreds of newspapers; and if the papers did not want picture news you may be perfectly sure the A. P. would not carry it.

The attitude of the A. P. is one proof—and a very important one—that picture material belongs in the newspapers *on its merits,* which means, of course, that the public demands it.

The progressive newspaper could no more leave it out, with impunity, than it could leave out radio, real estate or automobile news and still call itself a real newspaper.

What becomes, then, of the argument that the penalty must stay on because the newspaper gives pictures a certain amount of text space?

We say the discriminatory rate deprives the public of the service which can only be given in the advertising message from the theatre via the newspaper. It is in his advertising that the exhibitor can, and does, get over most effectively his show message; and that is vital to the public, which shops for its entertainment and wants to know where, when, and to what attractive degree the best amusement wares are to be purchased.

Again, there is no substitute for advertising. In all great industries it is founded on basic service to the public. Take off the unfair amusement rate and the benefit is three-fold; first, to the public; second, to the theatre, because the theatre can render greater service to the public, and prosper accordingly; third, and by no means least, to the newspaper, because in serving more fairly the public and the theatre it is best serving itself.

W A Johnston

MOTION PICTURE NEWS

Dec. 25 1926
Vol. XXXIV No. 26

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Speaking Editorially

THE other side of the credit title situation is set forth in a communication addressed to Eli Whitney Collins, President of the M. P. T. O. A., by Daniel B. Clark, President, American Society of Cinematographers. The letter to Mr. Collins follows:

"For some time past our attention has been called to the practice of exhibitors in various theatres in different parts of the country in cutting credit titles from prints shown by them. These eliminations have included the names of the cinematographers; hence our interest.

"Since they are a basic and one of the most important factors in the making of a motion picture, the cinematographers feel that, as a reward for their artistic and practical efforts, they have the right to have their names remain on the credit titles. That the producers and distributors themselves are of the same opinion is indicated in the fact that these names were prominently placed there in the first place. With the cinematographer thus recognized by those who produce motion pictures, we are not approaching the situation from the angle that the exhibitor is not vested with the authority to arbitrarily cut away these credit titles. Rather we would, officially through you, appeal to the exhibitors' sense of fair play to leave these titles intact. The only logical argument that has ever been advanced in defense of the practice is that the procedure is necessary to save time; yet when it is realized that but a few seconds are gained, such an argument, obviously, is fallacious.

"We have contributed so much to the general progress of films, and we have worked so long and hard in doing so, that we feel that we are justified in asking the exhibitors to preserve this screen recognition which, we believe you will agree, we richly merit."

* * *

HERE is a forceful editorial from the *Cincinnati Enquirer* on the subject of Sunday opening:

"The recent defeat of blue-law forces in Lorain County, which sought to close all moving picture houses on Sunday, will be hailed with satisfaction by good citizenship generally—or should be.

"As Attorney General Crabbe very pertinently said: 'Thousands of persons are better off in attending wholesome motion picture shows than at many other places they might frequent on the Sabbath day.'

"It also might be stated that Sunday is the only day in the week when millions of American laboring people can have leisure for any sort of recreation and relaxation. And, incidentally, the movie show can be made quite as helpful as the pulpit—more helpful than those pulpits from which emanate an endless propaganda calculated to emasculate the spirit of nationalism and to exalt the protean aspects of Socialism.

"The American moving picture is a power. It is so powerful that the recent London Imperial Conference deigned to give it intensive notice. Britain is afraid of our movies. She wants the importation of films into her dominions to be restricted by tariffs and other regulations, because they too much advertise America, its people, its Government, its principles of sociology and economics. The conference held that our movies give to America a distinct trade advantage. They show to the British plebeman the immeasurably greater prosperity of the farmer of the United States. They intrigue the interest and excite the envy of the British villager. They show our laboring people riding to their work in automobiles. They illustrate the high standard of living enjoyed by America's average people. They stimulate desire and create markets.

"The American movie is a national asset."

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December 25, 1926 MOTION PICTURE NEWS Vol. XXXIV, No. 26

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AN EDITOR ON BROADWAY

The Week in Review By William A. Johnston

George K. Spoor

THE Spoor Natural Vision process has at last been perfected, according to our Coast correspondent, and the first subject will go into production soon. George K. Spoor has been at work for years on this revolutionary step, as the whole industry knows, and has spent millions. J. Stuart Blackton is associated with him in the actual filming of the first picture.

The plan requires a big screen and special projectors and cameras. The first subject—which, we understand, will open the new Roxy Theatre—will be awaited with great interest.

The technical side of the business is making great strides. There are more innovations in photography and lighting than ever before; and, as for screen size, it seems not unlikely that picture dimensions as we now know them will one day be replaced, in many houses at least, by much larger "frames." This will unquestionably come about, provided brilliancy is not sacrificed.

What an effect stepping-up the screen for the "Old Ironsides" showing at the Rivoli is! Here the picture suddenly seems to expand, giving the impression of a huge canvas, actually dwarfing the theatre itself.

Spoor proposes to go a step further, and add depth. This would be revolutionary, because the various experiments hitherto in third dimension films have never proved commercially practical.

WE are in receipt of four pages of copy, mimeographed, entitled, "An Open Letter to William A. Johnston, editor of MOTION PICTURE NEWS," from Symon Gould, Director, Film Arts Guild. The copy relates to our remarks, last week, on "Potemkin."

I appreciate the publicity, for the mimeograph route is always meant to be a long one. And I do hope that some other papers will print the copy. We simply haven't the room. And I hope also that the publicity will help Mr. Gould. He is interested, I take it, in the wide distribution of "Potemkin."

Along these lines I am constrained to suggest to Mr. Gould that, believing as he does in the picture's box-office value, he himself undertakes its distribution to picture theatres.

The question of what is art is so very difficult to solve; but what is commerce can be very readily proven if someone will only take the speculation.

It seems too bad that art and commerce should be so constantly intermingled. Mr. Gould, for instance, suggests that we ought to show "Potemkin" in all our theatres because Russia's Soviet is such a good customer for American films. I wonder if that is why some of those who saw it in Berlin gave it such an astounding pat on the back.

* * *

Mr. Fred Schader, of "Variety," seems to wonder, too. In his review of the picture, he says:

"Something radical must have happened to this film prior to permission for its showing in New York being granted. Otherwise those who saw the film in its original form must have been over-enthusiastic or off their nut from a showmanship standpoint. As this screen version of the mutiny aboard a Russian cruiser now stands, it may interest a few Russians in this country, but it is utterly devoid of entertainment and box-office value."

And after a description of the action of the picture he concludes with:

"To Russians this may all mean something. As a pictorial historical record for the archives of the Soviet Government it may also mean something, but to the average American, unless he be an out-and-out red, it doesn't mean a damn. And that's that."

* * *

Mr. Gould gets just one yelp from us. He says it is too bad the exhibitors of the country can't get their reviews of pictures from the New York press. Ye Gods, Mr. Gould! They do, but if they followed them there wouldn't be a box-office left in the land.

BUSINESS had a tendency to soften all up and down Broadway this week, with Christmas shopping and the holiday spirit taking their toll from box office figures but despite that handicap conditions were by no means discouraging.

* * *

AT the Mark Strand, "Just Another Blonde" is playing under the local title, "The Girl from Coney Island," which was figured as a better title for New York trade, and probably is. The picture is not regarded as anything remarkable but seems to please. Saturday and Sunday were very big, and the house is doing comfortable business as this is written (on Thursday). Probably $31,000 or $32,000 can be counted on for the week, topping the second week of "Barbara Worth" last week.

* * *

NEW YORKERS are still flocking to see the Paramount, and last Saturday and Sunday were the biggest since opening. Receipts have been good since and the week so far is slightly over last week. Probably a fair estimate for the week would be $72,000 or $73,000.

"It" was to go into the Paramount for New Year's week but owing to the fact that the story will not be released in Cosmopolitan magazine until January 15th the contractual arrangement prevents opening the picture at this time.

As a result, "Hotel Imperial," scheduled to go to the Rialto on that day, will go to the Paramount instead.

* * *

THE long-run policy of the Rialto continues to prosper, and despite the general bad conditions "We're In the Navy Now" will probably record around $20,000.

Not much is expected for next week, because of the season, and the house is going to render a nice bit of public service by giving various matinees to orphans and crippled children, who should get a great "kick" out of the Navy film.

On New Year's the attraction at the Rialto will be changed, "The Sorrows of Satan" coming in. It has now been cut to some 8,500 feet, and fair-minded persons who have seen it since say that the elimination of surplus footage has worked an amazing transformation in the film.

* * *

THE long-run films generally are doing well, considering the season. "Beau Geste" will run around $14,000. "What Price Glory" probably $18,000 and "Big Parade" about the same. Vitaphone shows gradually tapering off, but doing well. "Old Ironsides" at the Rivoli, probably $25,000. This will hit its real stride after Christmas.

PICTURES AND PEOPLE

The youngest member of the cast of "Uncle Tom's Cabin," which Harry Pollard is directing for Universal, receives a little special bonus

Paul Bern, former scenarist and director and now assistant to Irving G. Thalberg at the Metro-Goldwyn-Mayer studios, arrives in New York City

A DEBT PAID

LAST week, the following story appeared in the New York *Times* concerning a man who has played an important part in the building up of the Loew theatre interests but is rarely in the spotlight, seems to us to deserve reprinting. It requires no comment on our part:

This Christmas has been chosen by David V. Picker, vice-president of the Marcus Loew enterprises, as the occasion for the discharge of a thirty-thousand-dollar balance of a one-hundred-thousand-dollar debt of honor which he has been steadily amortizing for almost twelve years.

The debt represented a sum which Mr. Picker, then a clothing manufacturer, was unable to pay his creditors when hard hit by the clothing strike in 1913. It was entirely without legal standing. But it meant much more to Mr. Picker than if it had. For when he faced bankruptcy these creditors declined to force the step upon him. He paid them what he could and the balance, $100,000, was written voluntarily off the books. Receipts for all indebtedness were given in full.

Mr. Picker, his life insurance policy his only remaining asset, then borrowed on it and leased a theatre in the Bronx. From that time he prospered steadily. He became the owner of that first theatre, and then of others, and eventually combined with Marcus Loew. And with his first profits he began to repay his old creditors with interest in full.

That process has gone on gradually until the present, and the $30,000 balance will be paid off on Christmas Day.

"It is quite a job," Mr. Picker said yesterday,

Toy Gallagher, one of the comeliest of the youthful beauties who romp through the mazes of Mermaid comedies, released by Educational exchanges

An unknown extra girl last year, Janet Gaynor this year has two prize roles—the lead in Murnau's Fox production "Sunrise," and "Diane" in "Seventh Heaven"

Knute Rockne, Notre Dame Coach, with Sally O'Neill, M-G-M player and team mascot, and his son, Bill, just before the game with Southern California

A special Christmas feature in a recent Fox Varieties reel for the holiday season is a sequence of animated dolls and other toys filmed in the vicinity of Nuremberg, Germany, by Russell Muth

Estelle Bradley, an Atlanta Ga., girl who started as a beauty contest winner, has been forging to the front steadily in Educational-Mermaid comedies

The intensely human characters of "The Music Master" have been brought to life on the screen in the Fox Films version of the Charles Klein play, under the direction of Allan Dwan. In the first photo above we have Alec Francis and Lois Moran; in the centre, Alec Francis as the character made famous by David Warfield, and at the right, Neil Hamilton and Lois Moran

"because my creditors have scattered widely. Some of them have died, and I have employed a special investigator to trace their estates so that I may pay their heirs. But I now have a record of them all. I am mailing the checks, and I only hope it gives those who receive them as much pleasure as it gives me."

TO FETE LAEMMLE

CARL LAEMMLE will be the honor guest and Douglas Fairbanks and Mary Pickford will be host and hostess at a "Sixty Year" dinner to be given by the employees of Universal City, January 17.

The date is the sixtieth birthday of the founder and president of Universal and, moreover, begins his twenty-first year in the film industry.

The dinner will be in the form of an "alumni" banquet to the players and directors of the industry who were associated with Mr. Laemmle in the first days of his career as a film producer. Mary Pickford, famous in Mr. Laemmle's pictures in those days before her name was known to the public, will preside at the banquet.

The invitation to Mr. and Mrs. Fairbanks from the employees of Universal was quite spectacular, and their method of acceptance was no less unusual.

An airplane flew over "Pickfair" yesterday morning, swooped down close to the house and dropped the invitation, which was signed by virtually every employee of Universal, explaining the nature of the dinner and asking Miss Pickford to act as hostess in memory of her former association with the producer.

The reply arrived at Universal City within the hour in the form of a "title card" addressed to "the employees of Universal."

With the acceptance of Miss Pickford, preparations for the banquet, which had been kept a secret from Mr. Laemmle, began in earnest, and indications point to one of the most interesting events in the history of the industry.

The honor guests will be those players, directors, writers and executives who were with Mr. Laemmle ten years ago or more. The imposing list includes most of the famous names in filmdom. Miss Pickford, Lois Weber, Francis X. Bushman, Mae Murray, Jesse D. Hampton, Grace Cunard, Francis Ford, Cleo Madison, Ella Hall, Marguerita Fischer, Harry Pollard, J. Farrell MacDonald, Herbert Brenon, King Baggot, Al Christie, Alan Dwan, Violet Mersereau, Harry Myers, Marie Walcamp and scores of others.

DEANE RETURNS

ALBERT DEANE, manager of the advertising and publicity department of Famous Lasky Film Service, Ltd., Sydney, Australia, started back to the Antipodes this week after a profitable stay of several weeks in New York City, where he took in all the shows and looked over all types of picture theatres. He put himself in solid with the boys in the News office by announcing that the M.P.N. is "the" film trade paper in Australia.

IN FAIRNESS TO GARDNER

STORIES have appeared in various quarters to the effect that Gardner James was signed to a long term contract by Inspiration to step into the shoes of Richard Barthelmess, who goes with First National. J. Boyce Smith, general manager of Inspiration, points out in a letter that this is unfair to both players. He says:

"Richard Barthelmess is a great artist with an individuality and an artistic field that is all his own. We are proud that he was with Inspiration for more than five years and we sincerely hope he will find new worlds to conquer under his new contract with First National.

"We do not believe there is anyone capable of duplicating his work and we certainly did not sign up Gardner James for that task. To so state would be unfair both to Gardner James and to Richard Barthelmess.

"We do regard Gardner James as a young actor of great promise and we expect to offer him an opportunity to demonstrate his abilities in roles that will suit his peculiar gifts and enable him to win the approbation of the public. His personality and gift of characterization are, however, distinctly 'different,' and while we hope and believe he will ascend the ladder of fame as Barthelmess did, it will be to establish a niche of his own and not to duplicate Richard Barthelmess."

TROUBLESOME TONSILS

TOM GERETY, who lays out advertising for Warner Bros., is back at his desk after spending a week in a private hospital ridding himself of a pair of rebellious tonsils.

Pop Momand, the cartoonist-creator of "Keeping Up With the Joneses," has signed up with Stern Brothers for the screen rights to the strip. Left to right—Beno Rubel, secretary of Stern; Arthur (Pop) Momand; Joe Weil, Universal exploitation director; Henry Clay Bate, assistant director of publicity for Universal

Some of the important persons present at the planting of "The Magic Garden," which will stand as a permanent memorial to Gene Stratton-Porter in New York State, were J. J. O'Neill of F.B.O., Rev. Charles W. Findlay, Mrs. Herbert F. Prescott, Mrs. Lee Porter Hynes, Mrs. Leon Janinet, Herbert F. Prescott (secretary N. Y. State Conservation Commission), Mrs. Findlay and Addison B. Colvin, former N.Y. state treasurer

SALLY AS A GRID MASCOT

SALLY O'NEIL, now playing the feminine lead in "Slide, Kelly, Slide," figuratively registered a home run in the shape of a new contract which will keep her services exclusively with M-G-M for several years to come. At the same time Louis B. Mayer has announced several important roles under consideration for Miss O'Neil at the conclusion of her present picture.

On December 4, Miss O'Neil proved a lucky mascot for Notre Dame when the famous college football team from South Bend pulled victory from defeat by a score of 13 to 12 in a desperately-contested engagement with the University of Southern California, before a record crowd of eighty thousand persons.

Arrangements had been made by the M-G-M studios and Knute Rockne, Notre Dame coach, for Miss O'Neil to join the Rockne squad, and when the Notre Dame eleven romped on the field for the game Sally was at their head carrying the football to be used. Thousands of movie fans in the vast crowd recognized the M-G-M player and gave her a cheer, led by Bob and "Irish" Meusel, Tony Lazzeri and other noted baseball players now appearing with Miss O'Neil in "Slide, Kelly, Slide." Knute Rockne officially greeted the actress as his team's mascot and Sally then inscribed on the ball, "Good luck to the Irish," handed it to Captain Edwards, shook hands with all the Notre Dame players, and took her seat beside the coach on the player's bench. When Notre Dame, trailing Southern California 7 to 12, crashed through with the winning touchdown in the last three minutes of play, Rockne leaped to his feet, hugged the girl mascot and yelled, "Hooray for the Irish!" Sally was carried from the field with the other heroes of the game on the shoulders of the frenzied Notre Dame rooters.

The last photograph of Jules E. Mastbaum before the fatal illness which overtook him soon after shows him with Father Victor A. Strumia, 1926 winner of "The Exhibitor" gold medal awarded annually for the best scenario by a graduating member of the Stanley V. Mastbaum course in photoplay writing at Temple University

GERMAN MANAGER HERE

KURT F. HUBER, the foreign manager of Ufa, Berlin, arrived in New York last week on the first lap of a trip which will take him around the world in the interests of the European firm. He will remain in New York City for about six weeks, and his globe-encircling tour will keep him away from Berlin for fifteen months. He will make a careful survey of the entire world film situation, make new connections and further the interests of Ufa generally.

His visit, he announces, has nothing to do with the new financing of Ufa, which Wynne-Jones declares to be absolutely sound, despite rumors circulated in connection with the new loan.

FILM MAN WRITES PLAY

JOHN MANKER WATTERS, former president and general manager of the New Art Film corporation, has written a comedy, "Burlesque," which will be presented by Sunshine Plays, Inc., on Broadway about the middle of January. He is now managing the Central Theatre in New York City.

Prince David Divani, Mae Murray's husband, made his film debut recently in support of Madeline Hurlock in Mack Sennett's Pathe comedy titled "A Small Town Princess." Here he is enacting a newspaper photographer snapping Miss Hurlock and Barbara Tennant

REINHARDT ARRIVES

PROFESSOR MAX REINHARDT, fulfilling a promise made to Morris Gest at the Lido last summer, arrived in New York Monday on the S.S. *Deutschland*, to join Mr. Gest in San Francisco, where "The Miracle" is being shown.

An announcement made by the Gest offices in New York states that conversations will be taken up in San Francisco between Morris Gest and Max Reinhardt concerning the latter's future activities in America. The statement says: "There is nothing more definitely settled than the friendly intention to meet at a round table. Considering Max Reinhardt's intense interest in the film, however, and Morris Gest's alliance with United Artists Corporation, it does not require prophetic cunning to assume that their discussions will not be strictly confined to the possibilities of the speaking or pantomimic stage only."

"ANGLES"

WHILE the benefit to American motion pictures from the general "loosening up" of camera technique and greater attention to placements as a result of a few German pictures is undoubtedly great, there is a grave danger in the tendency to regard "camera angles" as an end in themselves. They are not. When they enhance the telling of the story, they belong. When they do not, they are an inexcusable evil.

One producer expressed it very well the other day. We were watching the shooting of a scene with him, and the director was using various camera supports on wheels to shoot the scene from every possible angle and in every type of motion. As the afternoon wore on and the same scene was shot again and again from different trucks, the producer exclaimed disgustedly: "This 'Variety' has put the whole damn motion picture business on wheels!"

Stop that cough! No, this is not the famous bearded duo of cough drop fame, yclept Smith, though they look like it. The hirsute gentlemen are Adolph Miller and J. Gordon Russell as they will appear in Universal's picturization of "Uncle Tom's Cabin"

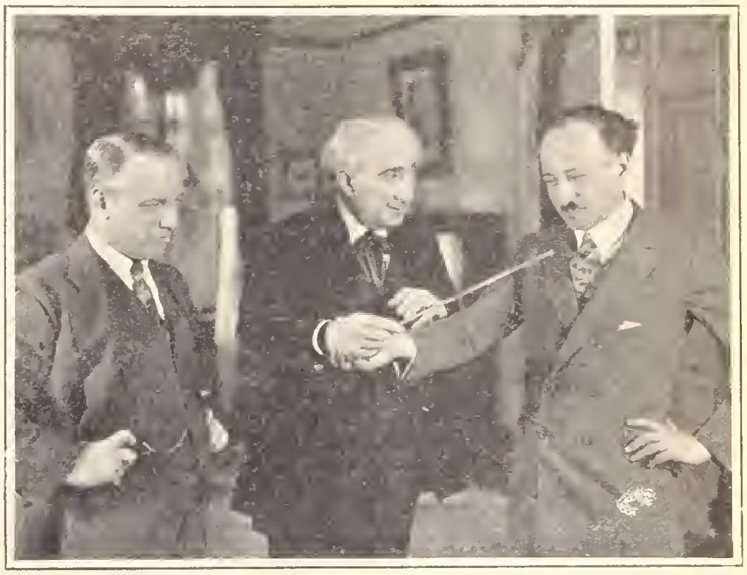
Erich Pommer, Paramount featured producer, who, as an important factor in Decla-Bioscop and Ufa in Germany figured in the making of the German films which most affected American technique, likewise points out the danger of abusing free camera work and odd shots.

"My formula is quite simple," said Pommer in response to a question. "Make the camera view the scene as the natural spectator would see it. No person ever lay down on a track in the face of an oncoming racing car. No person ever peered through a key hole and saw the entire enterior of a room. No person ever looked at a holdup man and saw nothing but the mouth of the gun in gigantic, wholly out of proportion size.

"Too much talk of camera angles will harm the industry. People come to the theatre to see a story revealed entertainingly. They do not come to see a batch of director's tricks. I avoid all freakish shots. Here you will doubt me, perhaps, recalling those aerial sweeps from a flying trapeze in "Variety." But consider this: those views were taken from the same vantage point as that of Emil Jannings, playing Boss, and of Lya de Putti, playing his wife, both acrobats. They saw the crowd in the auditorium of the music hall from their lofty perches from their act. Therefore I put the cameras there."

Mr. Pommer here went on to explain another shot in "Variety," that where the camera, looking straight down, picks up nothing but the eyes of the audience. "This was the picture of a thought, a mental impression," said Pommer. "Jannings, the jealous husband, is considering letting his rival fall to death. His conscience, his contemplated act as seen in the eyes of others, stops him.

"I repeat," continued Paramount's producing genius, "it is harming the industry, this continued discussion of camera angles. Seek the new way to tell the story, of course, but be sure that the method is simple and convincing. The millions who pay their money to be entertained are our first consideration. They must never be made uncomfortable by being forced to sit as spectators in a museum of freakish camera shots."



Dr. Hugo Riesenfeld, film conductor extraordinary, demonstrates the correct technique of baton waving to Alec Francis and Director Allan Dwan to assure the authenticity of the work of Francis in the title role of "The Music Master," a Fox film

ENGAGEMENT DENIED

DOLORES COSTELLO is not going to marry John Barrymore or any one else, the charming player having denied the rumor published in a tabloid newspaper in a telegram from Hollywood to the New York office of Warner Bros., with whom she is under contract. Miss Costello wired:

"Absolutely no truth in marriage rumor. Have no intention of marrying anyone. Please make this emphatic."

The story said that Barrymore was coming east to divorce Michael Strange, his wife, and that his marriage to his former leading lady would follow.

It was Barrymore who picked Miss Costello from a group of girls playing small parts on the Warner lot and made her his leading lady in "The Sea Beast," and her rise to stellar honors followed.

Again Barrymore picked her to play his lead in an untitled adaptation of "Manon Lescaut," his next Warner picture. Rumors then flew thick and fast, but Miss Costello says "no."

Richard Barthelmess, First National star, is met upon his return to New York from abroad by Richard A. Rowland and Sam Spring, two of the "pillars" of the company

Collins Leases Four Theatres to Universal; Retains Others; Continues as M.P.T.O.A.

(Special Wire to MOTION PICTURE NEWS*)*

DALLAS, Texas, December 13.—Eli Whitney Collins, President of the Motion Picture Theatre Owners of America, has made official announcement of his deal with Universal. It sets at rest various rumors to the effect that Mr. Collins was "selling" all his theatres and disposes of speculations about his status in the national exhibitor organization.

Mr. Collins stated that he has leased his theatres in Jonesboro, Ark.—the Grand, Liberty, Strand and Empire—to Universal for a period of fifteen years, effective January 1. W. L. Mack, a partner of Mr. Collins, remains associated in the management of these houses.

The M. P. T. O. A. head retains his theatre interests at Paragould and Wynne, Ark. These houses are the Majestic and Dixie, respectively.

"My future is still undecided," said Mr. Collins. "I may seek other theatrical interests elsewhere. My duties as National President have been piling up to such an extent as to necessitate the leasing of my theatres at Jonesboro."

M-G-M Theatre Deal New Move

South American Arrangement Unique; Elms, Bernstein to Manage Houses

J. D. ELMS and Harry Bernstein sailed from New York Saturday, December 11, to take over the management of Metro-Goldwyn-Mayer's newly acquired chain of forty-four Brazil theatres which come under the managerial wing of the Loew interests in an unique manner, for it is probably the first time in the history of this industry that a group of independent theatre owners combined to entrust their holdings to the operation of a film producing and distributing organization. The intent of the owners is partly to benefit by the Marcus Loew method of theatre management.

On their arrival in Rio de Janeiro the two men will co-operate with Louis Brock, general manager of South American sales department for M-G-M, in developing plans for accommodating the demands of this territory. Executive offices will be established in the Theatre Casino building in Rio de Janeiro. Fourteen of the theatres are located in Rio, twenty-two in Sao Paulo and eight in Santos.

"The Big Parade" is scheduled to open at the Theatre Casino on January 1 and will be followed by "Ben Hur." South American showings are said to be about six months behind the United States. The Metro-Goldwyn-Mayer agency in Brazil will handle the physical distribution of First National pictures in the Southern province.

Motion Picture News
Booking Guide

"I take sincere pleasure in commenting upon THE BOOKING GUIDE which you so generously put out for exhibitors, as one that has placed itself among my theatre records as invaluable. I have occasion to refer to them and find they have answered my purpose with exactness."

BILLY EXTON,
Temple Theatre,
Toledo, Ohio.

"THEY BUY BY IT"

"Drama De Luxe," Title of New Lupino Lane Comedy

Lupino Lane, star of his own series of comedies for Educational, has selected for his next vehicle a comedy in which he will be cast as a hobo who obtains employment as utility man in a tank-town theatre. The comedy has been titled "Drama De Luxe." Kathryn McGuire will appear again as his leading lady, while Wallace Lupino and Glen Kortman take principal supporting roles.

"Buttons" First Coogan Film Under New Contract

Jackie Coogan's first starring vehicle under his new Metro-Goldwyn-Mayer contract will be an original story by George Hill, director of "Tell It to the Marines." The story bears the title of "Buttons" and it relates a series of adventures encountered by a cabin boy.

New Novarro-Terry Vehicle Titled "Lovers"

The new Spanish romance co-starring Ramon Novarro and Alice Terry and scheduled for release by Metro-Goldwyn-Mayer in the near future, has been given the title of "Lovers."

Films and Equipment for Army Transports

All Army transports hereafter are to be equipped with motion picture machines, it has been announced by the War Department following the receipt of reports on recent experiments in showing pictures on board such vessels.

In order to determine whether motion picture shows would form an acceptable part of the men's entertainment while en route from one point to another, an Army transport several months ago installed a machine for use on its trip. The innovation proved so popular that projectors are being ordered for installation on vessels sailing from New York to San Francisco. The films used will be leased from the Navy motion picture exchange, each transport at the beginning of the voyage being stocked with sufficient films to give four complete programs per week on each trip.

Tiffany Prepares for Filming of "Wild Geese"

Players are about to be engaged for leading roles in the production of "Wild Geese," which will be released in the spring as a Tiffany special. It is planned to film most of the story in Northern Minnesota and Winnipeg, Canada, where the action of the story takes place. A. P. Younger is now busy writing the continuity for "Wild Geese," the novel through which Martha Ostenso made her initial bow to the reading public.

"Funny Face," Educational's "Big Boy" Comedy

Production has been finished on the next Educational-Juvenile comedy which has been titled "Funny Face." "Big Boy" is the "leading man" in this laugh vehicle and other youngsters are the principal players. It is scheduled for release on January 2.

Fate of Censorship Bills Rests With House Com.

A DECISION as to the fate of the national censorship bill will be made by the House Committee on Education within a few weeks.

Representative Daniel A. Reed, of New York, chairman of the committee, will call an executive meeting of his fellow-members after they have had an opportunity to study the printed transcript of the testimony taken last session, with a view to deciding whether the bill shall be favorably reported to the House.

The bills on which the hearings were based were introduced by Representatives Swoope, of Pennsylvania, and Upshaw, of Georgia. Most of the pressure for enactment was centered on the Upshaw bill, however, and a formidable list of reform advocates appeared at the hearings to urge its adoption.

Unless these bills are passed by both Houses of Congress during the present session—which they will not be—they will pass into oblivion with their authors on March 4, next, for neither Mr. Swoope nor Mr. Upshaw will be present as members at the next session.

Arctic Film Sales No "Bed of Roses"

Reports of First National Salesmen Detail Difficulty Experienced in Covering Canadian Territory; Thrills Galore

REGARDLESS of how hard or easy or profitable the particular stars of the screen may have it, there is another branch of the industry that certainly reposes in no "bed of roses."

The boys who bring the movies to the Eskimos, the trappers, the adventurers, the gold miners, woodsmen and the Acadians under any and all climatic conditions and physical handicaps have jobs as brim-full of adventure and hardship as well as romance as any of the very famous, red-blooded he-stars of any of the particular films they may chance to be selling.

Perhaps in no other country in the world is the sales force of an organization called upon to demonstrate its versatility to overcome conditions of travel as is necessary in Canada. A survey of the activities of First National's sales force in the Dominion brings to light many unusual modes of travel that suggest that the boys who represent the chain trade-mark work under the same code made famous by the Royal North West Mounted Police of "Get your man."

In the British Columbia territory the Vancouver office must arm itself with railroad and steamship tickets, engage horse-drawn vehicles over certain roads unfit for auto travel, and in the winter the salesman must be adept in the art of snow-shoeing over some of the northern trails. Vancouver supplies Dawson City, in the Yukon territory, and it is necessary to ship sufficient subjects to run through until spring, when navigation opens.

In the prairie provinces, supplied by the Calgary and Winnipeg offices, First National maintains, as does all the major companies, one road representative in each territory. These two men cover a total area of 758,817 square miles, and practically every manner of travel is used to visit the various localities in different seasons. In parts of these provinces the thermometer registers as low as sixty degrees below zero in winter. This temperature and a heavy snowfall puts the salesman on his own resources, with the result that many freak journeys by flatboat and horse in summer are widely different to the snowshoe trail and dog team that have been put to use in the winter.,

Foy's Survey

James I. Foy, Toronto manager for First National Pictures, along with other Canadian members of the company, was recently requested by the Home Office, in New York, to give an account of the problems they had to solve. Mr. Foy's reply follows in part:

"Let's go on a trip up north to our mining districts. We leave Toronto on Sunday and arrive in Timmins, over 500 miles north, on Monday evening. This town was unknown twenty years ago, and today it has a population of 8,000. They have several of the biggest gold mines here that are in existence. For instance, the Hollinger mines are mining ore 3,000 feet under the surface and have 75 miles of railways underground. This town is a 'boom' town and for the past ten years has been a God-send to all travelers. They had two small theatres and were cleaning up to such an extent that they decided to build another massive theatre. This structure now stands, and cost $138,000. For some unknown reason business has deserted Timmins, and they now have one theatre closed, and lose each week in the big one.

"We leave here Tuesday and go to Cochrane, which is just fifty miles south of the Hudson Bay. There is no excuse for this town being in existence, except that it is a junction point on the railway.

"We leave Cochrane Wednesday and go to Iroquois Falls, at which town is located one of the biggest and best pulp mills in the world. We go on Thursday from here to Kirkland Lake, and have to drive ten miles by bus through virgin forest to arrive at the town, where the streets are paved with gold. That's a fact! The town has four of the richest mines known, and two Chinese restaurants, with sleeping quarters above.

"On Friday we go to Elk Lake and Cogama. The train arrives in Elk Lake at noon and we set off, in a stage, for Cogama, a distance of forty miles, and arrive late at night. Nothing here but one mine, one store, one barn, converted into a theatre, two or three bunk houses and 150 men, and one Chinese cook.

"We leave here Saturday and arrive at Elk Lake in the afternoon. This town has one Chinese restaurant and hotel, and in the room I last occupied a man was murdered the night before I arrived. We have to stay here until Monday, and arrive home Tuesday.

"To finish out the week we go to Chapleau and Schrieber, which are up another branch of the railway. Schrieber is 1,000 miles northwest of Toronto, is a divisional point on the railways and is extremely cold, being just a few miles north of the coldest spot in Canada—White River.

"Chapleau is one division on the railway south of Schrieber, and is also extremely cold. Outside of the fact that these two towns are divisional points, they would not be in existence. This country is not inhabited for hundreds of miles both north and south, except for an occasional fisherman or farmer."

Another interesting bit is reported by J. E. Archer, Manager of the Vancouver First National Exchange, as follows:

"Having just returned from a sales visit which took me, what appeared to be several miles in the air, I am not certain of a sure footing, especially in the literary line. The above-mentioned visit was made to Britannia Mines, and in order to see the exhibitor it was necessary to ride in an ore bucket suspended on cables, several hundred feet in the air, traveling from one elevation to another, a half mile distant."

Bill Defines Stolen Motion Picture Commerce as Crime

Under the terms of a bill passed by the Senate December 10, which now goes to the House of Representatives for concurrent action, the transportation of stolen motion picture films in interstate or foreign commerce would become a crime. The bill defines stolen property as money, goods or any property of any character whatsoever, the stealing of which is declared to be larceny, or the taking of which is declared to be robbery or burglary in the state wherein such offense was committed. In its report on the measure, the Senate interstate committee declared: "It is obvious that if the crime is punishable in the Federal courts upon a subject which is clearly within the jurisdiction of Congress, it will more efficiently deter criminals from pursuing the practices, which are altogether too common."

Semon Will Direct, Act, Write for F. P.-L.

THE opinion that Paramount is placing particular emphasis on film comedies is augmented by the recent signing of Larry Semon by that company to act, write and direct. Many of Semon's pictures were written by himself and in the past two years the comedian has directed as well as acted in comedies.

In and Out of Town

J. A. SCHUCHERT, pioneer theatre owner in Buffalo, N.Y., and one of the original directors of the New York Strand, is at the present time journeying throughout Europe on his honeymoon trip.

FREDERICK W. LANGE, of Buenos Aires, general manager of the Paramount organization in the Argentine, Uruguay and Paraguay, arrived in New York on December 7, to spend a few weks conferring with E. E. Shaner, general manager of the F. P.-L. foreign department, regarding distribution plans in that territory for the coming year.

S. M. KATZ, Eastern sales manager of F.B.O., has returned to New York from one of his periodical tours of the southeastern territory, where he spent some time in Jacksonville, Charleston and Atlanta, discussing with branch managers general conditions and sales plans for the future.

A VISITOR to Paramount during the past week was Clarence C. Margon, general manager of the company's newly erected Cuban organization at Havana.

JESSE J. GOLDBERG, supervising director of Chadwick First Division Pictures, who also produces independently for F.B.O. release, arrived in New York on Monday of this week. He will return to Los Angeles to resume his production activities in about a week.

J. J. MADAN, of Calcutta, India, and one of the largest film dealers in India, is making a business trip to New York and several deals have already been instituted between him and Nat Nathanson, president of the Hi-Mark Film Sales Company.

Publix May Build 2,400 Seat Theatre in Minneapolis; Competition Foreseen

RUMOR which spread quickly through Minneapolis film circles last week has it that Publix is planning to construct a big theatre in that city. Northwest Theatres, Inc. (Finkelstein & Ruben), which now controls the first-run exhibition field in the Twin Cities, will be given its first real competition if this rumor proves true.

According to the report which is circulating in Minneapolis, Publix has obtained an option on a site at La Salle Avenue and Ninth Street, a very desirable down town location, and is planning to build an elaborate structure having a seating capacity of 2,400, exceeding that of the State, Minneapolis' largest picture theatre at present, by nearly 400.

If competition develops in Minneapolis, there is every likelihood that it would extend to other cities in the northwest, where Northwest Theatres, Inc., controls about 122 houses. F. & R. now controls the five first-run theatres in Minneapolis, the State, Garrick, Lyric, Strand and Astor.

The site upon which Publix is said to have an option is located within two blocks of Minneapolis' two largest theatres, the State and the Hennepin-Orpheum.

Tribute Paid Jules Mastbaum

Many of Industry's Leaders Attend Funeral; All Philadelphia Mourns

ALL motion literally stopped for several minutes in Philadelphia during the funeral of Jules E. Mastbaum, president of the Stanley Company of America, who died Tuesday, December 7th, and was buried Thursday, December 9th. All Stanley theatres in the Quaker City remained closed until six o'clock of Thursday evening, and the circuit's houses in other cities observed three minutes of silence starting at two o'clock.

Many leading figures in the motion picture industry attended the rites at his late residence, 1816 Rittenhouse Square, and the burial in Mt. Sinai Cemetery, Frankford. Messages of condolence continued coming in from all sections of the country.

Throughout the city flags were at half-mast and all courts were closed. The streets over which the funeral procession passed were blocked off and thousands of people lined them. A squad of motorcycle police accompanied the cortege. Many establishments suspended work during the funeral. At Camden, also, flags were at half-mast at order of Mayor King.

Services were conducted by Rev. Leon H. Elmaleh, rabbi of the Mikve Israel Congregation. In accordance with a request of the deceased made some years ago there were no honorary pall-bearers. The attendance at the funeral, in addition to Mayor Kendrick and city and state officials, included: Adolph Zukor, Jesse L. Lasky, Sidney R. Kent, Robert T. Kane, Robert Lieber, Richard A. Rowland, Samuel Spring, Edward Rubin, Joseph Plunkett, Winfield R. Sheehan, James R. Grainger, L. J. Selznick, Milton H. Hoffman, Samuel Goldwyn, Al Lichtman and Mayor James J. Walker. Many of the New York delegation came to the city on a train leaving Manhattan at 10 a. m.

Motion Picture
News
Booking Guide

"I find THE BOOKING GUIDE invaluable in looking up footages, casts and opinions about pictures that are a little old and are not listed in the current magazine."

C. S. MICHELSON,
Colonial Theatre,
Paterson, N.J.

"THEY BUY BY IT"

Production Starts on "Mr. Wu" Starring Lon Chaney

With Lon Chaney in the principal role, "Mr. Wu," Walker Whiteside's stage success, went into production last week at the Metro-Goldwyn-Mayer studio under the direction of Will Nigh. Members of the supporting cast include Louise Dresser, Renee Adoree, Ralph Forbes, Gertrude Olmstead, Holmes Hernert, Anna May Wong, Claude King and Mrs. Wong Wing.

E. J. Smith, New Tiffany Sales Manager

E. J. Smith Appointed Sales Manager of Tiffany

A new appointment in the ranks of the Tiffany organization is that of Edwin J. Smith as sales manager.

After a period of fourteen years Mr. Smith again becomes associated with M. H. Hoffman, vice-president of Tiffany Productions, Inc., who as general manager of Universal Pictures, appointed Mr. Smith manager of the Universal exchange in Cleveland. While with the Universal company Mr. Smith was assigned the position of managing director of Universal in London and the Continent. He was then recalled to New York to become general manager of Universal which position he left to assume the same duties with Associated Exhibitors until that firm's reorganization.

Mr. Smith will take up his new duties beginning December 20.

Paramount's "New Faces" in One Picture

THE cast for a new Paramount picture tentatively titled "Sheiks and Shebas" will comprise the company's "new faces" or players whom Paramount has been developing for some time past. Charles Rogers, graduate of the Paramount Pictures School will have the leading role and Sterling Holloway, stage comedian who made his picture debut in "Casey at the Bat," will have the chief comedy part.

The balance of the cast will be composed of young contract players of the Paramount Company. The story is an original now being written by Louise Long and Ethel Doherty, two young scenarists also developed by Paramount. Arthur Rosson will direct and production will be started January fifteen.

U. S. Chief Source of Photographic Film to Spain

Approximately sixty per cent of the photographic film imported into Spain during the first six months of 1926 came from the United States, according to a report to the Department of Commerce from Commercial Attache Charles H. Cunningham, Madrid. The total value of unexposed film imported by Spain during the first half of the year was 301,602 pesetas, of which the United States accounted for 173,040. During the same period Germany supplied 53,466 pesetas worth and Great Britain 38,064. The German share of the trade dropped fifty per cent as compared with the first six months of 1924.

France was foremost as a supplier of exposed motion picture film to Spain during the first six months of this year, French films being valued at 324,824 pesetas as compared with 243,732 for the American product. Great Britain was third with 91,808 pesetas, and Germany fourth, with 78,736.

Four New M. P. Companies Obtain N.Y. Charters

Newly incorporated motion picture companies receiving charters in New York State during the past week, included the following: Seeley Productions, Inc., $20,000, Stella Berthoff, Rose Metz, Ida Liebowitz, New York City; South Ozone Theatre, Inc., $10,000, Daniel J. McCleary, South Jamaica; Thomas F. Farrell, Rockaway Beach; Patrick J. McGrath, New York City; Five Theatres Corporation, Newburgh, $50,000, Frank Muscato, Charles and Jennie Suozzo, Astoria; Hotel Paramount, Inc., $2,000, John H. Mayer, Lina Goldman, Walter H. Flandreau, New York City.

Detroit Theatre Magnate to Invade Buffalo, N.Y.

Henry S. Koppin, who owns the controlling interest in the Woodward Theatre Company, which controls 75 motion picture and vaudeville theatres in and around Detroit, is to invade Buffalo, N. Y., according to announcements made by Fred M. Shafer, representative of the Woodward Theatre Company. Mr. Koppin is to build new theatres and lease what ever houses he can get.

N. Y. Federation of Labor Opposes Admission Tax

THE New York State Federation of Labor intends to wage an active campaign during the months to come in doing its part toward bringing about a discontinuance of the Federal admission tax at theatres. When the Federation met in Albany the past week, the following resolution, which will be sent to all Congressmen, was adopted:

"The New York State Federation of Labor requests that you support legislation to remove the Federal Tax on admission tickets to theatres and other places of public entertainment. This tax is burdensome to wage-earner patrons, and is in effect, another income tax on them."

"The Fourth Estate" and the Rate Reduction Fight

"THE FOURTH ESTATE," trade paper in the newspaper field, is vigorously advocating that newspapers take off the amusement rate penalty from picture theatre advertising, and give the theatres the benefit of the commercial rate.

Newspapers are being urged to do this—by a trade paper in their own field—in the interest of the newspaper and the theatre—and better service to the public.

Here is a fight in which nearly all exhibitors are vitally interested. "The Fourth Estate" shows its sincerity by advertising its campaign in Motion Picture News. Turn to the two pages following.

We urge exhibitors to avail themselves of "The Fourth Estate" subscription offer in order that they may have at hand ammunition in the campaign for a fair rate; and arguments to be used with their local newspapers.

It is highly significant that this influential trade paper of the newspapers should take this step. Here is a distinct service of which exhibitors ought, we believe, to avail themselves.

Material for use in the rate reduction campaign will, of course, continue to be carried in Motion Picture News, as before. The campaigns of "The Fourth Estate" and The News are co-ordinated, constituting double-barreled aid for the exhibitor.

M. P. T. O. of N. C. Holds Meet

Exhib. Board of Trade Formed; Decry Over-buying and Discuss Block Booking

THE Motion Picture Theatre Owners of North Carolina had their semi-annual meeting at the Charlotte Hotel in Charlotte on December 13. Important enactments at the convention were the vote to provide for an Exhibitors Board of Trade, the election of officers and the passing of a resolution decrying the over-buying of motion pictures.

The question of the Exhibitors Board of Trade came before the convention during the afternoon session and it resulted in the establishment of what has been called the Grievance Committee. This exhibifor body corresponds to the Film Board of Trade, which has been successful during the past four years in settling disputes of distributing companies outside of court. This committee, intended to be a body capable of representing more adequately the viewpoint of the exhibitor before the Film Board of Trade, is composed of A. F. Sams, Sr., R. T. Wade, S. S. Stevenson and Charles Arrington.

The newspapers had paraphrased the affair as an attack on producers and block bookings, it is said, but, although the latter was one of the leading topics discussed at the convention, definite action on it was side-stepped and it did not develop the strenuous opposition and hot debate expected by many members of the association, even though it was discussed all during the forenoon and afternoon sessions at the Hotel Charlotte.

Charles W. Picquet was re-elected president and Nat L. Royster was re-elected secretary of the organization. Other officers were U. K. Rice, first vice-president, and W. E. Stewart, second vice-president.

New directors appointed for the next year were A. B. Huff, Percy Wells and E. D. Turner.

Declare Regular F. P.-L. Quarterly Dividend

At a meeting held today the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable February 1st, 1927, to stockholders of record at the close of business on January 15th, 1927. The books will not close.

The "FOURTH ESTATE"

every time a newspaper man calls

The "fight" is—

Should motion picture
advertisers be forced to
pay an "Amusement" rate
for newspaper advertising?

The "FOURTH ESTATE"—

Says NO!

For thirty-three years the "Fourth Estate"—the oldest trade paper in the newspaper field, has championed the interests of newspapers. Now it is vigorously asking its readers—newspaper publishers, business managers and advertising managers, why motion picture advertisers should be saddled with higher advertising rates than automobile and radio dealers, or other merchants are asked to pay.

Must Be On Your Desk
on you—until this fight is won!

The continuance of higher rates for motion picture advertising is unjust and unwarranted—some publishers have already reduced them—but only concerted effort will bring rates down generally.

Are YOU reading the "Fourth Estate's" drastic weekly editorials on this subject?—calling them to the attention of the newspaper men you do business with—and urging that the "amusement" rate be abandoned?

Every man in the industry *must* do so—there is no turning back now—this fight is ON—and you will win or lose more than you are now getting—there is no alternative.

The "Fourth Estate" is advocating lower rates for motion picture advertisers solely because it KNOWS the obnoxious "Amusement" rate is keeping the motion picture industry in the "announcement card" class of advertisers — preventing them from becoming large and consistent users of big space in newspapers. Lower rates mean more business and more profits for BOTH parties. That has been proved!

This Coupon will bring you the "Fourth Estate" for 6 mos.

Fill it in and mail it!

The
"Fourth Estate"
25 West 43rd St.
New York City

Gentlemen:

Enclosed find two dollars. Send me the "Fourth Estate" regularly every week for six months from the date of receipt of this subscription.

Name ....

Street ....

City and State ....

Universal Chain Numbers 261

Acquisition and Part Purchase of Northwest and Southern Houses Announced

WITH the acquisition of eleven houses in the Seattle territory and the buying of whole or part interest in a number of theatres in the South Universal now controls a chain of theatres said to number 261, counting buildings now under construction. The Seattle houses were acquired from the Pacific Theatres Commercial chain.

In the South the chain was augmented by the addition of four theatres in Jonesboro, Arkansas, which have been leased for a period of fifteen years from Eli Whitney Collins and a partner, W. L. Mack, who remains associated in the management of these houses. The deal is effective January 1. Locke Crumley, who has been associated with Dan Michalove in the development of Universal's Southern theatre interests for about a year, has been appointed city manager of the Jonesboro theatres.

Simultaneous with the announcement of the Collins deal Mr. Michalove announced the acquisition or part purchase of a number of houses also in the South. He stated Universal has acquired a fifty per cent interest in the Fairfax Theatre, East Point, Georgia, which was built by Oscar Oldknow and opened about two months ago; a fifty per cent interest in the community theatre now under construction in Atlanta, Georgia, by Swint and Davis, which is to open early in 1927.

Mr. Michalove also declared Universal has acquired a site in East Atlanta on which it will erect a six-hundred seat theatre; still another deal for the erection of a 700 seat community house on Georgis Avenue at South Pryor Street.

Negotiations are pending for several groups of theatres in the prosperous sections of the South and additional announcements are expected in the course of a few weeks.

Missouri Tax Fight Planned

Exhibitors Ready to Cooperate with Producers in War on Contemplated Levy

R. R. BIECHELE of Kansas City, president of the M.P.T.O. Kansas-Missouri, this week announced that his organization was ready to combine forces with exchanges and producers to fight Missouri's newest and most dangerous tax threat.

A previously proposed tax plan by Governor Sam Baker, levying a 10 per cent amusement tax against theatres, apparently has been abandoned and a new and more threatening menace has darkened the sky, which concerns both exhibitors and distributors alike. The new plan, which is being investigated by H. O. Harrawood and George W. Crowder, assistants in the office of the attorney general, would levy $10 against every film which entered the state.

The Connecticut law, which makes a similar assessment against incoming films, is being investigated by the state officials. Instead of levying 10 per cent tax against cigars and tobacco, as well as theatres, state officials and politicians have now saddled the entire burden of collecting an educational fund onto the film industry.

"The film tax has advantage over some of the other plans," Mr. Harrawood said, "because it will be easier to collect, as virtually all films distributed in Missouri come from Kansas City or St. Louis."

"The self-evidence that the proposal is an outrage makes it almost a waste of breath to discuss the injustice of the plan," Mr. Biechele said. "We intend to join forces with the exchanges and producers and battle to the last ditch before submitting to such tyranny. It is the public's fight as well as ours, as the patrons must pay the tax at the box office."

In Senator A. L. McCawley of Carthage, Mo., who represents a large part of the Southwest Missouri mining district, the film industry has a champion. Mr. McCawley has announced that he would rigidly oppose the tax measure.

Motion Picture
News
Booking Guide

"We could not do business without THE BOOKING GUIDE. It is a wonderful help to us in buying pictures."

IDAN-HA THEATRE,
Soda Springs, Idaho.

"THEY BUY BY IT"

Mutual Aid in Arbitration Declares U. A. Executive

Prior to his recent trip to Washington, Sam Morross, United Artists department of play dates head, who has just returned to the United Artists home office from a six weeks' trip throughout which he acted as agent for his organization before various local boards of arbitration, expressed his opinions that an ever increasing tendency was in vogue toward a friendly settlement of disputes between exhibitor and distributor and with fewer contests.

Army-Navy at Premiere of "Corporal Kate"

THE "Corporal Kate" premiere at the New York Hippodrome on December 13 was a gala military and naval event.

Witnessing the first showing of this De Mille production were high ranking army and navy officers, the enlisted personnel from the New York army posts, marine corps and the battleships now in the New York waters.

The Overseas Service League, headed by Mrs. Albert Bullus, the A.E.F. Entertainers Unit, headed by Miss Beatrice MacCue, the New York unit of The Women's Overseas Service League, headed by Miss Louise Burke, and The American Red Cross Club, in charge of Miss Lucy W. Fister, attended the presentation, carrying their flags and insignia.

Major Anthony Drexel Biddle, in charge of physical training in the U. S. Marine Reserve Corps, brought Combat Team from Philadelphia in army motor trucks and appeared on the Hippodrome stage to put the marines through their impressive bayonet battle drill. This will be continued during the entire run of the picture.

N. Y. Gov. and Theatre Men Discuss State Bldg. Shows

That there will be no more showings of motion pictures in New York State institutions for the inmates and with a general admission fee being charged to the public to the detriment of theatres operated by individuals, as happened at the Soldiers and Sailors Home at Bath recently, seems to be an ascertained fact as the result of a conference between Governor Alfred E. Smith, Jules Michaels of Buffalo, Uly S. Hill, officers of the New York State M. P. T. O., and representatives of the Schine interests.

These persons, it appears, lodged a formal complaint with the Governor to the effect that the institution at Bath was showing pictures for inmates but that the general public was being admitted at a charge of ten cents a person to such shows. It was asked the Governor whether such procedure at state institutions could be stopped. Film companies would be glad to comply with requests for films free of charge with the distinct understanding that no admission price be asked. Showing much interest in the situation Governor Smith said at the conclusion of the conference:

"If such policy were carried to a logical conclusion someone might be showing motion pictures in the Assembly Chamber of the State Capitol and charging an admission in direct competition with the Albany theatres."

Flames Destroy Middlesex in Middletown, Conn.

Middlesex Theatre at Middletown, Conn., owned by the D & G Amusement Co. and seating between 600 and 700, was totally destroyed by fire December 9th with loss estimated at $100,000.

Stanley-Fabian Plans Two Jersey Houses

Construction of Fifteen Hundred and 5,000 Seat Theatre to Start Soon; New One for Publix in Montgomery, Rumor

THE Stanley-Fabian Corporation, direction Stanley Company of America, announce this week the purchase of property on Valley Road, opposite Ridgehurst Avenue, West Orange, N.J., for the erection of a 1,500-seat theatre. The deal was closed by Louis R. Golding, representing the Stanley-Fabian interests, and Joseph J. Brown, realtor, of Orange. Work on the new playhouse will start in the spring and will be completed in the fall of 1927.

The theatre, which will be the forty-sixth operated by the Stanley-Fabian Corporation in the East, will be one of the most elaborate suburban theatres.

The Stanley-Fabian Corporation also announced the construction of an immense 5,000-seat theatre, costing $2,500,000, at Journal Square, Jersey City, N.J. Plans for the structure are nearing completion. Ground for the theatre will be broken within two weeks.

The new theatre, which is being designed by F. W. Wentworth, Paterson architect, who drew the plans for the palatial Fabian, Paterson, and Branford, Newark, will be of the atmospheric type. The theatre will not only be the largest in Jersey City and the State, but one of the most magnificent in the country, it is said.

Possibility of a million-dollar theatre in Montgomery, Ala., within a short period of time was seen during the past week by the visit of prominent engineers, architects, and other officials of Publix Theatres Corporation.

While no definite announcement was made of concrete plans it is known that the company is negotiating for property in several portions of the business section of the city and it is rumored that definite plans will be announced as soon as a location for the new theatre is decided upon.

According to reports the new theatre now contemplated will present major pictures and vaudeville.

With a $1,250,000 Famous Players theatre and a $1,500,000 Orpheum Theatre now in the course of construction in Seattle, Wash., announcement was made from the Western metropolis this week of the construction forthwith of a $1,000,000 picture theatre on the northeast double corner of Seventh Avenue and Olive Way, in the center of the new theatrical district. The announcement was made by Ivan Hyland, attorney and president of the Washington Theatre Enterprises, Inc., who have taken a lease on the proposed theatre for a period of twenty-five years, at a total rental of $1,710,000.

The new house will have a seating capacity of between 2,500 and 3,000 and will occupy a site 120x120, adjoining a 16-foot alleyway. It is to be operated by the Washington Theatre Enterprises group for a number of California capitalists, according to reports, and is the first of a chain of proposed motion picture theatres in Portland, Denver, Salt Lake City, Vancouver, B.C., and other Western cities. Contracts for the theatre, designed by Sherwood D. Ford, have already been let, and construction work will begin at once. The furnishings and style of the house will be Persian in period, and a feature will be a stage with a fifty-foot depth and a proscenium opening second to none in size in the Pacific Northwest.

Reduction in Austrian Contingent

THE number of foreign films that may be imported into Austria will be reduced January 1, next, from 25 to 10 for each domestic picture produced, it is reported to the Department of Commerce in a cablegram from Commercial Attache H. Lawrence Groves at Vienna.

The results of the reduction in the contingent will be closely watched by the Austrian authorities and if any shortage develops, assurance has been given that the contingent will be changed.

Universal Sets Dates for 19 Features

Jewel Productions Will be Released Early in 1927; "Michael Strogoff" and "The Cheerful Fraud" in Line-Up

RELEASE dates for nineteen Universal Jewel productions were announced this week by Carl Laemmle. The list of pictures, which includes five Hoot Gibson Jewels as well as two special pictures, "Michael Strogoff" and "The Cheerful Fraud," bears release dates during the early part of the new year.

The work of practically all the strongest Universal stars and players, writers and directors is represented in the schedule announced. "Michael Strogoff," the Societe des Cineromans production made in Europe and distributed in this country by Universal, will reach the screen officially on January 8; it is now playing a pre-release engagement at the George M. Cohan Theatre, New York City. "The Cheerful Fraud," a Reginald Denny starring vehicle which will also have a pre-release run, has been designated for the general market on January 16.

The list, in the order of its release, is as follows:

"The Silent Rider," a Hoot Gibson Jewel, adapted from Katherine Newlin Burt's story, "The Red Headed Husband," and directed by Lynn Reynolds.

"Oh Baby," a comedy written and directed by Harley Knoles, and made with Little Billy as the central character. It will be released January 16.

"The Ice Flood," a George B. Seitz Production, an out-of-doors drama from the story by Johnstone McCulley, with Kenneth Harlan and Viola Dana as the co-stars. It will be released January 23.

"Butterflies in the Rain," an Edward Sloman Production, made from Andrew Soutar's story. Laura La Plante and James Kirkwood are co-starred. The picture will be released February 6.

"The Denver Dude," for release February 13, is another Hoot Gibson Jewel, made as a Lynn Reynolds Production. It was also written by Reynolds, and formerly was known as "Cheyenne Days."

"The Wrong Mr. Wright," for release February 27, is a screen adaptation of the stage play by George Broadhurst. Scott Sidney directed it with Jean Hersholt in the leading role.

"Perch of the Devil" is a King Baggot Production from Gertrude Atherton's novel. Pat O'Malley and Mae Busch are co-starred. The production will be released March 6.

"The Mystery Club" is a screen adaptation of the Arthur Somers Roche story "The Crimes of the Arm Chair Club." Herbert Blache made it with a cast including Matt Moore, Edith Roberts and Mildred Harris. The picture will reach the screen March 13.

"Sensation Seekers," Carl Laemmle's screen adaptation of the Ernest Pascal book, "Egypt and the Lord," was made by Lois Weber with Billie Dove and Huntley Gordon as the co-stars. It will be released March 20.

"Ace High" is another Hoot Gibson Jewel, although it probably will reach the screen under another title due to a conflict. It is a Lynn Reynolds production made from a story by Reynolds. It will be released April 3.

"Held By the Law," an Edward Laemmle Production from an original story by Bayard Veiller, co-stars Johnnie Walker and Marguerite de la Motte. It will be released April 10.

Bandits Attack and Rob Detroit Theatre Manager

Thomas Hungerford, manager of the Deluxe Theatre in Detroit, Michigan, was overpowered by four bandits who escaped with $4000. This happened last Monday while Hungerford was taking the receipts to the offices of the Robertson Enterprise Company in the Roosevelt Theatre Building, where he was attacked, and hit on the head with the butt of a revolver.

Arbitration "Off" in N'West

Exhibitor Organization "Walks Out" Because of Decision Handed Down

THE Northwest exhibitor association, headed by W. A. Steffes, has walked out on arbitration because of a decision handed down by a seventh member of the Arbitration Board who was called in after a deadlock. Action will be taken this week on the move of the exhibitors by the board of directors of the Northwest unit.

The trouble revolved around the action for damages brought by the Rex Theatre, a suburban house, against United Artists for failure of the distributing company to keep an alleged promise to permit the Rex to have the first run of "The Son of the Sheik" on the East Side only to have the new Arion play it the same day and date.

The alleged promise was made verbally and, when after the deadlock, Sam Sachs, attorney, was called in as the seventh arbitrator, he gave a decision in favor of the film company, stating that he was convinced that the verbal promise had been made, but declared that legally the contract embodied all the terms of the agreement.

The decision was based on technicalities of the contract, and W. A. Steffes, head of the exhibitor unit, announced his organization's withdrawal from arbitration. In doing so, Steffes declared that the decision emphasized that exhibitors could not expect justice under the present system.

Action of the Minneapolis board is expected to have considerable effect in the Middle West, where arbitration is being criticized, with Michigan refusing to arbitrate. Steffes is chairman of the arbitration committee named by Middle West states and Texas at the recent "protest" meeting sponsored by Michigan.

Trio Governs United Artists

New Arrangement for Operation of Company Announced by Joseph M. Schenck

THE physical operation of United Artists will be accomplished from now on through an executive committee composed of Al Lichtman, Arthur Kelly and Harry D. Buckley, with Joseph M. Schenck as chairman, it was announced this week by the last named.

"United Artists," Mr. Schenck said in making the announcement and defining the functions of each member of the trio, "has become such an extensive organization that we have found it necessary to enlarge its executive personnel in order to insure continued progress and development. Al Lichtman, with the title of general manager of distribution, will take full charge of the selling policy of the company in the United States and Canada, Arthur Kelly, now treasurer of the company will direct the destinies of the foreign department. With years of film experience gained abroad, he is especially well equipped to build up foreign business." Harry D. Buckley, vice-president of United Artists, has resigned his position as personal and business representative in New York for Mary Pickford and Douglas Fairbanks, to assume his new duties of assistant and personal representative for Mr. Schenck. He will serve as the latter's point of contact with the distributing end of the business and will take care of all matters of public relations, in addition to being in charge of the general conduct of the business.

Okla. M.P.T.O. Convenes in Oklahoma City

The fourteenth annual convention of the M.P.T.O. of Oklahoma met in Oklahoma City, December 6 and 7, and in spite of rainy weather it was well attended. 192 persons attended the banquet at the Huckins Hotel on Monday evening and all voted that the dinner and entertainment provided for the visiting exhibitors to be the most successful ever held here.

Eli Whitney Collins, president of the National M.P.T.O., was scheduled to speak at the Monday afternoon session, but because of the roads he wired his regrets at being unable to attend.

An election of officers Tuesday resulted in the selection of W. Z. Spearman, of Edmond, as president for the coming year; Fred Pickrel, of Ponra City, who has been president for the past year, was made vice-president; Robt. Hutchinson, of Oklahoma, was re-elected as treasurer, and John Brown,, of Tulsa, was re-elected as secretary. B. Nomand, of Shawnee, L. W. Brophy, of Muskogee, and Eph Johnson, of Tulsa, were named directors, with Mr. Nomand as chairman.

Chinese Poet and Dramatist Joins M-G-M Staff

Moon Quan, Chinese poet and dramatist, has been added to the staff at the Metro-Goldwyn-Mayer studio. His first work for Metro-Goldwyn-Mayer has not been announced.

Warner Bros. Salesmen Convene in New York

The policy to be followed with regard to the Warner Brothers' special productions was outlined this week at a convention of salesmen held at the producers' New York offices with Morris Safier presiding. Mr. Safier, in his address to the sales representatives, announced that E. L. Lindeman, former sales manager of the Harold Lloyd Corporation, would be his assistant.

The head of the newly created special sales department also made known the names of the men who will handle the special productions and the territories each will cover. These men are:

W. B. Fulton—Charlotte, Dallas, New Orleans, Oklahoma and Atlanta. E. Goldstein—New York, New Haven, New Jersey, Albany and Boston. H. Given—Philadelphia, Washington, Pittsburgh, part of New Jersey and part of Charlotte. J. R. Kaufman—Pittsburgh, Cleveland, Buffalo, Cincinnati and Detroit. M. E. Maxwell—Chicago, Milwaukee, Indianapolis, Minneapolis, Kansas City, St. Louis and Omaha. A. Hickox —Los Angeles, San Francisco, Salt Lake City, Portland, Seattle and Denver.

The men are now in their respective territories offering John Barrymore in "Don Juan," the first release. They have no other Warner pictures to sell and will talk only "Don Juan" until other Extended Run Productions are available.

F. P.-L. Net Profits for 6 Months $2,587,508.57

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of $937,818.88 for the three months and $2,587,508.57 for the six months to June 26, 1926, after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $2.07 per share for the three months and $6.04 for the six months on the common stock outstanding.

Tiffany's "The Broken Gate" Placed in Work

"The Broken Gate," suggested from the novel of the same name by the late Emerson Hough, and which is to be filmed by Tiffany Productions, is now in the course of production. The cast will be announced within a few days.

"Cheerful Fraud" Booked Into New Paramount

"THE Cheerful Fraud," a Universal production starring Reginald Denny, has been booked into the new Paramount Theatre in New York, Lou B. Metzger, Universal general sales manager, announces. It is the first outside production to be booked into the new Publix house and it will be shown there during Christmas week.

Park and Rialto Theatres in Woonsocket, R.I., Sold

One of the most important theatre deals consummated in the New England field this winter is the sale of the Park and Rialto theatres in Woonsocket, R. I., to Alton G. Emery, former owner of the Emery Circuit in Providence; William Mahoney and Max Nathanson.

Re-entry of Mr. Emery into the theatrical field following his sale of his large houses in Providence a year ago to Edward M. Fay is believed to mark the initial steps of what may develop into a large circuit in Southern New England. There have been rumors that Mr. Emery intended to secure a theatre in the outskirts of Providence, but such rumors have been denied. The Woonsocket houses have a total seating capacity of about 1,800 and both are prosperous theatres.

It is understood that Mr. Mahoney will manage both of the theatres. They were formerly owned by J. J. Donahue, who has made the sale to the new interests.

Poli of Hartford and Circuit Secure Springfield Sites

S. Z. Poli, of Hartford, Conn., and the Poli Circuit, have defeated Goldstein Brothers and the Publix Theatres, Inc., for Springfield's most important theatre site. The Mayor and City Council of Springfield have ratified the Poli transaction and within an hour of the signing of the deed by the city's representatives it had been placed on record in the Registry of Deeds. Meanwhile there is talk of court action and injunction proceedings in the camp of the unsuccessful bidders.

While the Poli, Goldstein and Publix groups were fighting for the municipal lot on Broadway, Mr. Poli purchased the Odd Fellows and Julius Cohen properties immediately adjoining the municipal lot, so that had he been unsuccessful in securing the latter, he would still have held control of the situation. The purchase price of the Odd Fellows property was $225,000 and for the Cohen property $175,000.

Compromise Effected in U. A. Ohio Amusement Dispute

THE case of the Ohio Amusement Company against United Artists in the claim of irregularity of demanding cash deposits has been settled out of court. A compromise has been effected on the sum demanded by United Artists of the Ohio Amusement Company for failure to play a United Artists picture on the day claimed by United Artists as release date. The Board of Arbitration had rendered an award of $1,100 to United Artists for this breach of contract. The settlement was considerably less than the award. Through its attorneys, Stanley and Horwitz, the Ohio Amusement Company has also withdrawn its appeal to the higher courts of the State.

Demand of Deposit for Films is Legal, Decision of New York Court

A DECISION handed down this week by Justice Tomkins of the White Plains, New York, court establishes the legality of cash deposit demands from exhibitors for film service. This decision concurs with that made by the Arbitration Board of New York in the case of Abraham Silverstein who sought relief from a verdict of the Board that he must pay a deposit for film service to the Playhouse, Mt. Kisco, New York.

The security demands were made as a result of the failure of Philip and Seymour Bernstein to pay exchanges $2,300 for the alleged bicycling of film. The exchanges, through Louis Phillips and Edward P. Grosvener, contended that Silverstein was not the owner of the theatre and that a "dummy sale" had been effected by the Bernsteins to avoid compliance with the arbitration award.

One Man N. Y. Censor is Named

James H. Wingate Appointed; Replaces Present Three-Headed Commission

James Wingate

THE New York State Motion Picture Commission will be headed on and after January 1, by James Wingate of Schenectady, whose appointment has just been announced by the State Board of Regents. Mr. Wingate replaces the three-headed commission now in existence, and which includes John H. Walrath, of Syracuse, as chairman; Elizabeth V. Colbert, of Albany; and Arthur Levy, of New York City. Mr. Wingate has been connected with educational matters in New York State for many years, having served for at least twelve years in various capacities in the State Department of Education and before that was for several years a district school superintendent in Schenectady County.

Mr. Wingate's appointment came as a distinct surprise. At the present time he is the director of the attendance bureau in the State Department of Education and likewise has charge of the compulsory school attendance division. He is a man of perhaps fifty years of age.

Although there has been nothing definitely settled as to his salary as head of the Motion Picture Commission, it is said that he will receive $7,500 a year. This is the salary now paid to each of the three persons heading the present commission. Mr. Wingate plans to make his headquarters in New York City, and in all probability the Albany bureau will be abolished. Inspectors covering the state in seeing that the law is observed, will make their reports by mail to New York. He will have one deputy as his assistant.

The single-headed commission is the result of the program of consolidation and reorganization that has been adopted in New York State. There is a question as to whether or not motion picture censorship will continue to survive in the Empire State. Each year since 1921, bills have been introduced in the Legislature seeking the elimination of censorship. While some of these bills have passed one house of the Legislature, they have never managed to squeeze through both houses and reach the Governor, who has steadfastly taken the stand of opposing censorship, and whose action on any bill reaching him calling for abolishment would have been a foregone conclusion.

Passage of such bills by the Legislature could not be effected on account of politics that naturally injected itself in the situation. Ever since the commission began to function in 1921, the heads have been political appointees. The same has held true, to a certain extent, with other employees. The Republicans have been loath to lose these plums and this brought about the defeat of the bills.

The situation, as it will exist after January, presents a different aspect. Mr. Wingate's appointment by the Board of Regents has no political significance. If the Legislature gives consideration to a censorship repeal bill this coming session it is quite possible that it will receive sufficient support enabling it to pass both houses of the Legislature and eventually reach the Governor.

Will Rogers' Trip Abroad Planned for Release

TWELVE reels of highly original and personally planned pictures, a film record of the trip abroad which Will Rogers made last summer as "unofficial ambassador" of the United States to Europe is intended for general theatre release in the near future. Mr. Rogers, the actor, humorist, orator and what not, has broken all film traditions in photographing his tour, it is claimed, doing all his own directing, acting and subtitles. He is now engaged upon the latter and his mingled sense and nonsense, kindly exaggeration and caustic wit are used to detail his experiences.

All of the scenes, photographed both publicly and privately, are of the traveler's own selection and were chosen frankly with a view to amuse and enlighten his fellow countrymen. Mr. Rogers, himself, is the star of the travelogue and Mrs. Rogers is his leading woman.

Shirley Mason Is MacLean Choice for "Let It Rain"

Because Marion Nixon, previously announced for the leading feminine role opposite Douglas MacLean in the latter's "Let It Rain," was unable to accept the role because of a sudden change of schedule on the part of the organization holding her contract, Shirley Mason is the final selection for the role.

Eddie Cline began direction on the MacLean film immediately following the signing of Shirley Mason and other members of the cast, which includes James Mason, Lee Shumway, Lincoln Stedman, Frank Campeau, Jimmy Bradbury, Wade Boteler, Ernest Hilliard and Edward Sturgis.

Duffy to Write Script for "The Butter and Egg Man"

Gerald C. Duffy, who titled "Don Juan's Three Nights" for First National, and who has written the scenarios for a number of other pictures, will adapt "The Butter and Egg Man." Rex Taylor will do the continuity of "The Road to Romance," which will be produced under the direction of Charles R. Rogers. Taylor is responsible for the scenarios for "Irene" and "McFadden's Flats." Curtis Benton is preparing a production for the screen in "The Sunset Derby."

McCoy Film to Be Called "Winners of Wilderness"

The title of the new Metro-Goldwyn-Mayer vehicle starring Tim McCoy will be "Winners of the Wilderness." The story, was temporarily christened "Red Coats and Red Skins."

Three Started at Warners' Hollywood Studio

Three Warner Winners were started this week at the Warner Hollywood studio while three others are being finished. Harry Hoyt has started shooting the Bay City sequences of Monte Blue's "Bitter Apples." "The Gay Old Bird" starring Louise Fazenda, was the second of the Winners to be started under the direction of Herman Raymaker. The third picture to get under way is "White Flannels," adapted and scenarized by Graham Baker from Lucian Cary's Saturday Evening Post serial. Lloyd Bacon is directing. Meanwhile, Paul L. Stein is shooting Parisian cafe sequences on "Don't Tell the Wife," starring Irene Rich with Huntley Gordon. "Hills of Kentucky," starring Rin-Tin-Tin, is in its second week of production under the direction of Howard Bretherton.

Walter Anthony Heads "U" Title Writing Department

Walter Anthony, a former journalist, magazine writer and an authority on music, has been assigned to the head of the title writing department at Universal City. Formerly this department was under the jurisdiction of the editorial department, but it has now been made a separate unit. Mr. Anthony is under a long term contract with Universal and has titled practically every Jewel and special production on the Universal program during the past few years.

Ben Lourie Heads Tiffany New Haven Exchange

The Tiffany Production Inc. exchange in New Haven, Conn. will, starting December 20, be under the management of Ben Lourie. Mr. Lourie is well known in the New England territory.

Three United Artists Releases in January

DURING the month of January, 1927, United Artists Corporation will release three of their "Dominant 16" productions, Gloria Swanson's "Sunya," Buster Keaton's "The General" and Samuel Goldwyn's presentation of "The Night of Love," co-starring Ronald Colman and Vilma Banky and directed by George Fitzmaurice.

Right on the heels of the January releases comes John Barrymore's "The Beloved Rogue," in February and the Inspiration Pictures-Edwin Carewe production of Tolstoy's "Resurrection," with Rod La Rocque and Dolores Del Rio in March. Charlie Chaplin's "The Circus" is almost completed and Morris Gest, who is to produce "The Darling of the Gods" as his first film for United Artists release, is en route to California.

F. P.-L. Directorial Contract Given Dorothy Arzner

A LONG term contract as a Paramount director was signed this week by Dorothy Arzner and her first directorial assignment will be Esther Ralston's initial starring vehicle, "Fashions for Women," soon to go into production.

Miss Arzner is the first woman in the history of Paramount to receive the post of director and her promotion is the culmination of seven years of untiring labor as alternate scrip girl, film cutter and scenarist.

She came to Paramount late in 1919 to begin in the industry at the bottom and at her own request began by typing scripts. From script girl on the set she became in time and by dint of persevering labor, cutter and then writer. At the insistence of James Cruze she returned to editing and single-handed cut and edited the two Cruze productions, "The Covered Wagon" and "Old Ironsides."

Victor Seastrom to Direct Lillian Gish in "Enemy"

An important directorial assignment made at the Metro-Goldwyn-Mayer studio recently is the announcement that Victor Seastrom is to direct Lillian Gish in "The Enemy." When the Swedish director finished directing "The Scarlet Letter" last spring he returned to his native country for several months and has only been back at the studio for a short time. Work on "The Enemy" will be started soon as "The Wind," originally scheduled as the next Lillian Gish vehicle, has been postponed because Clarence Badger, who will direct the film, is now occupied with "The Trial of Ninety-Eight," which he will film in Alaska.

Warner Bros. Sign Alan Crosland to Contract

Alan Crosland has signed a contract with Warner Bros. whereby he will direct some of the company's Extended Run Productions. Crosland has been at the Warner studio for almost a year but only on a picture-to-picture basis. He directed the two John Barrymore vehicles, "Don Juan" and "Manon." As his first assignment under the new contract he will direct "A Million Bid," starring Dolores Costello, which goes into production within the next two weeks. No cast has been assigned.

Two More Join Cast of W. C. Fields' "The Potters"

Joe Smiley and Charles Eaton are the latest players to join the cast supporting W. C. Fields in his next comedy venture, "The Potters." The former was formerly general manager of the old Lubin Company and the latter, who is sixteen years of age, is a brother of Mary Eaton, the dancer.

'Peaches' is coming

Columbia Supervises Wash. and Philly Branches

COLUMBIA PICTURES CORPORATION in New York City will hereafter assume full control over the Columbia exchanges in the territory served by Philadelphia and Washington. The negotiations whereby the exchanges come under the direct supervision of the home office extended over December and were successfully concluded last week by Treasurer Jack Cohn and C. H. Macgowan, special representative, who personally installed the new arrangement in the two cities and their territories.

William G. Dutton will manage the Washington office in whose organization Rube Jackter of the Columbia sales department assisted. Harry E. Weiner is in charge of the exchange in Philadelphia with offices at 1319 Vine Street.

Murnau Selects Support to Appear in "Sunrise"

F. W. Murnau, European motion picture director, has added several well-known American character actors to the cast of "Sunrise," which he is producing as his first picture in this country for Fox Films. The three principal roles are portrayed by George O'Brien, Janet Gaynor and Margaret Livingston. For supporting roles the director has chosen J. Farrell McDonald, Ralph Sipperly, Bodil Rosing, Arthur Housman, Barry Norton, Jane Winton and Leo White. Murnau is now filming the city sequence on the huge set constructed at Fox Hills from plans drawn by Rochus Gliese.

Wallace Beery Plans to Do Comedy in the Air

Wallace Beery is now planning to do a comedy in the air, with dirigibles, airplanes and parachutes as the piece de resistance.

No title has yet been chosen for the comedy which will follow his portrayal of Barnum. Beery is now completing "Casey at the Bat." His next comedy will be "Looie the Fourteenth," with James Cruze directing. He also will produce "Fireman Save My Child."

Excellent's "Striving for Fortune" Set for December

"Striving for Fortune," the third of a group of six productions starring George Walsh, and presented by Excellent Pictures Corporation, is to be available for national release at the end of this month. It follows "The Kick-Off," and "A Man of Quality," in the Walsh series. Its cast includes Beryl Roberts, Louise Carter, Joe Burke, Brian Donlevy and Dexter McReynolds.

George Bancroft Loaned to De Mille for "White Gold"

George Bancroft, character player, has ben loaned to Cecil B. De Mille studio for one picture by the Famous Players-Lasky corporation at the request of William K. Howard, who is directing "White Gold," starring Jetta Goudal.

Six Fox January Releases

Hutchinson, Belasco and Grey Adaptations Basis of First Releases for New Year

LEADING-OFF the Fox Films releases for the new year is "One Increasing Purpose," the A. S. M. Hutchinson story which has January 2 as its release date. Harry Beaumont directed Edmund Lowe, featured in this production, with support from Lila Lee, May Allison, Jane Novak, Huntley Gordon and Holmes Herbert. "The Auctioneer" follows the Hutchinson film on January 9 and then come consecutively "Stage Madness," January 16, "The Last Trail," January 23, "The Music Master," January 23, and "Love Makes 'Em Wild," January 30.

"The Auctioneer" produced some time ago by David Belasco with David Warfield in the starring role, was directed in its screen version by Alfred Green. George Sidney is featured in this Fox film and he is supported by Marion Nixon, Gareth Hughes, Doris Lloyd, Ward Crane, Sammy Cohen and Claire McDowell. "Stage Madness" is based on an original by Polan Banks. In it Virginia Valli and Tullio Carmenati have the leads and the support includes Virginia Bradford, Lou Tellegen, Richard Walling, Tyler Brooke, Lillian Knight and Bodil Rosing.

In "The Last Trail," starring Tom Mix, and based on a Zane Grey story, are Carmelita Geraghty, William Davidson, Frank Hagney, Lee Shumway, Robert Brower, Jerry the Giant, Oliver Eckhardt and Tony, the Mix horse.

Lois Moran has the feminine lead in "The Music Master" cast and Neil Hamilton plays opposite her. Alec B. Francis portrays the title role. The support comes from Norman Trevor, Charles Lane, William T. Tilden (the tennis champion), Helen Chandler, Marcia Harris, Kathleen Kerrigan, Howard Cull, Clifford Holland, Armand Cortez, Leo Feodoroff, Carrie Scott and Dore Davidson.

"Love Makes 'Em Wild," the last release of the group, was directed by Albert Ray and the cast includes Johnny Harron and Sally Phipps. It was adapted from "Willie the Worm," a story by Florence Tyerson. Some of the players contributing characterizations are Ben Bard, Arthur Housman, J. Farrell McDonald, Natalie Kingston, Albert Cran, Florence Gilbert, Earle Moran, Coy Watson, Jr., Hoah Young and William B. Davidson.

Ginsberg Controls Sterling

Buys Kann's Interest, Will Increase Production; 27 Exchanges Lined Up

HENRY GINSBERG, president of Sterling Pictures Corporation, announced this week that he has purchased from his partner, George E. Kann, the latter's interest in the firm and that the business will be carried on under the present company name. A heavier production schedule is contemplated for the 1927-28 season.

Twelve Sterling and six Banner productions, three-quarters of which are finished, will be released prior to September first, 1927, according to Mr. Ginsberg's announcement. Distribution arrangements cover the United States and Canada as well as practically every country in Europe and a large portion of South America, the statement continues. A number of the pictures of this company will be distributed in Japan by Universal, it is said.

"Last summer Sterling Pictures entered the territorial distribution field by starting its own Sterling Exchanges in Cleveland and Cincinnati," said Mr. Ginsberg. "Physical distribution for these is handled through the Fischer Film Exchanges with a personnel devoting its time exclusively to Sterling and Banner productions. Sterling is also interested financially in the Premier Film Exchanges in Chicago and Indianapolis. As developments warrant, Sterling Pictures' exchange interests will be increased during the coming year. At the present time twenty-seven independent exchanges are distributing Sterling product in the domestic market and ten in the foreign field."

-even the crape hanger will laugh!
AL CHRISTIE'S
A P.D.C. RELEASE
The NERVOUS WRECK
150 FIRST RUNS--WEEK DEC. 26

First Nat'l's 1927 Activities

Company Has Record Number of Pictures in Production; Many in Cutting Rooms

FIRST NATIONAL has a record number of pictures in production as the new year approaches, says Richard A. Rowland, general and production manager for the company. He forecasts that 1927 will be a banner year for the company, basing his contention on the amount of material available.

Pictures in early or advanced stages of filming and productions in the cutting room as well as those contemplated for the new year include:

Norma Talmadge's "Camille," in which Gilbert Roland appears opposite the star; Colleen Moore, having just completed "Orchids and Ermine," a John McCormick production, is starting production on "Naughty But Nice," for which a cast is speedily being assembled. Meanwhile it is announced that a picture to follow "Naughty But Nice" is being prepared for shooting. This has been tentatively titled "Oh, What a Life."

The Yuletide season will see Constance Talmadge's "The Vamp of Venice" well into production; Corinne Griffith has just finished "Three Hours," formerly titled "Purple and Fine Linen." Her current picture, "The Lady In Ermine," is now ready for release. "The Runaway Enchantress" (tentative), starring Milton Sills, has been shooting about a month and nearing completion under the direction of John Francis Dillon.

Richard Barthelmess is at work on his first picture for First National, under the terms of his new contract. A cast is being assembled by A. L. Rockett, who will manage the production. Alfred A. Santell will direct. Actual shooting will begin shortly after New Year's Day. With "Long Pants" just completed, Harry Langdon will enjoy a vacation over the holidays and prepare for his new feature length comedy, the title of which has not yet been announced.

Johnny Hines is well in work on "All Aboard," with Edna Murphy playing opposite the comedian. Others in the cast include Anna May Wong, Babe London, Sojin and Frank Hagny. A. L. Rockett is cutting and editing "The Lunatic At Large," Leon Errol's second comedy for First National. The picture is listed for January release.

Ken Maynard has reached the midway mark on "Somewhere South of Sonora" (tentative), the exteriors of which he has just completed shooting at Lone Pine, Cal., with Kathleen Collins in the leading feminine role. Albert Rogell is directing.

Others include "An Affair of the Follies," formerly titled "Three in Love," which an Al Rockett unit is shooting with Lewis Stone, Billie Dove, Lloyd Hughes, Arthur Hoyt and Arthur Stone; "The Duke of Ladies," a Robert Kane production with Ben Lyon in the leading role; "The River" (tentative), a Sam Rork production; and an R. R. Rockett production not yet titled, but in which Dorothy Mackaill and Jack Mulhall will play the featured leads.

Productions in preparation for shooting before the end of the year include "Bayo-Nuts" (tentative), an original story by Frank Griffin with Charlie Murray and George Sidney in the leading roles; and "Tender Hours," a John McCormick production, to be George Fitzmaurice's first picture for First National.

Pictures now in the cutting room include "The Song of the Dragon," a Robert Kane production; "The Perfect Sap," "Easy Pickings," and "McFadden's Flats."

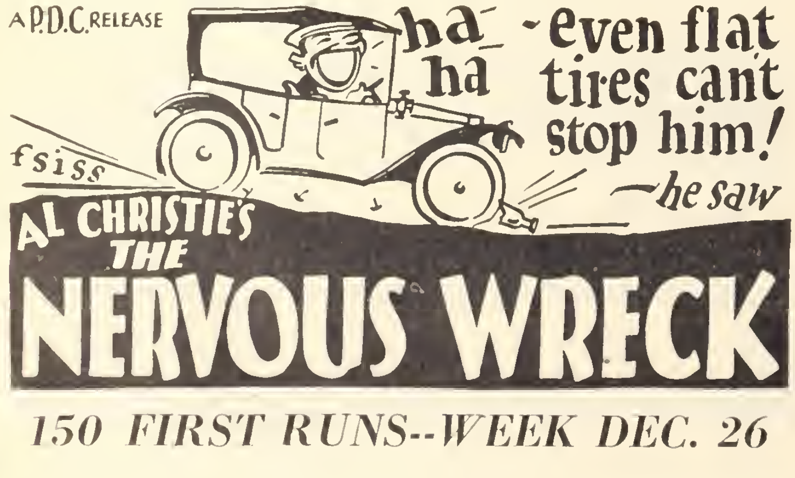
Rob't Cobe Appointed Home Office Representative

Robert Cobe, former manager of the Tiffany exchange in Boston, has been appointed home office representative and will visit and assist various Tiffany exchange managers in the East in sales campaigns and the consummation of contracts.

Mr. Cobe has already taken over his new duties and will stop first at the New Haven branch and will then officially visit Pittsburgh, Cincinnati, Cleveland and Detroit, where he will become acquainted with various exchange managers and exhibitors in these territories.

Jas. A. Creelman Signed to Direct "Duke of Ladies"

Upon the completion of "The Song of the Dragon," the John Tainter Foote short story which Robert Kane is producing for First National release, the Kane unit will begin production on "The Duke of Ladies," featuring Ben Lyon, Mary Brian and Sam Hardy, with James Ashmore Creelman at the directorial helm. This is Creelman's first assignment as a director and he wrote the original story besides adapting it to the screen and doing the continuity.



Buffalo Exchange Winner in Lieber Drive

FESTIVITY and rejoicing reigned this week at the First National branch office in Buffalo, New York, representing the Eastern Division, when the official announcement was made that that exchange had run up a volume of sales 12 per cent above its quota and had won first place in the Lieber Month Drive, held during October, as a tribute to Robert Lieber, President of First National.

Other winners were the exchanges at Seattle, Louisville and Toronto and they trailed close behind the winner. It was shown that of the 38 First National exchanges in the Lieber contest ten succeeded in passing their quota. All four exchanges are in receipt of prize awards totalling several thousand dollars which have been distributed among 75 employees. The Buffalo branch is to be individually honored by President Lieber and the exact nature of this personal recognition will be announced shortly.

Warners to Start "Noah's Ark" in One Month

Preparation of the story of "Noah's Ark," which is to be Warner Bros.' picturization of the deluge, was begun recently and it is expected that actual production on this picture will be started in one month under the direction of Michael Curtiz, who recently made his first American production —"The Third Degree," soon to be released by Warners. No player has been assigned to date.

"Noah's Ark" and "Black Ivory" are two of the forthcoming Warner Bros. special productions. Polan Banks, the author of "Black Ivory," an American historical spectacle, is leaving for California soon and will be present at the actual filming of his novel.

Wm. C. Herrman New Manager P.D.C. N.Y. Exchange

William C. Herrman has been appointed manager of the Producers Distributing Corporation New York exchange. For four years Mr. Herrman was service manager and for four years general manager for Universal, the "Big U" exchange in New York.

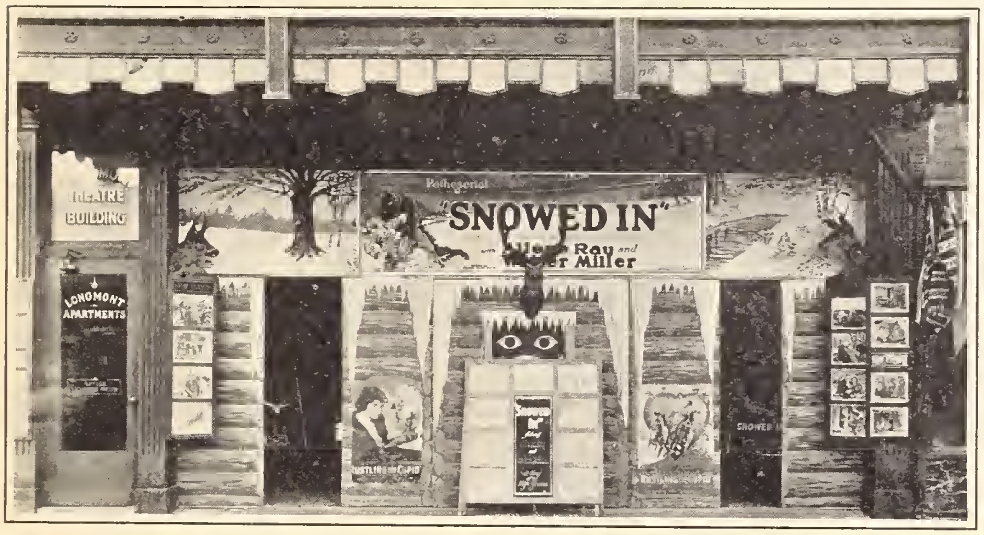
Mendez to Pilot Pola Negri Through "Confession"

As his first Paramount assignment Lothar Mendez, young European director, will direct Pola Negri in her next starring vehicle, "Confession." Ernest Vajda wrote the story, which will be made under the supervision of Erich Pommer.

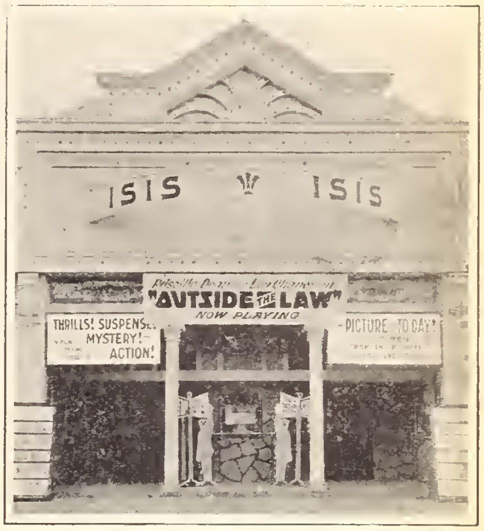
"3 Hours" Replaces "Purple and Fine Linen" Title

"Purple and Fine Linen," starring Corinne Griffith, for First Naitonal release, will be released under the title of "Three Hours," it has been announced by Richard A. Rowland, production manager.

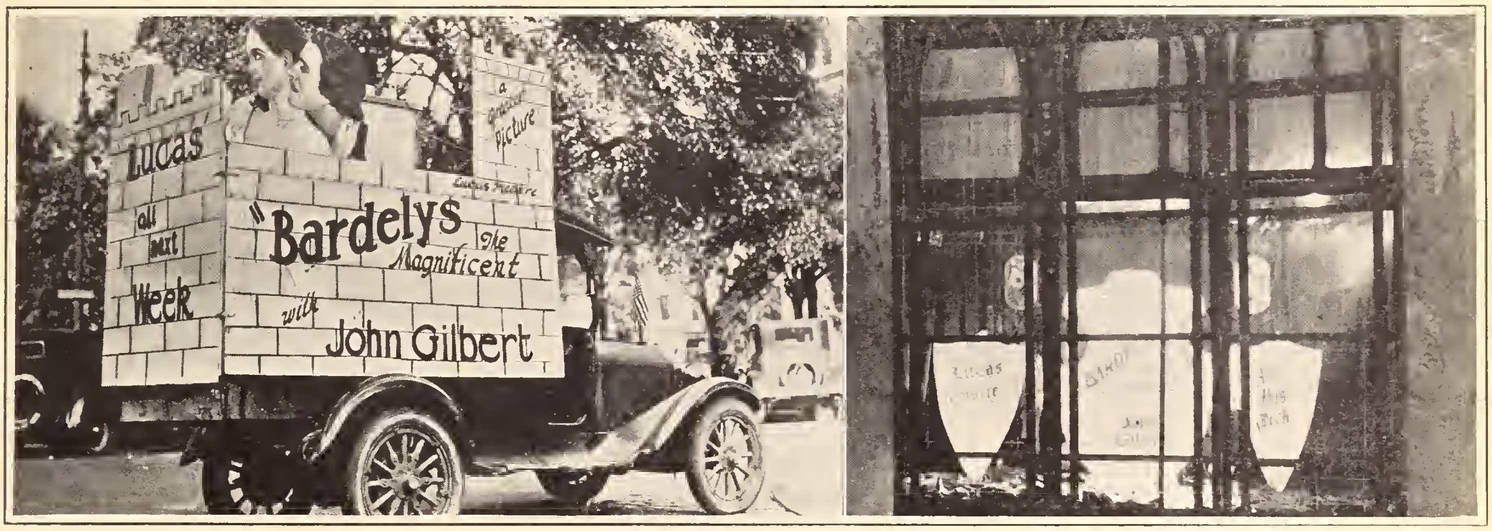
Exhibitors Service Bureau



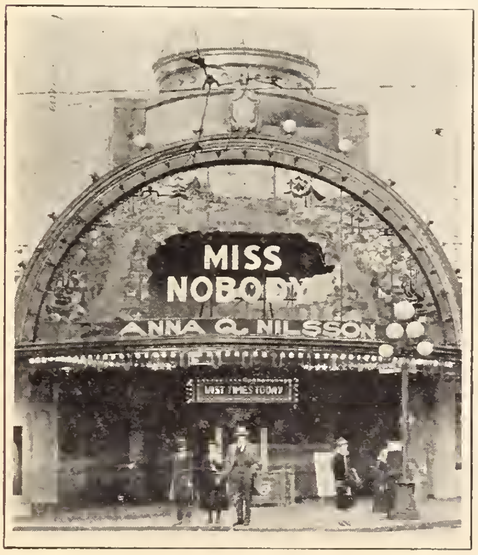
Getting the Pathe serial "Snowed In" off to a good start in Longmont, Colo., the lobby display shown above proved one of the leading features of a campaign executed for the picture by Manager C. E. Marquand of the Longmont Theatre



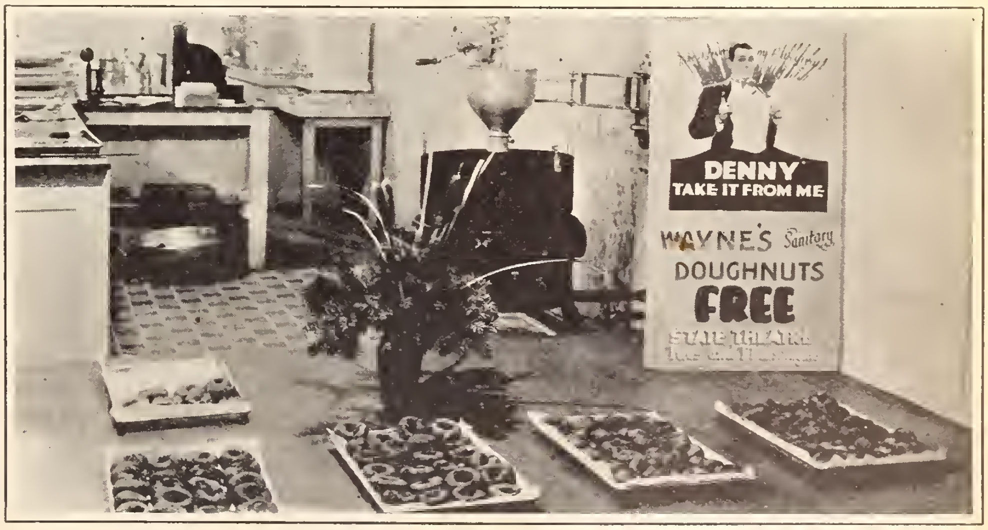
Another lobby display arranged by C. E. Marquand. The frontal flash for "Outside the Law" (Universal) shown above was used at the Isis Theatre, Longmont, Colo.



"Bardelys the Magnificent" (M-G-M) was supported by an extensive exploitation campaign when the picture played at the Lucas Theatre in Savannah, Ga. Above is the street float and a window display—the latter a feature of the theatre decorations during the run of "Bardelys" at the Lucas—which figured importantly in promoting the attraction in Savannah. Campaign executed by Manager John Evins, of the Lucas



The title, spelled out in electrics, supplanted the usual cut-out display for a picture showing at the Coliseum Theatre, Seattle, when First National's "Miss Nobody" was the attraction



A screen star became a silent salesman for Wayne's Doughnuts—and incidentally the feature in which he appeared at the State Theatre—when Universal's "Take It From Me" played in Boulder, Colo. The photo above shows one of a group of window displays arranged to exploit the State show by C. L. Dyne, manager of the theatre. Doughnuts were distributed free at the opening performance of "Take It From Me," by the proprietor of the confectionery shop

Tickets Count "Miles" in Auto Contest

J. W. Kelly, manager of the Princess Theatre, Berlin, N. H., found Universal's "Poker Faces" ideally suited to a tie-up with playing cards and arranged the window display shown above and featured by a leading store in Berlin

Loew's Grand Stunt Stirs Interest With Unique Voting Plan

MANAGER T. H. JAMES, of Loew's Grand Theatre, Atlanta, has inaugurated a unique mileage contest, which he calls the Cross Country Automobile race. The contest opened last Monday and will continue until December 22.

In the lobby of the Loew's Grand, Mr. James has on exhibition a "Packard Eight Junior." It is about six feet long and is equipped with everything that should be on a luxurious car.

Under the rules every person purchasing a ticket to the theatre is presented with a card entitling the holder to a credit of twenty-five miles. This mileage can be voted by or for any boy or girl. All that is necessary is to write the name of the contestant on the card and deposit in a special box in the foyer. The boy or girl receiving the greatest number of miles to their credit will receive the auto, the presentation taking place on the stage of the Grand at the first matinee performance on Christmas Day.

Newark Drive Develops Exploitation Angles of Eucharistic Film

THE energetic campaign executed in behalf of "The Eucharistic Congress" pictures at the Rialto Theatre in Newark, N. J., suggests itself as a standard advertising drive not only for that particular screen work but pictures of similar character. The Newark campaign is a notable one in the respect that exploitation features contained in the picture were brought to light and their practicality as well as their selling power submitted to the test of actual practice.

The results of the drive were remarkable. In the first place it piled up a $20,000 advance sale. Secondly, it created such a demand for tickets that it was necessary to extend the run from one week to two weeks, with all signs pointing to plenty of standees at every showing.

The first step in the Jersey campaign was to get the backing of the Catholic clergy and hierarchy of the city. The initial move in this direction was the obtaining of permission from the Rt. Rev. John Joseph O'Connor, D.D., Bishop of Newark, to have the picture presented under his patronage. In addition the Bishop was prevailed upon to notify every pastor in the diocese to announce the coming of the picture from his pulpit and urge his parishoners to buy tickets. The pastors were also asked to help the picture by displaying the lithographs that would be sent them and allowing the distribution of folder heralds in the churches and at all parish meetings. A letter insert was supplied them to place in every letter mailed out of the pastorate.

Supplementing this direct tie-up with the church, connections were formed with the Knights of Columbus and other church societies such as the Children of Mary Sodality and other women's organizations. The Holy Name Societies in each church, naturally, made every effort to assure the film's success.

As a stimulant for the backing received from the lay organizations' special performances were arranged to excellent advantage, and at a "Children of Mary Night" or "Knights of Columbus showing" the turnouts kept ticket sellers and collectors busy.

Most effective in exploiting the picture to the school children was the arranging of a special show for nuns and Christian Brothers. Every Catholic school was supplied with a number of the one sheet posters for display in classrooms while thousands of the folder heralds were distributed among the children with instructions to them to take them home to their parents. Child interest in the picture was further aroused by getting the various boy choirs in the city to sing at the theatre.

Junior League Members Aid Holliday's Campaign

The Junior League of Columbia, S. C., took over the exploitation of the midnight matinee of "The Black Pirate" at the Imperial Theatre in that city in return for a cut-in on the receipts for a local charity. Two members of the League performed an exhibition dance and the South Carolina University orchestra contributed a musical feature for the show.

Members of the League also painted posters, obtained publicity for the show in society columns of local newspapers and also acted as ushers, doormen and cashiers for the performance. They further boosted receipts by selling candy in the lobby and distributing heralds.

Attractive wall case poster featuring "Mismates" (First National) at the Blue Mouse Theatre, Seattle. The panel was constructed from a cut-out from the three-sheet—superimposed on compo board panel

Mystery Messages Publicize "Magician"

Letter From Captive Woman Played Up By Grand Junction Paper

MISS MAUD BURFORD, one of the few women theatre managers in the country, recently put on a fine campaign for "The Magician," when it played at the Avalon Theatre, Grand Junction, Colo.

Three days preceding the picture's opening, a story appeared in The Daily Sentinel referring to a note signed "Marguerite," which had been found and turned over to Sheriff Collier for investigation. The message indicated that the girl was in distress because held as a captive at the laboratory of Oliver Haddo, an eccentric Magician possessed with the hallucination that it was within his power to produce life by combining certain chemicals with the blood of a virgin girl. After a supposed search for the couple had been in progress for two days, Haddo declared himself to the authorities by way of a note stating: "You should know that it is useless as well as dangerous to meddle in my affairs"—which, incidentally, is a sub-title from "The Magician." Haddo followed this with another note announcing that he and Marguerite would cast their reflections on the screen of the Avalon Theatre at a definite time, the day the picture was to open. Sheriff Collier was informed of the stunt in advance and permitted the use of his name.

Attractive jewelry window store display featuring a tie-in with the presentation of "The Magician" (Metro-Goldwyn-Mayer) at the Avalon Theatre in Grand Junction, Colo.

Bath Tub on Truck Vehicle for Ballyhoo Men

Manager Walter League used a clever street ballyhoo to advertise "We're in the Navy Now" when that film played at the Victory Theatre, Denver, Colo.

A bath tub on a four-wheeled platform was towed all over the city by a Ford roadster. Alongside the bath tub were two sailors dressed in their white uniforms; one playing a clarinet and the other a saxophone.

Sioux Falls Boy Scouts Use "Regular Scout" in Membership Drive

A MEMBERSHIP drive by the Boy Scouts of America has been launched in Sioux Falls, S. D., in co-operation with exploitation for the showing at the Princess Theatre in that city of "A Regular Scout," F.B.O.'s latest "exploitation feature." The picture will show during Christmas Week, thus having the advantage of a campaign which started weeks ahead of the presentation and which will continue through the engagement at the Princess.

Announcement of the play date of "A Regular Scout" was made simultaneously with the disclosure of the complete plans for the membership drive at a meeting of Scout Executives and members of Troops 2 and 3 in Calvary Cathedral. The meeting responded with enthusiasm to the announcement that Scouts themselves would become motion picture actors in the production of a local movie called "Me and My Chum." This production is being sponsored by Sam Cornish, owner and manager of the Princess Theatre.

At the meeting word was received from From Thomson giving encouragement to the campaign. M. J. Weisfeldt, Division Manager of Film Booking Offices co-operated with Cornish in putting the stunt over.

Fred Thomson, who is a member of the national organization, and his horse Silver King, stars of the picture, are being widely exploited.

Marquee lights and lobby stands featuring special posters constitute the sum of all the house billing for features presented at the Fifth Avenue Theatre in Seattle, photo of which appears above with the display made for First National's "Don Juan's 3 Nights"

Highlights of a remarkable campaign waged in Richmond, Va., for the showing of Educational's "The Blue Boy," which was starred as one of the main features of the program which opened the new Capitol Theatre in that city. Illustrations above show, on the left a window in one of the leading department stores, featuring a reproduction of the Gainsborough painting; center, the tie-up between the theatre and Hearn-Overland-Knight, Inc., motor car dealers; right, the lobby display at the Capitol

Merchant Displays and Newspaper Ads Feature "The Blue Boy"

WHEN the Capitol Theatre, Richmond, Va., made its auspicious bow to the public on November 8, it no doubt established a record for Short Feature exploitation, that for ‘‘class’’ never before has been surpassed. Educational's second Romance Production, ‘‘The Blue Boy,’’ which is done in Technicolor, was handled in every respect as a long feature, and was accorded an exceptional amount of program and newspaper mention as well as some of the outstanding exploitation tie-ups with local merchants.

Reproductions of Gainsborough's famous painting, ‘‘The Blue Boy’’ were placed in the most prominent stores in the city. Outstanding among these were a number of florists who gave the picture center position in their windows and surrounded it with huge banks of chrysanthemums, all of which later were removed to the theatre's foyer where they remained for the entire opening week. This display occasioned many ‘‘ohs’’ and ‘‘ahs’’ from the patrons as they entered and left the magnificent showplace.

An effective arrangement also was made with the Hearn-Overland-Knight, Inc., automobile distributors, who exploited ‘‘The Blue Boy’’ in conjunction with a beautiful new blue car. A window display was used and the automobile, as it toured the streets, carried a banner with the wording, ‘‘Both prize winners, Blue Boy and Capitol Theatre.’’ This concern also used large display space in a special Capitol Theatre section of the Richmond Times-Dispatch in the Sunday issue prior to the opening.

Another window display was secured in the Greentree store at one of Richmond's most prominent corners and this display carried a large reproduction of the painting as did the others.

Because of this concerted effort on the part of the Capitol Theatre's executives, Roy P. Rosser and C. S. Langue, ‘‘The Blue Boy’’ stood out as a prominent factor of the opening, and was later accorded many favorable newspaper and personal comments.

Screen Revivals Subject of "4 Horsemen" Contest

An easy contest on the subject of motion picture revivals was the novel basis for Manager Emmett Sorg's advertising for the presentation of ‘‘The Four Horsemen’’ at the Paramount Theatre,, Ogden, Utah.

The Standard-Examiner publicized the Revival Essay contest. The contest angle was: ‘Why hould the Screen Classics Be Revived?’’ and cash prizes as well as tickets were offered the winners. The frequent successful revivals of ‘‘The Four Horsemen’’ was the featured angle in all of the theatre's publicity for this engagement of the picture.

Pat McGee Stages Treasure Hunt for "Black Pirate"

Manager Pat McGee took the treasure hunt idea, which has come back with renewed life and force as an exploitation device in connection with ‘‘The Black Pirate,’’ and made it register as one of the best stunts recently staged in Oklahoma City when he presented the Fairbanks production at the Criterion Theatre. McGee hooked up the hunt with 23 Main Street merchants and the Oklahoma News.

The Thursday issue of the News outlined the full instructions regarding the Treasure Hunt to take place the following day, together with 23 boxes to represent the 23 merchants in the tie-up.

In the many ads scattered throughout the Thursday's issue could be found a number corresponding to each box. After locating these numbers it was necessary to turn back to the instruction page and fill in the merchants' names in the spaces allotted for this purpose. On cards in the windows of the 23 stores participating in the ‘‘Black Pirate Treasure Hunt,’’ one could find explanatory phrases that would give clues to the words to be filled in the boxes.

When the words were placed in the spaces, by reading down in numerical order the information would direct you to the hidden treasure.

When you arrived at the solution and learned the location of the treasure, it was necessary to take the slip to ‘‘The Black Pirate,’’ who was on guard at the treasure chest. If the boxes were completely filled in and correct he issued a key redeemable for a valuable award at one of the stores participating in ‘‘The Black Pirate Treasure Hunt.’’

Suspenders Featured in Ads for "So's Your Old Man"

Manager James Cartledge enlisted the services of ten newsboys to exploit ‘‘So's Your Old Man’’ when that film showed at the Alhambra Theatre, Charlotte, N. C. Each afternoon during the showing of the picture, these newsboys wore suspenders with a card hanging on their backs reading, ‘‘So's Your Old Man—Alhambra Now.’’ Suspenders were used on all one-sheet mats.

'Peaches' is coming

THE CHECK-UP

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
FAMOUS PLAYERS						
Ace of Cads	—	1	6	—	66	7,786 Ft.
Campus Flirt, The	—	—	16	9	81	6,702 Ft.
Cat's Pajamas, The	—	1	9	3	75	5,863 Ft.
Eagle of the Sea, The	—	1	4	—	64	7,250 Ft.
Kid Boots	—	2	16	1	68	5,650 Ft.
Lady of the Harem, The	1	4	11	—	59	5,717 Ft.
Popular Sin, The	—	1	4	—	64	6,244 Ft.
Quarterback	—	—	15	9	81	7,114 Ft.
So's Your Old Man	—	—	4	1	76	6,347 Ft.
We're in the Navy Now	—	—	2	6	93	5,519 Ft.
You'd Be Surprised	2	4	7	—	53	5,994 Ft.
FILM BOOKING OFFICES						
Adorable Deceiver, The	—	1	4	—	64	4,879 Ft.
Her Honor, the Governor	1	2	3	2	64	6,709 Ft.
FIRST NATIONAL						
Forever After	—	—	4	1	76	6,330 Ft.
Mismates	—	3	8	—	62	6,905 Ft.
Syncopating Sue	—	2	8	—	64	6,770 Ft.
FOX						
Blue Eagle, The	1	1	5	—	59	6,200 Ft.
Great K. & A. Robbery, The	—	1	3	1	66	4,800 Ft.
Midnight Kiss, The	—	2	3	—	58	5,025 Ft.
Return of Peter Grimm, The	—	1	4	—	64	6,961 Ft.

Title of Picture	Reporting Poor	Reporting Fair	Reporting Good	Reporting Big	% Value	Length
METRO-GOLDWYN-MAYER						
Boy Friend, The	3	1	10	—	57	5,584 Ft.
Gay Deceiver, The	2	3	5	1	55	6,624 Ft.
Gigolo	—	4	5	1	61	7,295 Ft.
La Boheme	1	1	13	4	72	8,781 Ft.
Love's Blindness	—	2	3	—	58	6,023 Ft.
Temptress, The	—	1	6	6	82	8,221 Ft.
PROD. DIST. CORP.						
Young April	—	2	8	—	64	6,858 Ft.
UNIVERSAL						
Midnight Sun, The	—	4	7	2	68	8,767 Ft.
Old Soak, The	—	—	10	—	70	7,445 Ft.
Runaway Express, The	1	2	3	1	59	5,865 Ft.
Take It From Me	3	3	7	4	63	6,649 Ft.
Yellow Back, The	2	1	4	—	51	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	9	2	73	6,954 Ft.
My Official Wife	—	1	3	1	70	7,846 Ft.
Private Izzy Murphy	—	—	4	3	83	7,889 Ft.

FILL IN THIS BLANK AND MAIL TO—

Motion Picture News, Inc.,
729 7th Ave., New York City

Date,..

In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.

TITLE OF PICTURE	DISTRIBUTED BY	WEATHER CONDITION	REPORT Big, Good, Fair, Poor

Class of patronage.. Theatre..

Population of Town.. City.. State..........................

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

AT LIBERTY — Theatre manager, 10 years' experience. Just finished with Stanley Co. of America. Best of references. Married. Go anywhere. Box 45, Motion Picture News, New York City.

WANTED by experienced showman theatre to lease; option to buy; town without competition. Address Box 85, Motion Picture News, New York City.

FOR SALE—550 Barrell back upholstered chairs; two Powers machines; late G. E. Mazda lamp equipment; exhaust fans, etc. John Blum, 156 West 50th St., New York.

RAFFLES with John Barrymore good used or new print wanted. Will pay reasonable price. Box 90, Motion Picture News, New York City.

FOR RENT—Building 66x132, easily remodeled into movie theatre, centrally located in Omaha. Long term lease, low rental to responsible tenant. N. P. Dodge & Company, 2042 Harney, Omaha, Nebraska.

ORGANIST —Thoroughly experienced picture player. Complete library. Reliable reference. At liberty January first. Hubert Muck, 409 E. First Street, Uhrichsville, Ohio.

OPERATOR wants position near Chicago. Six years experience in deluxe houses. Best recommendations. A. W., Motion Picture News, 845 S. Wabash Ave., Chicago.

ORGANIST: Experienced, desires change from present location. Can furnish best of references. South preferred but not essential. Address Organist, 740 Cramer St., Milwaukee, Wisc.

AT LIBERTY — Experienced theatre organist wishes to locate in first-class house. Can be featured. S. J., Motion Picture News, 845 S. Wabash, Chicago.

ORGANIST — Northern states. Only theatres with first-class organs, wanting first-class organ work need apply. Fair salary expected. Finest references. Address Box 35, Motion Picture News, New York City.

Equipment For Sale

CLOTH BANNERS: $1.40, 3 x 10 feet, 3 colors, any copy up to ten words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

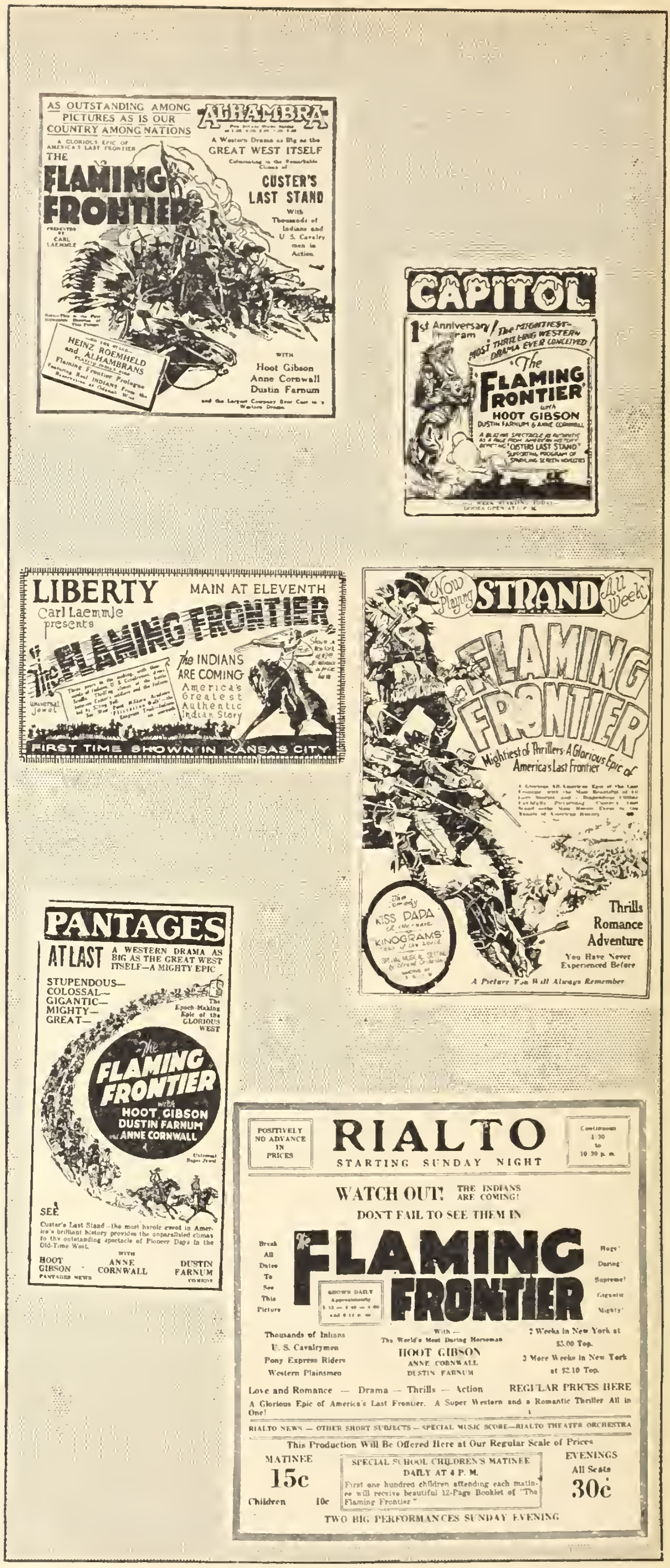
FOR SALE — Lacking warehouse space compels rebuilt Wurlitzers, Seeburgs, Reproducos and Fotoplayer organs. No reasonable offer refused. Write immediately for full particulars. A. R., Motion Picture News, 845 S. Wabash Ave., Chicago, Ill.

FOR SALE: 300 opera chairs, two Powers machines, screen, wall fans, ticket machines, ticket chopper, etc. Will sell cheap. Address Box 830, Motion Picture News, New York City.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensarcs, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.



AS OUTSTANDING AMONG PICTURES AS IS OUR COUNTRY AMONG NATIONS

ALHAMBRA

A GLORIOUS EPIC OF AMERICA'S LAST FRONTIER

THE FLAMING FRONTIER

PRESENTED BY CARL LAEMMLE

A Western Drama as Big as the GREAT WEST ITSELF

CUSTER'S LAST STAND

With Thousands of Indians and U. S. Cavalry men in Action.

HEINZ ROEMHELD and ALHAMBRANS

Flaming Frontier Prologue featuring Real INDIANS from the Reservation at Odanah, Wisc.

WITH Hoot Gibson Anne Cornwall Dustin Farnum

and the Largest Company Ever Cast in a Western Drama

CAPITOL

1st Anniversary Program

The MIGHTIEST—MOST THRILLING WESTERN DRAMA EVER CONCEIVED!

The FLAMING FRONTIER with HOOT GIBSON

DUSTIN FARNUM & ANNE CORNWALL

A BLAZING SPECTACLE AS AUTHENTIC AS A PAGE FROM AMERICAN HISTORY DEPICTING "CUSTER'S LAST STAND"

SUPPORTING PROGRAM OF SPARKLING SCREEN NOVELTIES

DOORS OPEN AT 1 P. M.

LIBERTY MAIN AT ELEVENTH

Carl Laemmle presents

"The FLAMING FRONTIER"

Universal Jewel

The INDIANS ARE COMING

America's Greatest Authentic Indian Story

FIRST TIME SHOWN IN KANSAS CITY

Now Playing STRAND All Week

FLAMING FRONTIER

Mightiest of Thrillers A Glorious Epic of America's Last Frontier

KISS PADA

KINOGRAMS

Thrills Romance Adventure

You Have Never Experienced Before

A Picture You Will Always Remember

PANTAGES

AT LAST A WESTERN DRAMA AS BIG AS THE GREAT WEST ITSELF—A MIGHTY EPIC

STUPENDOUS— COLOSSAL— GIGANTIC— MIGHTY— GREAT—

The Epoch-Making Epic of the GLORIOUS WEST

The FLAMING FRONTIER with HOOT GIBSON DUSTIN FARNUM and ANNE CORNWALL

Universal Super Jewel

SEE

Custer's Last Stand—the most heroic event in America's brilliant history provides the unparalleled climax to the outstanding spectacle of Pioneer Days in the Old-Time West.

WITH HOOT GIBSON ANNE CORNWALL DUSTIN FARNUM

PANTAGES NEWS COMEDY

POSITIVELY NO ADVANCE IN PRICES

RIALTO

STARTING SUNDAY NIGHT

Continuous 1:30 to 10:30 p. m.

WATCH OUT! THE INDIANS ARE COMING!

DON'T FAIL TO SEE THEM IN

The FLAMING FRONTIER

Break All Dates To See This Picture

Huge! Daring! Supreme! Gigantic Mighty!

Thousands of Indians
U. S. Cavalrymen
Pony Express Riders
Western Plainsmen

With — The World's Most Daring Horseman HOOT GIBSON ANNE CORNWALL DUSTIN FARNUM

2 Weeks in New York at $5.00 Top. 3 More Weeks in New York at $2.10 Top.

Love and Romance — Drama — Thrills — Action REGULAR PRICES HERE

A Glorious Epic of America's Last Frontier. A Super Western and a Romantic Thriller All in One!

RIALTO NEWS — OTHER SHORT SUBJECTS — SPECIAL MUSIC SCORE—RIALTO THEATER ORCHESTRA

This Production Will Be Offered Here at Our Regular Scale of Prices

MATINEE 15c Children 10c

SPECIAL SCHOOL CHILDREN'S MATINEE DAILY AT 4 P. M. First one hundred children attending each matinee will receive beautiful 12-Page Booklet of "The Flaming Frontier."

EVENINGS All Seats 30c

TWO BIG PERFORMANCES SUNDAY EVENING

Action: Indian fights, the sweep of the ever picturesque "great open spaces," were the elements stressed in display newspaper ads which featured theatre campaigns on Universal's "The Flaming Frontier." In the selection of ads reproduced here may be found some interesting adaptations of press book suggestions carried out with stock cuts. The displays shown were used by the following theatres: Pantages, Fort Worth: Strand, Des Moines: Liberty, Kansas City: Capitol, Newark: Rialto, Waterbury, and Alhambra, Milwaukee.

Short-Subjects and Serials

Laugh Month Entertainment on Pathe Short Program

LAUGH month material and entertainment is offered in the Pathe short subject program for the week of December 26th. Both Mack Sennett and Hal Roach have two-reeler presentations, the former in "Forty-Five Minutes from Hollywood," and the latter in "Flirty Four-Flushers." The other releases of the week include the sixth chapter of the Patheserial, "The House Without a Key;" "Where Friendship Ceases," one of the Aesop Film Fables; "With the Wind," a Grantland Rice Sportlight; Topics of the Day, number 52; Pathe Review, number 52 and two issues of Pathe News, Numbers 2 and 3.

"Forty-Five Minutes from Hollywood" has Glenn Tryon in the featured role and Rube Clifford, Sue O'Neill and Charlotte Mineay in the cast. It was directed by Fred L. Guiol. "Flirty Four-Flushers" is a Mack Sennett with Madeline Hurlock and Billy Bevan in the leading roles and a support including Vernon Dent, Ruth Taylor, William Blystone and William McCall. It was directed by Eddie Cline.

Minn. Exhib. Successful With Pathe Comedy Circus Bill

H. N. Turner of the Family Theatre at Pine City, Minn., recently tried out the Pathe all comedy circus program, and in his own words "did two nights of good business."

Turner had a five-reel feature in "Stop, Look and Listen," starring Larry Semon, and two two-reel comedies, an "Our Gang" and a Mack Sennett comedy. To exploit these he secured cuts and made out circus heralds. The ushers were dressed in clown suits and the popcorn girl as an animal trainer. Exhibitor Turner stood at the door and impressed the ticket purchasers with his long-tailed coat and silk plug hat and his vociferous announcement of where to buy tickets for the big show. Sample packages of Cracker Jack from manufacturer were passed out between the "Our Gang" comedy and the feature attraction. Cracker Jack was in baskets as at a circus, all the lights were turned on and the music was rendered loudly and furiously while those who did the distributing of the confection made all the noise they could.

Max Asher Signed to Appear in Dooley Comedies

Max Asher, who had a principal role in a recent feature production which had the Navy as its locale, has been signed by Al Christie to appear in future Billy Dooley comedies now in for Educational release under the direction of William Watson. Vera Steadman, who has appeared in previous sailor comedies starring Dooley, will appear as leading lady.

Pathe Offers Laugh Line-Up

Roach and Sennett Comedies and Terry Cartoons Contribute to Laugh Month

IN line with the second celebration of Laugh Month a specially selected list of comedies is offered by Pathe. For this annual event five Hal Roach and four Mack Sennett comedies are programmed, while one of Harold Lloyd's laugh-getters will be re-issued during January.

The Lloyd re-issue comes to exhibitors on January 2 and in it Bebe Daniels has the leading feminine role. On the same bill is "Anything Once," Mabel Normand's third starring vehicle since her return to the screen. Hal Roach was the producer.

On January 9 an "Our Gang" comedy is slated in conjunction with Alice Day's latest starring picture, "Pass the Dumplings." As Pathe rates these two considerably above the Roach and Sennett standards they were selected as particularly appropriate for the merry month of January. Next on the release schedule comes "Crazy to Act," accompanied by "Two Time Mama." The latter is a Hal Roach comedy with Glenn Tryon in the principal role. Ben Turpin appears in "A Hollywood Hero" and Mabel Normand in a new comedy release.

In addition to the product enumerated above Pathe will also issue the regular weekly Aesop's Film Fables by Paul Terry, while Topics of the Day will draw its share of mirth. Two Grantland Rice Sportlights and four numbers of Pathe Review complete the Pathe schedule for Laugh Month.

Universal's Joy Week Product

Theatres to Celebrate Period Which Starts December 24 With Comedy Runs

THE week beginning December 24th will be celebrated by theatres as Universal Joy Week, it is announced from the company's quarters. This is an annual institution and gives the exhibitor an opportunity to brighten up the holiday programs by means of all-comedy shows.

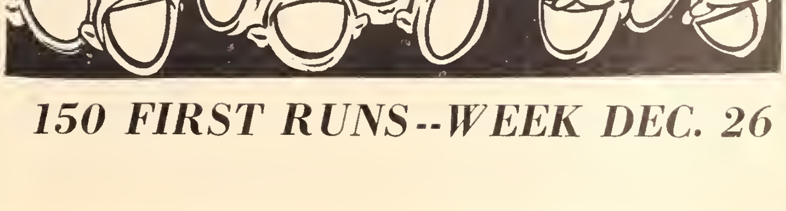
The product available for Joy Week includes "The Collegians" series, conceived by Carl Laemmle, Jr., and directed by Wesley Ruggles with George Lewis starred and Dorothy Gulliver as the heroine. Many pretty girls are used as extras. Another series which can be secured is the George McManus cartoons, "The Newlyweds and Their Baby," of which there are eight ready, including a special Christmas picture titled, "Snookum's Merry Christmas."

Other comedy offerings for Joy Week include the Buster Brown Comedies, the "Let George Do It" comedies, the W. C. Tuttle Western comedies, the Gump comedies, the Charles Puffy and Neely Edwards one-reel comedies, the "Excuse Maker" comedies and the "What Happened to Jane" two-reelers.

Exhibitors have their choice of from six to a dozen of each of the aforementioned series. Special Joy Week one-sheets are being given away by Universal for this period. Ample advertising material is at hand in the Universal exchanges on all the subjects available for booking.

"Kitty From Killarney" New Alice Day Sennett Comedy

Alice Day, Mack Sennett star in her own series of two-reel comedies, has the role of an Irish emigrant in "Kitty From Killarney," her latest Pathe release.



150 FIRST RUNS--WEEK DEC. 26

Resume of Current News Weeklies

KINOGRAMS NO. 5247: Washington, D.C.—Last session of 69th Congress begins with new Senators in attendance; Nice, France—Landslide crushes villages near here, with cost of many lives; Schreiberhau, Germany—Show sport season begins, skaters and bobsledders making most of ideal setting; Oyama, Japan—First pictures of weird and ancient Afuri food festival; New York City—Paderewski arrives for new tour of America—other arrivals; Philadelphia—Motion picture industry and his countless friends mourn death of Jules Mastbaum; Paris, France—Midinettes race across Paris in annual contest and throngs turn out to see them; In the Atlantic—Aboard the fishing fleet during the first hard storm of the winter—Ice-covered schooners arrive at Boston; Crockett, Cal.—Work under way on longest highway bridge in world; Los Angeles—Santa arrives, reindeer and all, and gets hearty welcome.

KINOGRAMS NO. 5248: Hankow, China—More British warships arrive to guard foreign interests during civil strife—Cantonese troops drill; Los Angeles—Trudy Ederle tries waters of Catalina Channel, scene of coming big water marathon; Brooklyn—Oil ship explosion shakes metropolis; New York—Remarkable model of palace of Titania, fairy queen, put on view. Los Angeles—Hula hula girls from Hawaii make beach look like Waikiki—their friends at real Waikiki do some skilful surfboard riding; New York City—Some of Santa's best toy makers are city's aged workers, all of them over seventy; In the Sierras—Winter sports in full swing even in California.

INTERNATIONAL NEWSREEL, No. 100: Los Angeles, Cal.—Parachute jumper records his thrills in movies; Clason Point, N. Y.—German champion adds fourteen members to the canine police force; Near Nice, France—New landslides menace beautiful Riviera villages; New York City—Folding portable rowboat latest in water craft; Near Banff, Canada—Winter's arrival drives wild life to haunts of man; Provincetown, Mass.—Storm tosses wrecked schooner on shore; Baltimore, Md.—Private cars bring maimed children to see magician Thurston as guests of Hearst newspapers; Jerusalem, Palestine—The new Jewish Nation's first crop of babies; Mount Vesuvius, Italy—Vesuvius in action again after long period of rest.

INTERNATIONAL NEWSREEL NO. 101: Albany, N.Y.—Ten-story building moved in record-breaking time; Pierre, S.D.—Saving buffalo herds from winter's ravages; Off Neebish Island, Mich.—Great fleet of ships free from ice prison; Berlin, Germany—How to keep your baby healthy the coming year; San Pedro, Cal.—Japanese medals for 'round-the-world fliers; Colorado Springs, Colo.—College boys stage very wet tug of war; Oregon City, Ore.—River on wild rampage threatens big mills. San Francisco, Cal.—New safety first lessons for thoughtless drivers; Miami, Fla.—Miami performs miracle erasing hurricane's scars; Merry Christmas! International Newsreel joins this theatre in wishing the most joyous of holidays; Indianapolis, Ind.—Heart of city turned into Santa Claus land; Race Point, Mass.—Coast guardsmen ride buoy through roaring surf.

PATHE NEWS, NO. 100: Washington, D.C.—Sixty-ninth Congress reassembles; Orting, Wash.—Harvest of Yuletide firs begins to supply kiddies' demand for big Christmas morning; Washington, D.C.—Ogden Mills appointed Under Secretary of Treasury; West Point, N. Y.—Wins favor of young royalty; Washington, D.C.—Returns with report on Philippines; New York City—Adopts new means to combat bandits; New York City—Metropolis feels winter's grip; Woolaton, Eng.—Coal miners throng back to work as leaders discuss strike settlement: Kansas City, Mo.—Golf "hounds" course o'er hill and dale; Southern Europe—Great damage caused by floods and landslide; Denver, Colo.—Santa Claus comes to town, reindeer and all; Newark, N.J.—New Brunswick High captures interscholastic state title; Huntington, W. Va.—Williamson High wins state interscholastic grid title; Atlanta, Ga.—Honor Governor Walker on Arbor Day.

PATHE NEWS, NO. 101: Sault Ste. Marie, Mich—Shipping fleet trapped in ice floes; Rio De Janeiro, Brazil—Hold brilliant Presidential inauguration; San Antonio, Texas—Learn to "fly on the ground"; Washington, D.C.—Denby testifies at Fall-Doheny trial; Chicago, Ill.—U. S. Senator McKinley dies; Naples, Italy—Vesuvius pours fire from new lava crater; Los Angeles, Cal.—Notre Dame noses out University of Southern California; Pekin, China—Chang Tso-lin rallies northern war lords as Cantonese foe triumphs; Provincetown, Mass.—Gale drives three-masted schooner ashore; St. Paul, Minn.—Santa Claus back in town; Crawfordsville, Ind.—Wabash College installs new head.

PATHE NEWS NO. 102: San Antonio, Tex.—Groom amphibian Navy planes for Pan-American flight; Cairo, Egypt—Egyptian Parliament convenes with brilliant display; Ft. MacArthur, Cal.—Japan decorates U. S. fliers. Catalina Island, Cal.—Gertrude Ederle begins training for Catalina Island swim; Brooklyn, N.Y.—Oil tanker blast rocks city; Niagara Falls, Ont.—Elected Mayor for sixth term; New York City—Some of the biggest people in town hold Charleston match; Kalgan, China—China's "Christian General" builds up army morale; New York City—Santa's workshops kept busy as Yuletide season nears; St. Moritz, Switzerland—Sports season opens amid scenes of winter splendor; Vernon, Tex.—Unveil memorial to doughboys; New York City—Hearing favors Manhattan-Fort Lee bridge plan; Albany, N.Y.—Eight-story apartment house moved to new site.

FOX NEWS, VOL. 8, NO. 20: Australia—Melbourne Cup racing carnival, one of great holidays of Antipodes, draws a crowd of 150,000; In the Sport World—Paolino Uzcudun, boxing champ of Spain, comes to U. S. seeking ring title; Vermont—Green Mountains yield their seasonal harvest of Christmas trees for shipment all over U. S.; Chicago Ill.—The pick of half-million boys and girls of Corn Belt compete for title of most perfect; Paris—Cameraman pays visit to studio of Van Dogen, famed portrait painter of France's society women; St. Louis, Mo.—Footwear styles for next year for well-dressed women are exhibited at National Fashion Pageant; New Jersey—How the State protects vast pine areas against ravages of "Red Devil" or forest fire.

FOX NEWS, VOL. 8, NO. 21: Washington, D.C.—Nation's Legislators assemble beneath dome of snow-covered Capitol; Buenos Aires—Fencing experts from all parts of world gather at Circle de L'Epee for exhibition of their skill; Salida, Dolo.—Largest trout of season, weighing 8½ pounds, is caught in river at foot of snow-clad Mt. Shavano; Miami——Florida prepares for season with exhibition of what milady will wear on her southern sojourn; Brittany—Thrilling feat is that of exchanging crews on lonely Ar-Men Light, 30 miles off coast of France. Osaka, Japan—One of prettiest fetes in this land of festivals is dance of children before Sumiyoshi shrine; Honolulu—Hawaii is a land where hats grow on trees—here's the way native girls buy their millinery; New York City—Record snowfall cripples traffic—but transforms metropolis into fairyland.

FOX NEWS, VOL. 8, NO. 22: Great Lakes—Hundreds of vessels are held fast in channels and harbors by vast ice floes; Oakland, Cal.—World's most powerful reflector, designed for ocean liners to pierce heaviest fogs, is tested; Germany—Lakes of Mecklenburg yield their thousands of "Christmas carp" to be shipped all over nation; England—The girls of Oxford and Reading Colleges hold first rowing race on Thames—Oxford crews; Camden, N. J.—Treasury Department adds thirty-three speedy patrol boats to "Dry Navy" to aid in war on rum running; Paris—Hundreds of midinettes, the shop girls of Rue de la Paix, race across city on St. Catherine's; Niagara Falls—Jack Frost foremost of Nature's staff of artists, calls at Falls to try his hand at landscaping; Venice—One of most beautiful cities in all Italy is "Queen of the Adriatic," now a mecca for tourists; New York City—Throngs in metropolis heed cry. "shop early!"—and here's the way it looked to a cameraman.

"Mike and Ike" Stern Series for 1927

"MIKE and Ike," Rube Goldberg's comic strip, is to be converted by Stern Bros. into a high-class comedy series. The Sterns and Goldberg completed arrangements several months ago but official announcement of production plans were not announced until this week. Charles King and Charles Dorety, the two comedians who will portray the title roles, have perfected an identical make-up so that "they look alike."

Ethlyne Clari and Madalynne Field appear in the series and it is also expected that Thelma Daniels will be cast in succeeding two-reelers. Work has been finished on the first of the series under the direction of Francis Corby. Roland Asher, gag-man and comedy story writer, has been engaged by the Stern Bros. to adapt the Goldberg character to the screen while Goldberg, it is said, will join the production forces at the Stern studio this winter and co-operate in the screen adaptation of his work.

Feminine Leads Numerous in Educational Christie's

Many leading ladies appear in the current comedies being filmed at the Christie Studios for Educational.

The only leading lady to be definitely assigned to one star comedian this year is Frances Lee, who has appeared opposite Bobby Vernon in all his new comedies. Thelma Daniels and Natalie Joyce have appeared as second feminine leads in two of the Vernon comedies.

Edna Marion plays opposite Neal Burns in "The Daffy Dill" and "Dodging Trouble." Violet Bird and Evelyn Francisco were leading ladies in "Uppercuts," featuring Jack Duffy. Charlotte Merriam played the feminine lead in "Beauty A La Mud," which starred Jimmie Adams. Vera Steadman took the principal feminine roles in "Shell Socked" and "Wild and Woozy," starring Jimmie Adams. Miss Steadman will appear as Billy Dooley's leading lady in his forthcoming star comedy, as yet untitled. Molly Malone appeared in the first of the Billy Dooley series, "A Dippy Tar."

Exhibitors Lining Up for Laugh Month

Many Will Try for Prizes; Theatre Men Urged to Start Campaign Immediately; Numerous Advertising Suggestions Offered

SCORES of exhibitors are going to try to capture prizes in the Laugh Month Exploitation Contest this year, according to indications reaching the headquarters of the National Laugh Month Committee. Attracted by the possibility of winning cash awards for themselves as well as increased business and prestige for their theatres, dozens of exhibitors already have signified their intention of putting on exploitation campaigns boosting Laugh Month in general and short subjects in particular during January.

An example of the tenor of the majority of letters and entries already received is the communication of Haring & Blumenthal, with offices at 1440 Broadway, New York, and controlling several first-run theatres in Northern New Jersey. David Schaeffer, of that organization, writes:

"We want to state that not only do we endorse Laugh Month as a great box-office attraction, but also a great move to impress the importance of short subjects on the public.

"We participated 100 per cent last year, through which efforts we captured one of the first prizes offered for the best exploitation campaign. We will try to double our efforts this year, if same is possible."

The Committee points out that the exhibitor who intends to participate in Laugh Month should begin laying his plans as early as possible—no later than NOW, if he has not already started. In connection with this thought, several exploitation ideas, most of which are elaborated upon in the Laugh Month press sheet, are suggested as requiring immediate attentoon by the showman.

For instance, as soon as he reads this, the exhibitor can plan to dress the inside of his house for Laugh Month. He can clothe his ushers or usherettes in clown costumes, and they can carry on their belts a small show-card placard announcing the big comedy carnival. He can have his sign painter make "HA" and "HO" compo board cut-out signs in various sizes, from a foot high to six or seven feet high, in assorted colors. These he can hang about the theatre anywhere he sees fit, spreading them around liberally, and standing the biggest ones in selected spots on the floor. These signs can be moved outside the theatre and around the front when the proper time comes.

On his screen he should start running the Laugh Month trailer or slide. The trailer is not long enough to become tiresome even if run for two weeks or more. In itself it contains a good laugh.

He can begin work on other exploitation. Suggested ideas are the use of "Laughing Records." They are known as "Okey Laughing Records" and can be obtained at almost any phonograph store. The Columbia and Victor people also issue laughing records. These can be placed in a phonograph with a repeat attachment and the apparatus set up behind a cut-out poster of a laughing face. Both the one-sheet and three-sheet Laugh Month posters are adaptable to this stunt.

There are many angles to the idea of conducting laughing contests. One in particular is the stunt of offering an award to any man or woman who can sit through your show without laughing. This is a good gag for the audience as well as for the exhibitor. Another angle is to conduct a laughing contest on your stage, offering awards to folks having the most natural laugh. If you can put this over it will prove a "wow." Still another phase is to "plant" one of those high-pitched, shrieking laughers in your audience. This is really worth while in getting your audience worked up to laughing heartily.

King Features Syndicate Boosting Laugh Month

ANOTHER indication that the Laugh Month idea is rapidly assuming a national scope, is found in the fact that King Features Syndicate, which serves hundreds of newspapers with comic strips, pages and humorous columns, has tied up with the National Laugh Month Committee and is behind the Laugh Month 100%.

The organization is circularizing every one of its accounts with special material—letters, broadsides, thumbnail mats, etc. This means that Laugh Month material will be syndicated in two thousand newspapers through the United States.

The foregoing are only a few ideas that the showman can starting working on NOW.

The National Laugh Month Committee also announces that a full line of special Laugh Month accessories is now available to exhibitors who are going to participate in Laugh Month—January. In connection with its announcement of the accessories available, the Committee states that exhibitors will be supplied with any or all of the special Laugh Month mats FREE. Cuts of these illustrations, which are adaptable for use in newspaper ads, heralds, theatre programs, etc., will be furnished exhibitors at cost.

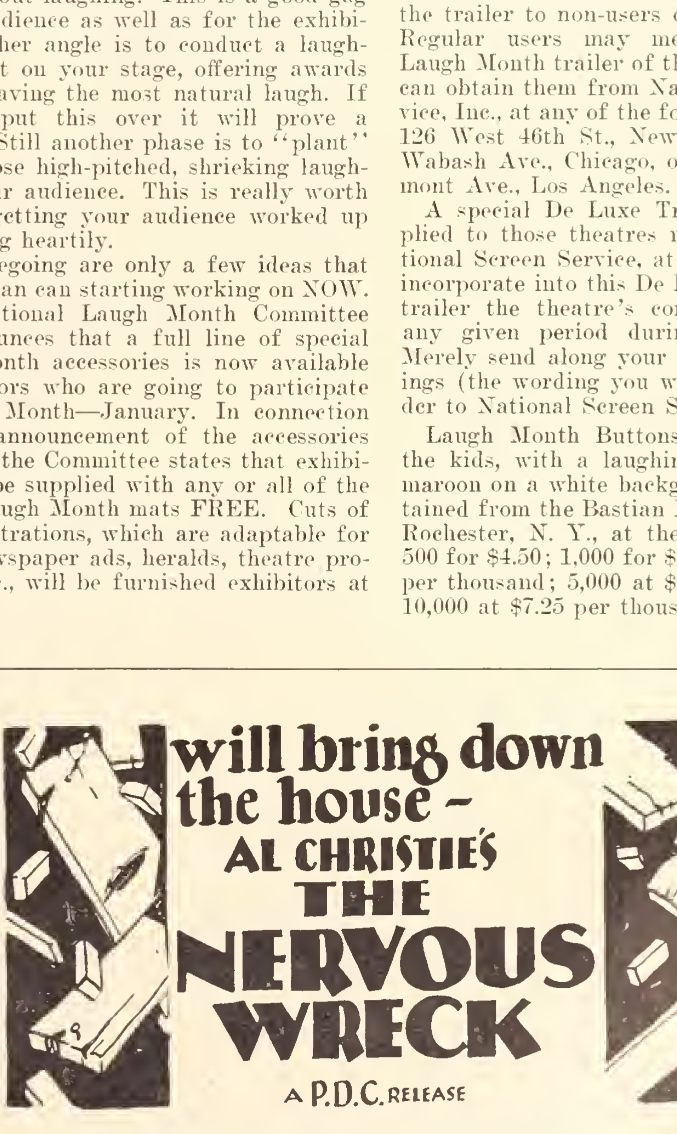
There are fifteen special Laugh Month mats, running in size from a small thumbnail up to eight columns. If the exhibitor wants mats at once he can obtain them WITHOUT COST from the Western Newspaper Union, with offices at 210 South Desplaines St., Chicago; 239 West 39th St., New York, and 500 Howard St., San Francisco. The exhibitor should write to the office nearest him, requesting that the mats be sent.

The flashy Laugh Month banners are printed on canvas in two colors. They are ten feet long by three feet deep, and are equipped with five eyelets for hanging. The cost is $1.25 each. The cloth pennants are 29 inches deep, printed in assorted colors, and have eyelets for hanging. The price is 12 cents each. Three-sheet posters in color sell for 27 cents each, and one-sheets for 15 cents each. Banners, posters and pennants should be ordered from the Sweeney Lithograph Company, Belleville, N. J.

Trailers boosting Laugh Month (a laugh in themselves) will be furnished free on request by regular users of the service of National Screen Service, Inc. The cost of the trailer to non-users of service is $1.00. Regular users may merely request the Laugh Month trailer of their booker; others can obtain them from National Screen Service, Inc., at any of the following addresses: 126 West 46th St., New York; 845 South Wabash Ave., Chicago, or 1922 South Vermont Ave., Los Angeles.

A special De Luxe Trailer will be supplied to those theatres requesting it. National Screen Service, at nominal cost, will incorporate into this De Luxe Laugh Month trailer the theatre's complete billing for any given period during Laugh Month. Merely send along your Laugh Month billings (the wording you want) with your order to National Screen Service, Inc.

Laugh Month Buttons, a great bet for the kids, with a laughing face printed in maroon on a white background, may be obtained from the Bastian Brothers Company, Rochester, N. Y., at the following prices: 500 for $4.50; 1,000 for $8.00; 2,500 at $7.75 per thousand; 5,000 at $7.50 per thousand; 10,000 at $7.25 per thousand.


will bring down the house -
AL CHRISTIE'S
THE
NERVOUS
WRECK
A P.D.C. RELEASE
150 FIRST RUNS--WEEK DEC. 26

Opinions on Current Productions

"Have Courage"

(Educational-Billy Dooley—Two Reels)

(Reviewed by Paul Thompson)

FOR the locale of this particular Billy Dooley comedy, the sunny land of France is chosen with a port where his battleship puts in as the immediate scene for the monkey-shines that take place. It was all due to the tendency of the American, or any other sailor for that matter, to flirt with the first pretty girl whom he sees. Unfortunately this particular girl was loved by a fierce and jealous gendarme. It was inevitable then that when Billy Dooley and his pal (even though he was constantly trying to double-cross the somewhat trusting Billy) went calling on Natalie Joyce that the aforesaid gendarme, Vernon Dent, would create trouble. He did. But that was not all, for Billy had gotten himself involved in fights with other Frenchmen so that when much against his will he found himself at the duelling-grounds, he was confronted by a small army of opponents. His logical choice of weapons was a French seventy-five and what that did to his opponents was plenty. The only trouble was that the backfire drove Billy over the cliffside onto an umbrella shading a tete-a-tete of Natalie and Eddie Baker. Then too, the gendarme put in an appearance to complicate matters still further. But it was the French lieutenant in the background whom she really loved after all.

The piece has a proper quota of situations for the ex-vaudeville star to make his followers laugh, so one cannot be hypercritical in regard to the literary merits of the piece. William Watson directed the following players in the comedy: Billy Dooley (starred), Natalie Joyce, Eddie Baker, Yola D'Avril and Vernon Dent.

"With the Wind"

(Pathe-Sportlight—One Reel)

STARTING with kites, Grantland Rice naturally carries his followers through the other sports in which wind plays an important part. That means skating with a sail, ice yachting, yachting with models and larger craft, and even motor boating with an air propellor to increase the speed of the boat. You may judge from the above enumeration of subjects how effective pictorially this particular release of the Grantland Rice series is. It has the same interesting co-operation of subject-selection and good photography that has made the series the success that it is. And during this period of the year when so many of these sports are impossible in northern climes, there is a certain satisfaction in seeing them pictured on a moving-picture screen.—PAUL THOMPSON.

"The Battling Kangaroo"

Tunney's Crown Not in Any Danger

THE road of true love lies no more smooth in the circus world than in ordinary walks of life, if we may trust this Fox animal comedy of Hewlett Benjamin and Edward Marshall. And there is no valid reason why we should not. Mildred June, a tight-rope walker, is somewhat bound to the villain of the circus and her own life, because her father owes him one thousand dollars. This is just the amount that Al Kaufman, the villainous heavyweight, offers to anyone who can stay three rounds with him. Sweetheart Lige Conley, a taxicab driver, doesn't measure up to the task, but a boxing kangaroo which he encounters on the steamship docks does. Hence, defeat for the boxer and villain and freedom for Mildred, with presumably marriage to Lige.

Be that as it may, here is circus atmosphere galore (even though it deals mostly with the people of the sideshow). The use made of the three escaping kangaroos is weird and wonderful—with the aid of some trick photography. One kangaroo supplies the motive power for a barrel in which he is confined and on top of which one of the characters rides through the streets; two others replace the motor for the taxicab, giving the latter their own peculiar Australian jumpy motion. It is the wildest sort of burlesque but is amusing and entertaining and surely, no more than that can be asked.

The Cast: Lige Conley, Mildred June, Al Kaufman, Sterling Halloway, George Grey. Director, Jules White. Supervisor, George E. Marshall. Story and scenario, Hewlett Benjamin and Edward Marshall.

Two reels; released December 5, 1926.

"Much Mystery"

(Educational-Mermaid—Two Reels)

(Reviewed by Paul Thompson)

THIS is a dramatization in pictures of the Australian convict ship that visited this country a few years ago, but with Chinese trimmings. A slender plot serves to introduce the boat, the conflict between the real owner and Charlie Bong, alias Art Rowlands. The latter wishes to retain possession of the boat and so does everything in his power to scare away George Davis, Estelle Bradley (the owner) and Phil Dunham, a friend. The Chinese ship on which the visitors are subjected to every conceivable device for inspiring terror is a veritable chamber of horrors. But the piece being a comedy, the results are laugh-inspiring rather than gruesome. Trap doors that drop the characters from one deck to another, ceilings filled with spikes that descend, screw-machines, racks, stocks, guillotines, etc., etc.; the devices are almost too numerous to mention. Needless to state the hero and heroine emerge at the end unscathed with the villain and his tools worsted.

The cast: George White (featured), Estelle Bradley, Phil Dunham, Art Rowlands, Jack Lloyd. Directed by Stephen Roberts. Supervised by Jack White.

"Flirty Four Flushers"

(Pathe-Mack Sennett—Two Reels)

(Reviewed by Paul Thompson)

THE tale of a waitress in a cheap restaurant who gets some money and decides to splurge in a fashionable hotel. There she meets another four-flushing adventurer and also an oil millionaire and after these hectic adventures decides to return to the restaurant and the honest love of the dish-washer. A simple tale with great possibilities. It is important for two things: the astonishingly-like Mabel Normand performance given by Madeline Hurlock and the first appearance, as far as I know, of Billy Bevan, smooth-faced minus his paint-brush moustache. Everyone seems to work awfully hard to create laughter but their efforts are not productive of results comparable with the labor expended. The oil man who is willing to throw over his bride-to-be in favor of the appealing Madeleine offers a fragmentary bit of amusement, but the best moments in the comedy are those in the restaurant. Madeline and the customer, who is always crying for the ketchup, excite forward passes with that bottle worthy of Richard Dix and the milk bottles in "The Quarterback."

Vernon Dent, Ruth Taylor, William Blystone and William McCall are the other supporting players under Eddie Cline's direction.

"Heavyation"

(In which Three F. B. O. Fat Men Aviate)

(Reviewed by Paul Thompson)

THE fat governor, his equally fat secretary and an adipose valet of equal or greater weight, decide to visit the state insane asylum to correct some reported wrongs. It is inevitable that they should be mistaken for three candidates for the asylum. But the inmates welcomed them, even if the superintendent would not, and took them flying in three conveniently accessible aeroplanes near the asylum grounds. Then followed some nose-spins, tail dives and other aerial gymnastics that would put to shame the greatest "circus" and "stunt" flying of our best and most spectacular aviators. If any one thing could reduce the weight of Messrs. Fatty Alexander, Kewpie Ross and Fat Carr, the aforementioned trio, their experiences in the air would. Yet, at the last glimpse afforded the spectator in this comedy film they were panting, but still tipping the scale at the same gross weight which earns them their living. Accept the premise that the three amateur aviators are nutty on the asylum grounds and you can figure out for yourself how much crazier they would be in the air, driving planes, of the handling of which they were completely ignorant. You will get a certain number of laughs out of the antics of the players and that probably should suffice.

"45 Minutes from Hollywood"

(Pathe-Hal Roach—Two Reels)

(Reviewed by Paul Thompson)

THIS picture by Hal Roach purports to show how visitors to the cinema capital on the West Coast may get mixed up in real life happenings and because of their improbability, think they are merely moving picture sets and situations. Glenn Tryon is the featured player. He is the son of a bucolic family living the same distance from Hollywood that George Cohan seized on as an excuse for immortalizing New Rochelle in "Forty-five Minutes From Broadway." Tryon with his younger sister and rube-type father go to the cinema centre. Then things start to happen. It involves a crook and his side-partner who try to get the family bankroll. In the end, Tryon wins out but not before he has had his fill of movies and Hollywood. Rube Clifford, Sue O'Neil and Charlotte Mineau are the other players under Fred Guiol's direction.

Faust

Sincere and Moving—a Camera Triumph

(Reviewed by Laurence Reid)

IT takes the Germans to reveal the possibilities of the camera in recording imaginative qualities. The Ufa organization has approached Goethe's immortal drama with deep reverence and feeling. This tale of the devil is made impressive not only because of its photographic excellence, but also because it is perfectly understandable in its theme and movement. The spell of mysticism (so indelibly woven in the original) is captured by the camera and throughout the picture it balances the material or earthly quality.

But as fine as the technicalities of this production are the attention is not held to strict account. This is partly due to the fantastic nature of the story—and partly to the manner of establishing the central figure of the devil—who, in this instance, is a corpulent one played by Emil Jannings. The actor contributes all the necessary shadings and yet his performance doesn't grip you. The Marguerite of Camilla Horn seems much more genuine. She has a charming screen personality. Murnau, of "Last Laugh" fame, directed and he certainly brings forth some remarkable effects as to settings and lighting.

The Cast: Emil Jannings, Gosta Ekman, Camilla Horn, Frieda Richard, Wilhelm Dieterle, Yvette Guilbert, Eric Barclay. Director, F. W. Murnau.

THEME: Tragedy founded upon Goethe's immortal classic showing conflict between the devil and a resisting soul.

PRODUCTION HIGHLIGHTS: The marvelous camera effects. The sets and lighting effects. The characterizations by Jannings, Mme. Guilbert and Camilla Horn. The love scenes. The comedy moments by Guilbert. The poetic flavor truly captured by camera. The sincerity.

EXPLOITATION ANGLES: Go after the intelligentsia. Bill as fine cinematic treatment of Goethe's tragedy. Play up Jannings, Guilbert, Horn and Murnau.

DRAWING POWER: Should draw with intelligent patrons. For high-class patronage.

Produced by UFA. Distributed by Metro-Goldwyn. Length, seven reels. Released December, 1926.

War atmosphere pervades these shots from "Corporal Kate," the Producers Distributing Corporation release which presents the late conflict as seen through the eyes of women

Scenes from "Just Another Blonde," a First National presentation

The Canyon of Light

Tom Mix Mounts a Motorcycle

(Reviewed by Paul Thompson)

IN this, the object of every producer and star, "something different," is achieved. Tom Mix mounts a motorcycle while serving as a despatch rider in France during the World War. This is a short episode in his newest picture, "The Canyon of Light," and serves the additional plot-purpose of his returning to find that the villain has done wrong by his wife, and has masqueraded as Mix himself. This is hardly a fair return when Tom has saved the villain from hanging that he may see his dying wife, but that is merely another instance of the ingratitude of villains, screen or otherwise. The World War episode (Tom Mix's personal popularity resulted in innumerable cowboys enlisting)—the thwarted hanging and the villain's duplicity are only part of the tale.

Packed with thrills and unusual situations, which are always two characteristics of Mix pictures, this one is bound to please. A good company, including Dorothy Dwan, Barry Norton, Ralph Sipperly and William Walling, good direction and effective backgrounds help, too. There is an infinite variety, a stage hold-up, a run-away rescue, a near hanging, a rodeo, cliff and river riding by the star, of course, on Tony, and any number of other exciting and thrilling shots for full measure.

The Cast: Tom Mix (Star), Dorothy Dwan, Carl Miller, Ralph Sipperly, Barry Norton, William Walling, Duke Lee and Carmelita Geraghty. Director, Benjamin Stoloff. Story by Kenneth Perkins. Scenario by John Stone. Camera man, Dan Clark. Synopsis, Hugh Love.

THEME. Cowboy hero avenging sister's desertion by highway-robbing husband and latter's assumption of hero's name.

PRODUCTION HIGHLIGHTS. Unusual number of thrills and climaxes crowded into picture. Mix as motorcycle despatch rider.

EXPLOITATION ANGLES. Play the above "highlights," Mix and Tony's fame. Range of action.

DRAWING POWER. Should be excellent.

Length, 5,399 feet. Released December 5, 1926. Produced and released by Fox Film Corp.

Just Another Blonde

Inconsequential and Heavy With Padding

(Reviewed by Laurence Reid)

THERE is just a tid-bit of a plot in this picture—which from its title would indicate that it revolved around the ladies. Strung together on a mere skeleton of plot—a plot which has gone to the movie well too often it presents much ado about nothing. Al Santell is a good director as his work with "The Dancer from Paris," "Subway Sadie" and "Bluebeard's Seven Wives" proves, but he couldn't make much of this assignment.

The plot reveals a fairly clever romance, but it never gets anywhere. It's all about a couple of pals who would go to any length for one another. One of them likes the girls—the other registers indifference. The latter pleads his buddy's cause with a hostess at a Coney Island dance hall and ends by falling in love with her himself. There is a twist to it—as the indifferent youth falls hard for his pal's sweetheart and wins her—while the other captures her room-mate, just as he intended all along.

The film is burdened with wise-cracking captions, most of which are wheezy and miss the point. It skips along merrily for three reels and then sags. Which proves that it should have never been made into feature length. Dorothy Mackaill and Louise Brooks play the girls, but they have little opportunity to do much, the honors falling to Jack Mulhall and William Collier, Jr. The acting of these troupers is sympathetic and appealing.

The Cast: Dorothy Mackaill, Jack Mulhall, Louise Brooks, William Collier, Jr. Director, Al Santell.

THEME: Romantic drama of two buddies who fall hard for a couple of girls and win them.

PRODUCTION HIGHLIGHTS: The romantic scenes. The performance by Jack Mulhall. The good work by other members of cast. The atmosphere.

EXPLOITATION ANGLES: Title affords teaser possibilities. Also play up cast. Bill as romance of two inseparable buddies. Exploit the director and what he has accomplished recently.

DRAWING POWER: Suitable for average houses.

Produced and distributed by First National.
Length, six reels. Released December, 1926.

Action stills from the Fox Films Western, "The Canyon of Light"

A few photographic shots of "Faust," the Ufa production which Metro-Goldwyn-Mayer is distributing

Corporal Kate

Women in War Get the Spotlight

(Reviewed by Paul Thompson)

THEIR turn was bound to come, but it was up to the DeMille Pictures Corporation to see that with all these pictures on the late world war that members of the feminine sex should be the central figures, with men playing the role of supers. So if one is inclined to become captious and with the prophet exclaim: "How long, oh Lord, how long" this output of war pictures? he is partly disarmed by the fact that the hero is subordinated to the heroine or heroines, for there are three. Vera Reynolds and Julia Faye are two manicurists who decide to go "over-there" as entertainers for the Red Cross. But as entertainers they prove that they should have stuck to the barber shop. Yet they serve a purpose at that as probably every woman who enlisted.

Nominally a comedy the piece has a background of war that is as effective in an eight-reel picture as some of the so-called war specials. It suffers from an extremely tenuous plot, but is most of the time interesting, not through any plot development, but rather because of effective episodes such as the canteen entertainment, the doughnut distribution, the two New York girls making possible quarters in a disused stable, the ringing-true battle scenes, etc. Good performances are contributed by the star and the leading players. It is not a great picture, but it is a good one and justifies itself.

The Cast: Vera Reynolds (star), Julia Faye, Majel Coleman, Kenneth Thompson, Harry Allen. Director, Paul Sloane. Story by Zelda Sears and Marion Orth. Scenario by Albert Shelby LeVino.

THEME: Two manicurists in the world war. Their love for the same man and services in the war.

PRODUCTION HIGHLIGHTS: War scenes convincing and not moving picture-y. Good performances by cast. Intelligent direction.

EXPLOITATION ANGLES: Almost first of war pictures featuring the woman angle.

DRAWING POWER: Good.

Length, 7,460 feet. Released December 6, 1926.
Produced by De Mille Pictures Corp. Distributed by P. D. C.

Lone Hand Saunders

In Which Fred Thomson Becomes a Surgeon

(Reviewed by Paul Thompson)

SHAKESPEARE has said (not but that other writers have also voiced the same idea) "one man in his time plays many parts." That idea came to me seeing Fred Thomson in "Lone Hand Saunders," Del Andrews' adaptation and continuity based on the original story by Frank M. Clifton. Thomson's own career has been colorful enough, all-around track and field star, minister, chaplain in the World War, cowboy, football player, high-priced Western star, etc., etc., and into this particular picture goes an added role. He is a surgeon who studied abroad that he might cure his own young sister of spinal meningitis by learning the most modern and scientific European methods. Her death, while he was still on shipboard returning from his duties abroad, made him resolve never to use his right hand again, a foolish vow as he himself says. But when his protegee, a sandy-haired freckle-faced cripple, looks to his skill for escape from death, Thomson performs the operation. To do this he has to outride and outwit a posse intent on hanging him because he is suspected of being the highway man who has been holding up and robbing the mail coach and killing the money messenger and the driver. His surrender to the sheriff and then his exoneration through the boy's own lips follow.

The Cast: Fred Thomson (starred), Bess Flowers, Billy Butts, Frank Hagney, Albert Priscoe, Bill Dyer, William Courtwright. Director, Reeves Mason. Author, Frank M. Clifton. Adaptor and continuity writer, Del Andrews.

THEME: Cynical cowboy who plays a Lone-hand, but utilizes surgical knowledge and skill to save waif he has adopted

PRODUCTION HIGHLIGHTS: As always, plausible, interest-compelling and holding story. Good acting by star, his horse, Silver King, and human actors. Ingenious motive for the hard riding by star and posse. Effective scenic backgrounds.

EXPLOITATION ANGLES: Thomson and Thomson. Kid and adult appeal of star and his horse.

DRAWING POWER: Should be excellent.

Produced by and distributed by F. B. O.
Length, 5,453 feet. Released August 23, 1926.

A group of dramatic highlights from the Fox Films production, "Going Crooked"

OVER PERSHING PARK 2 P M TO DAY
IN ONE ENVELOPE WILL BE A

Comedy highlights from the Paramount release, "Stranded in Paris"

For Wives Only

Provocative Prevost Star in Viennese Comedy

(Reviewed by Paul Thompson)

IT is always distressing to a reviewer, producers to the contrary notwithstanding, to chronicle disappointment in a picture from which much had been anticipated. But that is the sad duty of the scrivener of these lines. This picture, based on the stage play, "The Critical Year," by Rudolf Lothar and Hans Bachwitz, adaptation by Anthony Coldewey and directed by Victor Heerman, promised so much and rendered so little. It had the possibilities of another, "So This Is Paris," but whether it was because the Lubitsch direction was lacking or for some other reason it utterly failed of its promise and its auspicious start. It was not from lack of intelligent, well-known players because the vivacious Marie Prevost is in it as the star, the wife (in the play) of Victor Vareoni, a too confident Viennese doctor, and these others, Charles Gerrard, Arthur Hoyt, Claude Gillingwater, and others equally competent. No, the fault lies elsewhere, probably in the adaptation and the direction. Its possibilities were almost without limit. A doctor compelled to spend the night away from his one-year bride entrusts her entertainment and his own protection from infidelity to three friends. Each and all prove unworthy of the trust and attempt to elope with the wife. How she plays one off against the other and thwarts each to reveal the truth ultimately to her husband on his return is the theme of the play.

The Cast: Marie Prevost (starred), Victor Varconi, Charles Gerrard, Arthur Hoyt, Claude Gillingwater, Josephine Crowell, Dorothy Cummings. Director, Victor Heerman.

THEME: Teaching a bridegroom husband the fallacy of being too sure of his wife or his masculine friends; yet an object lesson with no infidelity scored.

PRODUCTION HIGHLIGHTS: Viennese street and restaurant sequence. Final scenes of exposure to husband of friends' perfidy.

EXPLOITATION ANGLES: Frivolous light French or Austrian comedy of threatened marital infidelity. Marie Prevost, the star's charm and popularity. Capable support.

DRAWING POWER: Fair.

Produced by Metropolitan Pictures Corporation (John C. Flinn). Distributed by P. D. C.
Length, 5,790 feet. Released November 15, 1926.

Stranded in Paris

Amusing Picture Has Zip and Sparkle

(Reviewed by Laurence Reid)

THE title of this film suggests that it might reveal plenty of high jinks on the boulevards and in a boudoir or two—and in a measure it lives up to them. It is a smart little comedy—one chosen to fit the personality of Bebe Daniels—and the star sees to it that she has a good time. Playing the part of an adventurous shop girl she wins an "Annie Oakley" to Paris. On shipboard she meets the BOY—and when she lands in the French city she meets with various experiences.

Most of the fun centers around the masquerade because of the complications involved. Ford Sterling enters as the countess' husband and before you know it there is a fine how-to-do over the situation. Bebe romps through her part with a half-amused, half-quizzical expression—and Sterling acts as an excellent foil, playing his part with fine abandon.

The piece is stretched on pretty fine threads, but it manages to click all the way, thanks to the capable handling of the plot. For one thing it keeps at a true farcical pace, never slackening in its speed. The gags are timely and provocative of laughter. In all a neat little number.

The Cast: Bebe Daniels, James Hall, Ford Sterling, Iris Stuart, Mabel Julienne Scott, Tom Ricketts, Helen Dunbar, Ida Darling, George Grandee, Andre Lanoy. Director, Arthur Rosson.

THEME: Romantic comedy of American girl who wins free trip to Paris and gets into all kinds of tight situations before she extricates herself.

PRODUCTION HIGHLIGHTS: The Apache episode. The scenes in the hotel. The laughs attendant upon Ford Sterling's appearances. The dog episodes. The backgrounds. The clever performances by entire cast.

EXPLOITATION ANGLES: Treat in humorous style. Tease the title. Play up star and Ford Sterling. Use teasers on how girl wins free trip to Paris.

DRAWING POWER: Good for any type of house.

Produced and distributed by Famous Players. Length, six reels. Released December, 1926.

Highlights from "For Wives Only," the Metropolitan production released by Producers Distributing Corporation

Four high spots are depicted here of the F. B. O. Western attraction, "Lone Hand Saunders"

Going Crooked

Fox Melodrama That Thrills and Holds

(Reviewed by Paul Thompson)

ANOTHER of the many stage play successes purchased by William Fox and made into a movie. This one came by way of the John Golden office, and was originally written by William Collier and Aaron Hoffman. Winchell Smith had a hand in it too as might be deduced, being a Golden production. Keene Thompson did the scenario and George Melford the directing and both did good jobs. They owe a debt of gratitude, however, to the four leading players, Bessie Love, Oscar Shaw, Leslie Fenton and Gustav von Seyffertitz for excellent performances. It is one of those eleventh-hour melodramas where the innocence of the man about to be electrocuted is made clear and his life saved. An assistant district-attorney in love with the girl member of the gang responsible for the conviction of the innocent boy and a sinister "master mind" (von Seyffertitz), responsible for most of the trouble, provide complications enough to satisfy the most exacting. While, as is true of most plays or pictures of this type, coincidence plays an all-important part, this is not employed until your credulity reaches the breaking point. At least we do not have the young lawyer prosecuting the heroine, his crook-love, and torn between duty—and possible succession to the district attorney's office—and love. From the very opening scene when the heroine purloins a valuable pearl necklace at an auction in an aristocratic house until the end the piece holds and thrills you, at least it did me.

The Cast: Bessie Love, Oscar Shaw, Gustav von Seyffertitz Edwin Kennedy, Leslie Fenton, Lydia Knott, William Worthington, Bernard Siegel. Director, George Melford.

THEME: Love story between young district attorney and girl-crook in which innocent boy is saved from the electric chair.

PRODUCTION HIGHLIGHTS: Sustained interest; sinister atmosphere; crook's headquarters. Death house scene; excellent performances by cast.

EXPLOITATION ANGLES: Girl-Raffles character by Bessie Love. Gripping melodramatic qualities of picture.

DRAWING POWER: Should be excellent.

Produced and distributed by Fox Film Corporation. Length, 5,425 feet. Released December 12, 1926.

Regional News from Correspondents

New York & New Jersey

THE next meeting of the directors of the M.P.T.O. of New Jersey will be held at the Elks Club, Elizabeth, N.J., on Thursday of this week, when several important matters will be discussed. The recent disturbance over at Irvington, where almost one hundred citizens of that community were arrested and about seventy-five fined for violation of the vice and immorality act of the year 1792, and its connection with the Sunday amusement law, will be gone into from all angles, according to Leon Rosenblatt, president of the New Jersey theatre owners' organization. Other matters, such as arbitration and title changes, hold promise of a lively discussion.

One of the most important theatre transactions to take place recently in this zone concerns the holdings of George Cohan, long intrenched as one of New York's prominent showmen, at Poughkeepsie and Newburgh. This week they pass into the control of three others: James Poro, Frank Muscato and Charles Suozzo, all officers of the Chain Theatres, Inc., with offices at 1557 Broadway, New York City. Mr. Poro will act as general manager of the firm.

The Poughkeepsie theatres taken over in the above deal include the Strand, a 1,400-seat house; the Rialto, seating 2,200, and the Best, also seating 1,400. The Newburgh houses are: The State (also known as the Cohan Opera House), which seats about 1,900, and the Rialto, seating approximately 1,500. The latter is a new nouse which will soon be opened to the public. There is also the Star Theatre in Newburgh, which was included in the deal and there is a possibility that this theatre may be closed. However, this has not been definitely decided upon as yet.

Some news reported from West Orange contains the rumor that the Stanley-Fabian organization have filed plans for a new theatre in that city. No detail beyond the report of the contemplated project, is available at the present time.

Kahn Brothers, operating the Walnut Theatre, Newark, expect to open their new West Orange house, the Llewellyn, seating 1,400, about January 15th. There is but one other theatre there now, a small one, of approximately 500 seats.

To correct a previous report published in the film trade press regarding the personnel of the Heights Theatre Corporation of Brooklyn, N.Y., it is mentioned here that David Hauser is president, Albert Goldberg, treasurer, and Frank Koren, secretary. Edward Denninger is the booking manager of the circuit and also house manager of the Heights Theatre, a new 1,000-seat house of the stadium type, recently opened to the public. In addition to the Heights, this company also operates the Boro Hall Theatre, 102 Court Street; the Gold Theatre, Gold and Sand streets, and the Washington Theatre, 153 Washington Street. Heights Theatre Corporation also book all pictures for the Plaza Theatre, owned and operated by E. Mauro, at High and Bridge streets, Brooklyn.

Some idea of just what the new marquee of Sam Perry's Englewood Theatre will look like when installed will be gained by the information that it is a duplicate of the marquee on the new Paramount at Broadway and 43rd Street, New York City, and that it is being made by Norden to the tune of $4,800. Mr. Perry expects to pull the switch, which will add considerable brilliance to Englewood's streets, on December 31st. In addition to this expenditure, the Englewood is undergoing a replacement of new maroon drapes for the stage, which will amount to $3,500.

A costume pageant is proving a big draw at the Englewood this week, citizens seeing themselves in their own motion pictures. In Englewood, this affair has become a matter of custom, the making of the picture being fostered by the town officials, who regard them as valuable historical documents of the city. Ten years ago another was taken, and the present picture gives a fine indication of the progress made by the city of Englewood.

Ground has been broken at Leonia, N.J., for the new 800-seat motion picture theatre to be erected in that city. The site has been changed since the project went under way, the present site being a corner and far more desirable than the original one.

The sale of the Criterion Theatre at Bridgeton, N.J., to the Franklin Theatre Company of Philadelphia, was recently announced by Manager Linker, of the Criterion. Extensive changes are planned by the new management. Mr. Linker may retire from the amusement field, according to report.

Joe Hornstein and Chester Sawyer, of the National Theatre Supply Company, distributed their usual bonus to employees last week. This is the fifth year that Joe has shown his appreciation of the loyalty of his staff in this manner.

Theatres recently equipped by National Supply include A. M. Schwartz's Linden Theatre, Brooklyn; "Beau Geste" road shows, and William Salkin's new Eagle Theatre, at 102nd Street and Third Avenue.

Philadelphia

GEORGE BENNETHUM, of the Bennethum chain of theatres, who has been in ill health for some time, left recently for Hot Springs, Ark., where he will undergo a series of treatments. During his absence, the affairs of the Bennethum houses will be in charge of George Kline.

J. R. Kitchen, who has been covering the Scranton and Wilkes-Barre territory for P.D.C., has resigned. Paul T. Lee, newly appointed district manager for P. D. C. in the Dallas territory, has been spending several days in Philadelphia with William G. Humphreys, district manager. J. B. Guilfoyl, who was formerly assistant booker at the Warner Brothers Exchange, is now in charge of the booking department of P.D.C. L. W. Glaser, formerly in the Washington office of Famous Players, has been made postal clerk in the P.D.C. Exchange.

According to present plans, Charlie Segal will open his new Ogontz Theatre, Ogontz Avenue, below Chelten Avenue, about January 1st. It was originally intended to open the theatre for Christmas, but there have been unforeseen delays in the selection of interior furniture. It will have a seating capacity of 2,000 and will be booked by the Stanley Company of America.

W. E. Smith, district manager for Famous Players-Lasky Corporation, supervising the Philadelphia and Washington offices, is now making two trips a week to the home office in New York, made necessary by the great increase in volume of business in both territories.

Frank L. Seltzer, who for a short time was manager of Warner Brothers Metropolitan Theatre in Baltimore, has returned to Philadelphia and assumed his duties as publicity director for the Fox Theatre at Sixteenth and Market streets.

William G. Humphreys, branch manager for P.D.C., is receiving the condolences of his friends on the recent death of his father, who has been ill for some time.

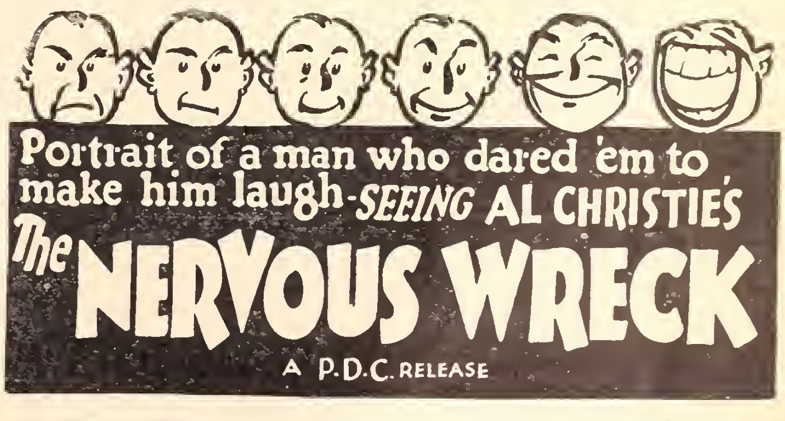
Jerry Safron, Philadelphia branch manager for F.B.O., has returned from a two weeks' vacation, part of which was spent in Chicago and Florida. He also made a short trip to Bermuda.

Charlie Zagrins, assistant manager at the Fox Exchange, has returned from a short vacation spent at his home in Lowell, Mass. During his visit there he made an address before the Kiwanis Club on the modus operandi of the motion picture industry.

The Scream Club, the social arm of the Film Board of Trade, has arranged for a general frolic and get-together on the evening of January 10th. The members of the club will attend the prize fight scheduled for that evening at the Arena and following will go to a dinner at one of the leading cafes.

The following officers were recently elected for the term of one year, namely: Grand Jester, Jay Emanuel, Manager of the Metro-Goldwyn-Mayer Distributing Corporation; Post Jester, Sam Steifel, part owner of the DeLuxe Film Company; Kid Schackles, Ben Amsterdam, part owner of the Masterpiece Film Attractions, and Pen Pusher, Harry E. Weiner, Manager of the Columbia Pictures.

The meeting of members of the M.P.T.O. of Eastern Pennsylvania, Southern New Jersey and Delaware, scheduled to be held at Pottsville on Friday afternoon, December 10th, was postponed for one week, owing to the death of Jules E. Mastbaum, whose funeral took place that afternoon.


Portrait of a man who dared 'em to make him laugh—SEEING AL CHRISTIE'S The NERVOUS WRECK

A P.D.C. RELEASE

150 FIRST RUNS--WEEK DEC. 26

New England

UNDER the direction of Maurice N. Wolf, Chairman of the Motion Picture Industry Committee of the United Palestine Appeal Campaign for Boston, with the assistance of a large committee, staged a gala night Monday, December 13, at the ballroom of the State Theatre, Boston.

Assisting on the advisory committee were Victor Morris, of the Orpheum Theatre, Edward H. O'Leary of Film Booking Office, Sam Moscow of Independent Films, Inc., Charles H. Williams of the Keith-Albee St. James Theatre, Samuel Haas of Theatre Properties, Thomas Spry of First National Pictures, Moe Silver of the Moe Mark Strand Theatres, Henry Scully of United Artists and head of the New England Film Board of Trade, Henry H. Goldstein of the Shawmut Theatre and E. C. Garrity of the Columbia Theatre.

It was through Victor Morris, of the Orpheum, and Joseph Brennan, of Loew's State Theatre, that the State ballroom and Rhodes Orchestra were obtained without cost. R. G. Reilly, of the Buck Printing Company, supplied the window cards and posters.

The finance committee consisted of Nathan H. Gordon, formerly of the Olympia Theatres; Jacob Louris, of the New England Theatres Operating Company; Joseph J. Brennan, of Loew's State Theatre; Abe Montague, of Independent Films, Inc.; Al Somerby, of the Scollay Square Olympia; Harry Wasserman, of the Dudley Theatre, and Maurice N. Wolf, of the Metro-Goldwyn-Mayer Exchange.

First National Month will be observed January 1st to February 5th and the Boston and New Haven exchanges are making plans to make this year the banner year in New England history.

Henry Eckman, office manager of the Boston exchange of Metro-Goldwyn - Mayer, is recovering from an attack of pneumonia in New York City.

The little daughter of Frank Scully, of United Artists, has been seriously ill with appendicitis.

A sales conference of Metro-Goldwyn-Mayer forces was held at Boston at which the speakers included Felix F. Feist, general sales manager; W. F. Rogers, Eastern sales manager; S. Eckman, Jr., district manager; Maurice N. Wolf, New England branch manager; A. F. Cummings, manager of the statistical department. The meeting was held Thursday at the Copley Plaza, with luncheon followed by a dinner. Included in the sales discussions were Emanuel Cohen, salesman for Greater Boston; Harry O. Worden, of the Rhode Island territory; Benjamin Abrams, of Western Massachusetts; F. J. Donaldson, of New Hampshire and Vermont; Ray Curran, of Maine;Maurice Goldstein, booker; Milton Hill, accessory manager, and Harry Wolper, cashier of the Boston exchange.

Mrs. Anna Harris, of Independent Films, Inc., was hostess to a large group of children at a movie picture entertainment at a children's home in Dorchester the past week.

Following the fire which did heavy damage to the Pathe laboratories at 446 Tremont Street, Boston, it has been found inadvisable to remain at that location and new quarters have been engaged at 38 Melrose Street.

In addition to those already assisting in fitting up the rooms, David Sussman, from the New York office, arrived last week.

Members of the Pathe Exchange in Boston have started the ball rolling for a bowling league in the Row during the winter season. There will be two Pathe teams, one from the office force and the other from the sales force. From these teams an all-Pathe team will be picked which will probably challenge teams from the other exchanges.

Ralph W. Kinney, of the Ideal Theatre, Springfield, Vt., was a visitor to the Row following the big snow storm, just to demonstrate that roads in Vermont are open after big snows.

Samuel Haas has entered the real estate business in Boston and is specializing in theatrical properties. He is one of the best known men in Film Row.

John E. Rice, of Medford, has been appointed assistant booker at Producers Distributing Corporation, Boston. Incidentally, he has taken "the degrees" in the Bookers Association.

The Bookers Association is planning to run a dance some time in February. Following the delightful dinner party at the home of Mrs. Violet Corbett, booker at Warner Brothers, at Roxbury, at which the girl bookers were the hosts, the male bookers are planning to reciprocate by giving the girls a sleighing party early in the New Year.

Pathe Exchange, Boston, is planning to organize an "Our Gang" Club. Whether this has anything to do with the sudden popularity of black derbies among the staff is open to question.

The Opera House at Jonesport, Me., which has been owned and operated by the Sawyer interests, has been sold to F. B. McKeown, who was at one time owner of the house, prior to the Sawyer purchase. The same policy, it is understood, will be continued.

Lysander Richmond has sold the Colonial Theatre at Springvale, Me., to the E. M. Loewe interests, who plan to make some changes in the house as well as in the policy of the theatre.

Firemen's Hall at Graniteville, R.I., which has been operated by Leo Auclair, has been sold to the Fox interests.

The Graphic Theatre Circuit, of Bangor, Me., has acquired the Comique Theatre, at Camden, Me., from S. Hansen. The new owners will present more feature films.

At Pittsfield, Mass., the Spa Theatre, operated by James Carcagdi, has been sold to R. Stache, who will operate without change of policy.

Abe Montague, President of Independent Films, Inc., of Boston and New Haven, has moved into his new residence, on Algonquin Road, Newton. It is a handsome, modern residence of Colonial design. Friends in the Row are anticipating the "house warming."

George M. A. Fecke, manager of the Motion Picture Corporation, had the misfortune to break his wrist while cranking his auto during a heavy snowstorm recently.

A meeting of the committee which had charge of the dinner to George J. Schaefer, of Paramount, on the eve of his promotion to his new position, held its final meeting Wednesday and wound up the affairs of this dinner, which will go down in film history as one of the great events of Boston's Film Row.

Fox forces in New England are preparing for the observance of Fox Week, January 23rd to 29th, and already have decorated the exchange with posters and banners.

Timothy O'Toole, office manager of Independent Films, Inc., of Boston, has been partially incapacitated recently by trouble with his eyes. His friends hope for a speedy recovery.

Samuel LeVange, formerly manager of the Bowdoin Square Palace Theatre, Boston, is managing the Regent Theatre, at Norfolk Downs, Quincy, Mass.

"Bill" Dowling, formerly of the Central Square Theatre, East Boston, has returned to Boston after more than a year's stay in Florida and plans to remain in New England indefinitely.

Robert Hurwitz, formerly identified with Boston's Film Row, has been appointed manager of the Crescent Theatre in Winnipeg, Man.

Work on the construction of the new theatre on Whalley Avenue, New Haven, has been completed and the playhouse will soon be opened.

Roy Frazee, who has been organist at Loew's State Theatre, Boston, and formerly in Fall River theatres, has been appointed organist at the new Granada Theatre, Malden, Mass.

Carlyle G. Barret,t manager of the Capital Theatre, at New Britain, Conn., was recently overpowered by two men in the theatre office, bound and robbed of $275. He refused to give the men the combination of the safe and $2,000 which it contained was not touched.

Wollaston Theatre Company, Boston, has incorporated with capital of $25,000 preferred and 250 shares common without par. Incorporators are: Abram A. Spitz, of Providence, Eden H. Bigney of Providence and Percy A. Falkenberg of Boston. The Wollaston Theatre, recently constructed and completed, opened November 15th.

Daniel J. McCaffrey, well known former vaudeville artist and in recent years doorman at the B. F. Keith Theatre at Lowell, Mass., died at his home in that city, December 7th.

Milwaukee

W. J. MORGAN, P.D.C. sales manager, and Cecil E. Maberry, district manager, were in Milwaukee on Tuesday.

A. C. Accola, manager of the Bonham Theatre, at Prairie du Sac and of the Majestic, at Mazomanie, was a Milwaukee visitor on Wednesday.

Elmer Saiter, F.B.O. representative in Northern Michigan, has resigned his position.

A. P. Desormeaux, manager of the New Strand, Madison, and Jack Anton, of Plymouth, are up in the sticks, trying to get their quota of venison. Mr. Anton was formerly manager of the Princess, at Plymouth.

R. K. Mosiman, manager of the Rex, at Oshkosh, was a recent Film Row visitor.

The sidewalls of the new South Side Theatre on First Avenue and Walker are going up rapidly. It is expected that the theatre will be ready about the 1st of March.

Fred S. Meyers has been appointed managing director of the Alhambra Theatre. Mr. Meyers was formerly general manager of the Kansas City Universal theatres. He succeeds E. Marshal Taylor, who is now managing the Omaha territory for Universal.

Sam Miller, general manager of Fisher theatres and Louis Lutz, Manager of Fisher's Appleton, at Appleton, were in the city recently on business.

Art Roberts, assistant F.B.O. manager, was out of the city for a few days last week.

Miss Elsie Luedtke, who manages the Columbia at Kenosha, was a recent Film Row visitor.

Ferd Felzman is again on the Paramount sales staff.

Gail Bandy, manager of the Majestic at Rhinelander, spent a few futile days deer hunting. He says there were lots of deer but many more hunters than deer.

Albany

THE sympathy of the many readers of the Motion Picture News is extended to Julius Bernstein, owner of theatres in Albany, Troy, Elmira and elsewhere, in the death of his mother, 71 years of age, which occurred last week in Elmira.

Albany's Film Row was deserted last Friday when everyone, with the exception of telephone operators, attended the screening of a fire prevention reel at the Mark Strand Theatre. A letter from the Albany Film Board of Trade to the managers of the exchanges asked everyone to be on hand. Alec Herman presided.

Alec Sayles, manager of the Leland, in Albany, is head over heels in work these days, not only at the theatre but in handling a laudable movement on the part of the Albany Elks, in which over $10,000 is spent in providing the poor children of the city with clothing and toys. The idea originated six years ago with Mr. Sayles and has brought much happiness to many homes in the city.

Two persons connected with motion picture theatres in Central New York returned last week from hospitals. Frank Williams, assistant to William Benton in Saratoga Springs, had been suffering from an infected foot caused by an ingrowing toenail. Lew Fischer, of Fort Edward, returned home from an Albany hospital, where he had been for several days.

Changes continue to occur along Albany's Film Row. J. Wilson has become the new manager at the Tiffany Exchange. Harry L. Levvy of Buffalo, has succeeded Milton Caplon as salesman at the Warner Brothers Exchange. Mr. Caplon has gone to Indianapolis, where he will manage the Tiffany Exchange. Joe Schleiger, formerly of Associated Exhibitors, has been made assistant booker at the F.B.O. Exchange.

Lester Smith and Charles Travis, projectionists in Schenectady, have resigned and joined the "Beau Geste" road company in Detroit.

Julius Boxhorn, director of the orchestra at the Mark Strand in Albany, has offered the use of his orchestra at the coming Inaugural of Governor Alfred E. Smith.

Jake and Alex Feltman, operating the Lincoln in Schenectady, have erected a new marquee so brilliantly lighted that it can be seen a mile distant.

Sam Goldstein, of Springfield, Mass., paid a visit to Albany's Film Row last week, being accompanied by Joe Raymond, manager of his theatre in Utica, and which will probably go into second-runs in the near future.

Amos Leonard Pathe salesman, located in Syracuse, did a bit of broadcasting last week when he informed the world, or at least, that portion which listened to him, that the stork had arrived and presented him with a daughter.

A number of small theatres have closed for the winter, including those in Clarksville and Westerlo. The Garden Theatre in Hinesburg, Vt., run by Clark Thomas, has closed. The theatre at East Highgate, Vt., run by Paul LaPan, has closed temporarily on account of an epidemic of measles.

From now on the Film Board of Trade in issuing bulletins, will send each exchange two, one for the manager and one for the booker.

The theatre at Lion Mountain has been reopened by the Chateaugay Ore and Iron Company.

William Sherry, the new manager for Bond in this territory, visited all first-run houses last week in Troy, Albany and Schenectady. Sidney Sampson stopped over last Thursday on his way from New York to Buffalo. Ben Smith is now attached to the local Bond Exchange and will handle the smaller towns.

Harry Lazarus, formerly of Albany, now erecting a new theatre in Kingston, expects to be able to have the house in shape to open by early spring. Reade's Theatre in Kingston has been closed for two weeks for repairs and improvements.

There is a report to the effect that one of the large film companies is dickering for the Capitol Theatre in Ilion, operated by Whitney, Young and Pierce.

Russell Clark, a Producers Distributing Corporation salesman in the Albany field, has been working for the past two weeks in Buffalo territory in connection with a drive.

Buyers along Film Row during the week included John Augello, of the Capitol, in Utica, and Henry Freeder, of Hudson. Sam Slotnick, who is erecting a new house in Utica, reports that he will open on January 1st.

James Roach, general manager for Farash in Schenectady, will provide his ushers at the Strand and State theatres with new uniforms of gray. Mr. Roach had a narrow escape from possible injury last week when a car in which he was riding between Schenectady and Saratoga, left the road and tipped over in a nearby field.

Ackerman Gill, manager of the Proctor Theatre in Schenectady, was in New York during the week on matters incidental to the opening of the new theatre, the latter part of this month.

Jake Lerner, of Saugerties, has bought the Catskill Theatre, and plans to make it over into offices and stores. The house has been closed for about two years, following the acquisition of the Community Theatre by the Greene County Amusement Company.

Miss Renee Craven has been made sales promotion manager at the First National Exchange.

St. Louis

MOTION picture houses, dramatic and vaudeville theatres of St. Louis, Mo., set aside Saturday, December 11, as their special day to aid in the sale of 1926 Christmas Health Seals for the Tuberculosis Society of St. Louis. Seals and buttons were sold in the lobbies at the matinee and evening performances of all the theatres.

Springfield, Mo.'s eighth theatre will open early in February, it has been announced, following the closing of a long-term lease on the three-story Thomas Turner Building on Boonville Avenue. The Stevens Picture Corporation has taken over the lease and will operate a combination house, showing vaudeville in conjunction with feature pictures.

Ralph Alverson reopened the Logan Theatre, Logan, Ill., on December 11.

William Keigley, formerly manager for the Reed-Yemm-Hayes Circuit at Benton, Ill., is now staterighting "Uncle Tom's Cabin."

Wallace Aiken, until recently on the sales staff of the local F.B.O. office, is now distributing "Damaged Goods" for Steve Farrar, of Harrisburg, Ill., through Southern Illinois and Eastern Missouri.

John Walsh, city salesman for F.B.O., is feeling all O.K. again.

January has been set aside as Comedy Month in the St. Louis territory and the exhibitors and exchanges will cooperate in making the campaign a big success. Tom McKean, manager for F.B.O., has been made chairman of the committee in charge. Special advertising will be carried in the newspapers, while exhibitors can obtain plenty of posters, banners, one sheets, etc., for boosting the drive from Tom. He is located at 3312 Olive Street.

Film Row is looking better since they started to clear up the debris incidental to taking off about forty feet from the fronts of the various buildings. It doesn't look so much like Northern France in 1917 as it did a few weeks ago, and exhibitors can now safely go from exchange to exchange in booking pictures.

George Parker has purchased the Grand Theatre in Shawneetown, Ill. It was formerly operated by Ed Reagan of Harrisburg.

The son of Mrs. Robinson of Carlyle, Ill., is convalescent after suffering for several weeks from an attack of neuritis.

The wife of Bob Werth, city salesman for Fox Pictures, has been released from the Christian Hospital, where she recently underwent an operation.

Joe Hewitt, the popular Robinson, Ill., exhibitor, celebrated his birthday on December 8th with a special matinee at which some 900 kids of the town were his guests. He prepared a special program, suitable for the children and also furnished popcorn and souvenirs for the youngsters.

Hector M. E. Paszemoglu has taken back the Embassy Theatre, on Delmar Boulevard, which was formerly operated by the Laventhal Circuit.

Floyd Lewis, formerly district manager for Arrow Pictures Corporation, has organized an advertising agency.

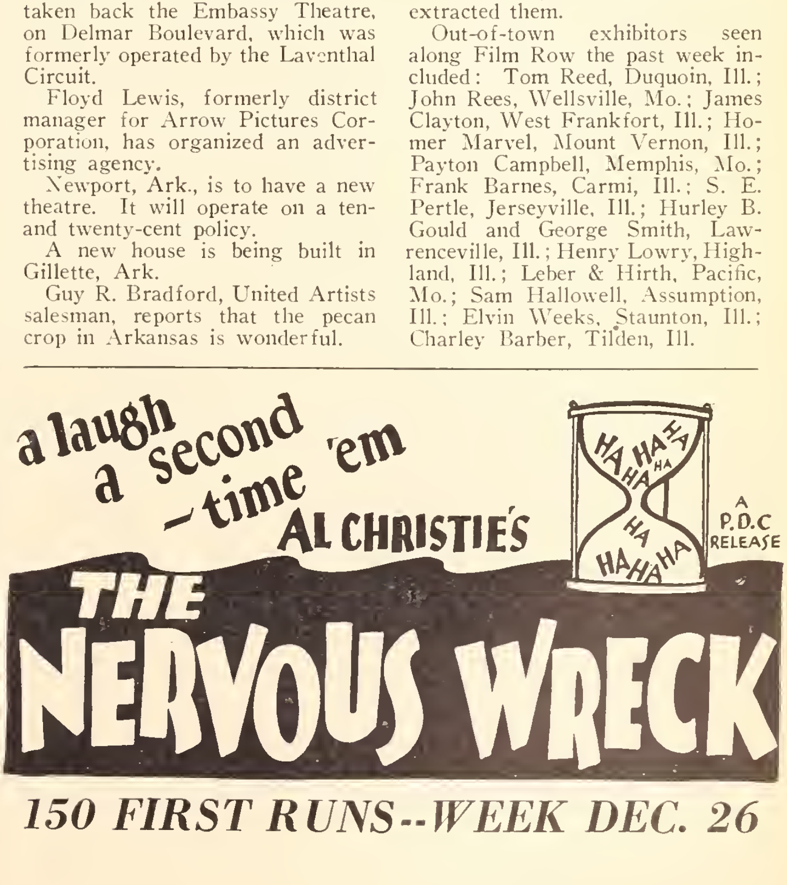
Newport, Ark., is to have a new theatre. It will operate on a ten- and twenty-cent policy.

A new house is being built in Gillette, Ark.

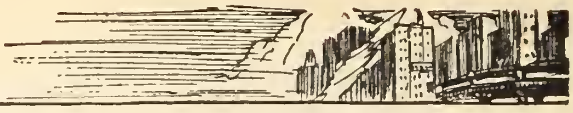
Guy R. Bradford, United Artists salesman, reports that the pecan crop in Arkansas is wonderful.

Nicky Goldhammer, manager for Warner Brothers, lost two teeth in Cairo, Ill., last week—a dentist extracted them.

Out-of-town exhibitors seen along Film Row the past week included: Tom Reed, Duquoin, Ill.; John Rees, Wellsville, Mo.; James Clayton, West Frankfort, Ill.; Homer Marvel, Mount Vernon, Ill.; Payton Campbell, Memphis, Mo.; Frank Barnes, Carmi, Ill.; S. E. Pertle, Jerseyville, Ill.; Hurley B. Gould and George Smith, Lawrenceville, Ill.; Henry Lowry, Highland, Ill.; Leber & Hirth, Pacific, Mo.; Sam Hallowell, Assumption, Ill.; Elvin Weeks, Staunton, Ill.; Charley Barber, Tilden, Ill.


a laugh a second —time 'em
AL CHRISTIE'S
THE NERVOUS WRECK
A P.D.C RELEASE
150 FIRST RUNS--WEEK DEC. 26
HA HA HA HA HA HA HA HA

Chicago



SAM HALPER and Abe Feder, owners of the Pershing, Irving and Metro theatres and buildings, and also the Rose Theatre Building, have leased the latter to J. Paley for ten years. Mr. Paley is the owner of the Empire and Imperial theatres.

Max Milder, special representative for Fox Film Corporation, stopped off in Chicago for a visit to the local exchange and then left for Minneapolis, where he will put in some time. Clyde Eckhardt, of Fox, is also planning to be in Minneapolis next week.

Vice-President Joseph Schnitzer, Treasurer E. B. Derr, Manager of Exchange Operations Charles Sullivan and General Sales Manager Lee Marcus of F.B.O., were in Chicago last week on a get-acquainted visit and for a conference with Divisional Manager Cleve Adams and Manager Jack Sampson.

Divisional Manager Clyde Eckhardt, of Fox Film Corporation, is proudly displaying the cup awarded him in the National Fire Prevention Contest as the exchange executive being the best housekeeper and having the organization best trained in fire drills. The employees of the Fox Chicago exchange recently vacated the building in twelve seconds after receiving the fire alarm.

Mark Koenig, for several years connected with F.B.O. as booker and salesman, has been promoted to office manager of F.B.O.'s Chicago exchange.

Jim Best, who operates the Francis and New Home theatres, has purchased the Blaine Theatre, 3743 Southport Avenue, from Sol Best. The gentlemen involved in this transaction, while having the same name, are not related in any way. Sol Best also recently disposed of his Lawndale Theatre, N. Hartzman being the purchaser.

Brunhild Brothers have taken over the Parkside Theatre at 1550 N. Clark Street, from Harry Lasker. Rube Leventhal, who has been managing Brunhild's Temple Theatre, has taken charge at the Parkside and Harry A. Brunhild is manager at the Temple.

Pete Dnazdowski has sold his Clybourn Theatre, at 1608 Clybourn Avenue, to I. Brotman, who operates the Maplewood Theatre.

Manager Wallace, of United Artists, is making a swing around the Illinois key centers this week.

Frank Schaefer, accompanied by his wife, left for New York on Sunday, where he will welcome a friend of his who is returning from a European trip.

Clyde Eckhardt is taking personal charge of the distribution in Chicago territory of the eight-reel picture record of the International Eucharistic Congress, of Chicago, which is being sponsored by George Cardinal Mundelein. Landon Burkes is acting as special representative for Mr. Eckhardt in the distribution of this picture.

Herman Schwartz, formerly Metro-Goldwyn-Mayer salesman, is now covering Wisconsin territory for United Artists, working out of the Chicago branch.

Salesman Jack Lorenz, of Fox Film Corporation, has been ill and confined to his home for the last two weeks. It is reported that he is now on the highway to recovery and hopes to be back on the job before the end of the month.

President Schwartz, of the Advance Trailer Service Corporation, has completed arrangements with Johnnie Mednikow, whereby the latter will handle the business of the Advance Trailer Corporation in Illinois, Indiana and Wisconsin. A service branch of this organization will be opened on the eighth floor, at 845 S. Wabash Avenue, about the middle of this month. Mr. Mednikow is not discontinuing his connection with the Capitol Exchange, in which he has an interest, but will remain as manager there.

Monte Banks, who is en route from the Coast to New York, from whence he will sail to Italy, stopped off in Chicago for a visit at the local headquarters of Pathe on Monday. The comedian is making a hurried trip on account of the death of his mother.

It is reported that James J. Plodna's Harper Theatre, at 53rd and Harper, has become one of Coston's Circuit houses.

Mrs. William Schmidt, widow of the late theatre operator, has disposed of the Grayland Theatre, 3940 N. Cicero Avenue, to J. E. Daniels.

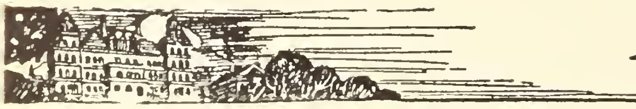
Ralph Thomas Kettering, managing director of Ascher's circuit of sixteen theatres, has resigned to become general manager for A. H. Woods, a position which carries with it the prestige of representing this prominent New York producing manager in Chicago and all points West.

National Screen Service, in pursuance of its policy to give the best possible service to exhibitors, has opened another branch office, this time at 128 W. 18 Street, Kansas City. This branch, as well as the one recently opened in Indianapolis, will be under the personal supervision of Manager H. C. Young, of Chicago.

Rex P. Barrett has taken over the Princess Theatre at Alton, Ill., formerly opened by J. J. Reilly.

H. F. Jones, owner of the beautiful Franklin Gardens, recently opened in Janesville, Wis., is planning to present pictures three days a week. The house will be used for dances, roadshows, and other entertainment for the balance of the time. The Franklin Gardens will seat about two thousand.

I. Siskin, of Nathan & Siskin, who operate the Ideal, Orchard and Janet theatres, is reported improving after undergoing a serious operation in a local hospital.



Atlanta

P. C. PARRISH, purchasing agent, Southeastern Division of National Theatre Supply Company, with headquarters in Atlanta, who has just returned from a trip to the company's offices in New Orleans, Dallas, Oklahoma City and Memphis, reports that the new building which will be occupied by the offices at Memphis will be ready within the next sixty days.

The new office in Oklahoma City is on West Grand Avenue, in charge of A. G. Smith, while that in Memphis, corner Second and Butler streets, will be in charge of A. G. DeStefano.

The Gaiety Theatre, a new $50,000 motion picture house, at Amory, Miss., operated by B. H. Oliver and his son, had its formal opening Monday night, December 6, when capacity audiences turned out for the occasion.

Well located, presenting an attractive appearance, boasting new and modern equipment and appointments, and seating 500, the Gaiety started off under happy auspices.

Jas. W. Clark, Metro-Goldwyn-Mayer man, who has been on special duty in this territory for the past several weeks, is soon to return to the Oklahoma City exchange.

District Manager W. E. Callaway, of First National's Southern forces, reached Atlanta Tuesday morning en route to his New Orleans office.

W. G. Underwood, General Manager of Liberty-Specialty Film Distributing Corporation, with headquarters in Dallas, spent the week-end in Atlanta in conference with District Manager Carl Weeks and Branch Manager Hank Hearn, of the local Liberty-Specialty Exchange.

E. J. Sparks has returned to his various enterprises in Jacksonville following a vacation spent in Mexico, where he indulged in his favorite sport of game hunting. He was accompanied on this occasion by R. B. Wilby, of Atlanta. Both hunters returned with amazing yarns, and what is more to the point, with game.

Dan Michalove returned early this week from New York, where he had been in conference with major Universal executives.

C. L. Peavey, Atlanta manager for F.B.O., is out in the territory this week.

Ben Y. Cammack, Universal's youthful but exceedingly able director of the Atlanta Exchange, officiated last Monday as president of the Atlanta Film Board of Trade when that body convened for its regular meeting.

W. G. Minder, in charge of the feature department for Pathe in the Atlanta district, has been on a trip throughout the field.

Kommie Weinberger, salesman for Liberty-Specialty, who has been transferred from the Oklahoma City office of the company to Atlanta, has arrived, having made the trip by auto.

Richard H. Ford, more familiarly known as "Dick," and who holds down the duties of head booker in the Atlanta Fox Exchange, was successfully operated upon for appendicitis at St. Joseph's Hospital last Monday morning. Mr. Ford is doing exceptionally well.

Earle E. Griggs, director of exploitation in the Southeast for Universal, departed from his headquarters in the Atlanta Exchange Monday afternoon for points in Alabama.

Earl Fain, who operates a theatre in Leesburg, Fla., was among the out-oftown exhibitors noted on Film Row during the week.

Ralph B. Williams, Southern sales director for Universal Pictures Corporation, has been covering considerable Southern territory of late.

INFORMATION WANTED

In order to determine values for insurance purposes, the origin and actual value of the following positive and negative films are required:

Positive	*Parts*	*Average Meters*
Her Marriage Vow	6	1850
Love Question	7	2250
Half & Half	5	1750
Marriage	5	1800
Husband Love	6	1850
Women Forget	5	1750
The Pirate	3	1000
The Twins	2	600
Strength of a Blow	1	350
Negative		
Wilar Comedy	1	600
Iro Comedy	1	130
Miss Rachel (Drama)	1	300
Smyrna Catastrophe	1	120

A substantial reward will be paid for information establishing values

ALBERT R. LEE & CO., INC.

15 WILLIAM STREET NEW YORK CITY

Butte

THE new Judith Theatre at Lewistown, is now open to the public and the manager, Rolla Duncan, who resigned the office of postmaster in Billings to enter the theatre game again, has leased the theatre for ten years. He has spent approximately $25,000 on the playhouse in remodeling and redecorating so that today it is known as "The Theatre Beautiful."

Albert Nadeau, general manager of the Washoe Amusement Company, was in Butte from Anaconda this week. He reports the work on the Margaret Theatre is going on at a rapid rate and that he hopes the first of the year will see the playhouse ready for the public.

Albert Finklestein, representing General Manager Harry Arthur, Jr., of North American theatres, who has been in Butte the past month lining up the company holdings and getting acquainted with the theatre managers and general public has returned to Seattle headquarters.

W. A. Simons, of Missoula, Mont., manager of the theatre circuit bearing his name, whose interests are located in Western Montana and Northern Idaho, was recently in Seattle to attend a meeting of the Arbitration Board there.

E. C. Shaffer, manager of Columbia Pictures' Exchange in Butte, has decided to skim over the Montana highways in a brand new Nash instead of trying to make the railroad speed along for Columbia Pictures.

The last of the month the board of arbitration met in the offices of the secretary, Harry Meyer.

C. R. Wade, branch manager for the Butte office of Metro-Goldwyn-Mayer Corporation, has just returned from an extensive trek over the Treasure State.

Percy Hurst, sales director for the Northwest territory, was in Butte for a week at the Columbia Exchange with Manager E. C. Shaffer and Booker Merrill Denton.

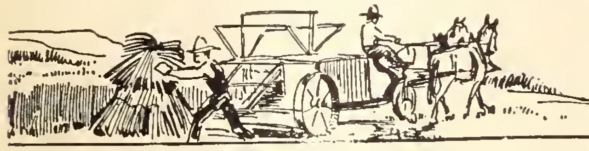
The Peoples Theatre in Butte has been closed for a time. There is a possibility of it being opened soon under new management.

William Woolfall, former manager, has decided to devote all of his time to the Temple Theatre.

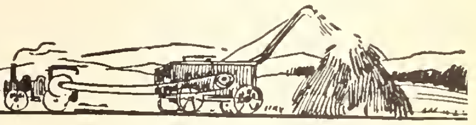
Already there is talk in the Mining city of the spring election. It is common talk and street gossip that W. J. Sullivan, manager of the Rialto Theatre, will run for Mayor of Butte.

At a meeting of the musicians' union in Butte, recently, the members of the orchestras of the Rialto and the American theatres of the North American theatres group, signed a contract with the Company's representative, Albert Finklestein, fixing the scale of salary for these orchestras at $50 a week instead of $42.50. This was satisfactory to both parties. The new scale is effective at once. The contract also provides for a Saturday matinee concert to the regular night playing and Sunday afternoon concerts.

The Broadway and the Temple theatres were not involved in the new agreement as they play only three nights a week.



Des Moines



JAKE COHEN, owner of the Strand Theatre at Ottumwa and also owner of a number of other theatres in adjoining towns, is now one of the wedded. He was married last week to Fay Sosna. Jake has been receiving congratulations all around.

Sam Benjamin, manager of the F.B.O. branch at Oklahoma City, was in Des Moines last week. He came to visit his granddaughter, Miss Virginia Benjamin, daughter of Mrs. Mary Benjamin, who is secretary and treasurer of the Des Moines Film Board of Trade. Mr. Benjamin renewed acquaintances with a number of old friends in Des Moines, among others George Nalor, Manager of the Universal office, who used to run a million-dollar theatre in Muskogee.

E. J. Tilton, manager fo the First National Exchange, was in bed for two days with the "flu" last week. He is all right again now.

Miss McGreavy, secretary to Manager Banford, of the Metro-Goldwyn-Mayer office, has been in Chicago on a brief vacation trip.

First National bookings for the big week in January have been unusually heavy and the Des Moines office has surely been busy hopping to it.

Mrs. Benjamin, secretary of the Des Moines Film Board of Trade, has been making out some yearly reports for the New York offices which require a lot of extra endeavor.

Phil Dunas, special Denny representative from the New York office, has been busy in Des Moines territory for the past week.

Theatres have been changing hands with unusual rapidity in Iowa during the past few months. However, this week not a one is noted on the Film Row pink sheet.

No new announcements have been made regarding the report that A. H. Blank is to build a $50,000 house at Chariton, Iowa, where he has purchased the Strand and the Lincoln.

Visitors in Movie Row last week were E. L. Parrish, of Cambridge; Charlie Carpenter, of the Strand, at East Moline; Jake Cohen, of Ottumwa; H. N. Davies, of Spencer, Spirit Lake and Milford; Mr. Iverson, of the Opera House at Broadcliff; Bruno Pierce, of the Atlantic, at Atlantic; J. E. Michaels, of the Strand, at Jefferson, and F. G. Sterns, of the Auditorium, at Corydon. Floyd Perry, of the Majestic, at Elvon, made his first visit in a long, long time to the film offices.

C. D. Hill, District Manager for Producers Distributing Corp., visited the Des Moines office.

N. C. Rice, manager of the F. B.O. Exchange, attended the convention of managers in Chicago.

Cincinnati

IN keeping with his annual custom about this time of the year, Moe Blattner, Manager of the Colonial Theatre, Dayton, Ohio, is proceeding to gladden the hearts of hundreds of families who might otherwise have a rather dreary Christmas. Blattner is giving special morning matinees, catering particularly to children, to which the admission consists of some useful article, clothing, books, etc., which admissions are deposited in barrels conveniently placed in the lobby, instead of the usual ticket being deposited in the chopper. The collection thus obtained is turned over to the City Welfare Department for distribution to the city's poor.

The Rex Theatre, Coldwater, Ohio, which has been operated for many years by C. R. Jenkins, is now non-existent. The house will be remodeled into a post office under a lease which Jenkins recently executed. Jenkins is as yet undecided whether or not he will re-enter the movie game.

Ernest Emmerling, formerly manager of Loew's Theatre, Dayton, Ohio, but now located at Birmingham, Ala., sends a postcard bearing the inscription: "From Master Ernest Emmerling who is making his first appearance on any stage. Not a moving picture."

A new movie house will be erected on Eastern Avenue near Carroll Street, Cincinnati, Ohio, according to announcement made by Jerome Jackson. Estimated cost, $75,000.

A new house is contemplated at Bexley, Ohio, for which Richard Z. Dawson, Columbus, Ohio, has been selected as architect. Name of owner is withheld, however.

Fire was discovered in the basement of the Hippodrome Theatre, Crestline, Ohio, during the night recently. The blaze was confined to the basement and no material loss resulted.

Harry Silver, manager of the Palace Theatre, Hamilton, Ohio, is spending a pleasant two weeks in Detroit, renewing acquaintances with his former "buddies."

John A. Schwalm, managerial head of the Rialto Theatre, Hamilton, Ohio, is liberally contributing his share towards making this a happy Christmas by donating the proceeds of several showings to "The Christmas in Every Home" organization.

Contracts have been awarded for the purchase and installation of a very elaborate new Wurlitzer organ for the Rialto Theatre, Hamilton. A new organ will also be installed in the Palace Theatre, in that city, the lobby of which house is now being thoroughly redecorated.

John Stoll, who has been operating the Linwood Square Theatre, Norwalk, Ohio, has disposed of his house to the Norwalk Moose Lodge, which also owns the Moose Theatre in that city. Joseph Felter will manage both houses for the Moose. Stoll operates theatres in Bellevue and Marysville, Ohio, to which houses he will hereafter devote all his time.

150 FIRST RUNS--WEEK DEC. 26

Salt Lake City

THE local F.B.O. sales representatives, W. T. Withers and R. L. Harris, came in this week from the road to attend a sales meeting held by Branch Manager Fred Lind.

Dave Farquhar, manager of the Warner Brothers Exchange here, has just recovered from an attack of the "flu."

Sam Shapin, special traveling auditor for Warner Brothers, is in Salt Lake for a few days.

A. C. Millard, engineer of the Vitaphone Company, was in this city last week figuring on the installation of the Vitaphone for the American Theatre here.

Friends of Charles Dillard, who was for some time connected with the Metro-Goldwyn-Mayer Exchange here as assistant manager, and who has since been with Pathe in Los Angeles, have received word that he is leaving for Denver, where he will assume the position of office manager for Metro-Goldwyn-Mayer.

Special Representative E. Rowell from the United Artists Home Office is spending some time at the local exchange installing a sales control system.

S. H. Rich, owner of the Rich Theatre at Montpelier, Idaho, is in this city attending to his bookings for the holidays.

Ed Ryan, of the Liberty and Alberta theatres at Brigham City, Utah, is spending a few days at the local Film Mart.

T. Duvall, operating the Gem Theatre at Murray, is the proud father of a baby girl born a few days ago.

L. T. Fidler, newly appointed branch manager for the local Columbia Pictures Exchange, is back from a trip into the Northern Utah territory.

Ray Hendry, former assistant manager at the Victory Theatre here, has left to take charge of the Paramount Theatre at Ogden, Utah, in the place of Emmett Sorg, former manager there, who has left for California.

E. H. Baughman, formerly associated with the Paramount Empress Theatre, has been appointed to fill Hendry's position as assistant manager at the Victory.

All of the Famous Players-Lasky sales representatives are out in their respective territories this week.

Frank Harris, Western Division sales manager for Pathe, stopped over in this city on his way to Denver from California the latter part of last week.

Joe Goss, manager of the Orpheum Theatre at Ogden, Utah, is conferring with branch managers here this week.

C. M. Van Horn, who has been here from the San Francisco P.D.C. office for about one month has just left.

Frank Knotts, of Vancouver, B.C., who with John Rugar is building the new Egyptian Theatre at Park City, Utah, is still in this city making arrangements for the opening of this new house.

Manager W. J. Heineman is spreading the glad news this week of the arrival of the most wonderful baby girl, weighing over seven pounds.

A telegram has been received by Manager Heineman at the Universal office here, from Carl Laemmle, offering a trip to Europe to the winning manager of each division.

Don S. Mitchell, formerly branch manager for Universal in Los Angeles, has been appointed to assistant sales director under Herbel with the following offices in charge: Denver, Salt Lake, Seattle, Portland, San Francisco, Los Angeles and Butte. J. E. Rosenwald, former branch manager in the Universal Denver Exchange, will succeed Mitchell as branch manager in Los Angeles. The announcement of the new Denver manager is expected within a few days.

Commissioner Harmon and Louis Peery, owners of the Egyptian and Ogden theatres at Ogden, have been in this city this week and among other bookings have arranged to show "Snookums Merry Christmas."

Plans are being made for a special lobby display at the Egyptian Theatre for the Christmas week, and Commissioner Peery has also been instrumental in the plans made to decorate the business streets of Ogden with Christmas trees, etc., as will be done at the White City Dance Hall, operated and owned by the Peery Brothers. During Christmas week a free performance will be given for the needy children of Ogden by the Peery Brothers, showing the real spirit of Christmas time.

Central Penn

ANNOUNCEMENT is made that R. J. Richmond, formerly connected with the Famous Players-Lasky Corporation, in Florida, has been obtained as organist for the Flood motion picture theatre, New Philadelphia, Schuylkill County, Pa.

Owing to the death on December 7 of Jules E. Mastbaum of Philadelphia, head of the Stanley Company of America, the district meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, that was to have been held in Pottsville on December 9, was postponed. It was announced the meeting would probably be held one week later, on December 16. An all-day session was planned to be held in the Hollywood Theatre, Pottsville, of which Henry Kahan is manager. It was expected that, besides the leading State officers of the organization, there would be present forty or fifty exhibitors from Pottsville and within a radius of fifty miles of that city. The State officers arranged to make the trip from Philadelphia to Pottsville in automobiles.

Matters affecting the motion picture industry that are likely to come up in the bi-ennial session of the State Legislature, which assembles in the Capitol in Harrisburg early in January, 1927, were to be discussed at the meeting and a legislative policy adopted.

Mrs. Isaac Marcus, wife of the owner of three neighborhood picture theatres in Harrisburg, entertained at a dinner party on the evening of December 1, in honor of her daughter-in-law, Mrs. Robert Marcus.

Moe Goodman has resigned as manager of the Feeley Theatre, Hazleton, a position he had held for the last ten years. He is widely known throughout Central Pennsylvania theatrical circles.

The Lincoln, a small neighborhood motion picture theatre in Harrisburg, operated by B. Shiff, has been closed indefinitely.

John A. Jackson, of Lebanon, who heads a number of motion picture enterprises in that city and vicinity, is recovering from gunshot wounds in the legs that he received in an accident while hunting rabbits recently with a party of friends.

A centrally located property at Washington Avenue and 21st Street, Northampton, has been purchased by Harry L. Hartman, of the Lyric Theatre in that town. While there are rumors that he may erect a theatre there, Mr. Hartman has not yet disclosed what his plans for the property are.

Work is about to start on the large new theatre that the Chamberlain Amusement Company, of Shamokin, plans to erect in Pottsville as another addition to its big chain of picture and vaudeville houses throughout the hard coal mining regions of Pennsylvania. The contract has been awarded to Stofflet & Tillotson, of Pottsville, and Mr. L. R. Goddell, of that firm, will direct the building operations. The theatre has been designed by W. H. Lee, architect of Philadelphia, and it is expected that a year or more will be required for the completion of the structure.

Cleveland

MEYER FISCHER, President of the Fischer Film Exchange, was in Detroit last week, attending the American Cinema Convention, which was held at the Cadillac Hotel, December 11, 12 and 13.

The Film Building register had a few names added to its list of out-of-town visitors for the week just passed, among them being Peter Rettig, Mystic, Galion; Lemotto Smith, of the Smith Amusement Company of Alliance and Warren; A. G. Constant, of the American Theatre in East Liverpool and the Strand in Steubenville; W. L. Beckham, Artcraft, Toledo; August Ilg, Ohio, Lorain; T. J. Fowles, Idol, Lodi; Charles Mack, Strand, Sebring, and T. W. Andre, Rondo, Barberton.

The Cinderella Theatre, Coshocton, which has been closed for the past six months, has been taken over by Martin W. Hosfelt. The new owner opened the house on December 11th.

Mrs. Leonard Smithfield is the new proprietor of the Rex Theatre, Akron. She recently took over the house from J. Baker.

Stringer Brothers used to own and operate the Hopedale Theatre in Hopedale, Ohio. Now W. D. Stringer owns the house alone and has changed its name to the Stringer Theatre.

N. H. Gerson has joined the sales staff of the Fischer Film Exchange distributors in Ohio of the American Cinema Association product, Sterling pictures and short-reel novelties.

J. J. Harwood, President of the Cleveland Motion Picture Exhibitors Association and Vice-President of the M.P.T.O. of Ohio, was in New York last week, attending a special administration board meeting of the M.P.T.O.A. of America.

The Castle Theatre, Cleveland, has changed hands. Mr. and Mrs. Jenkins have purchased the house from Mrs. Bradley Bernstuhl.

S. A. Gerson has joined the Universal sales force in Pittsburgh. Gerson was with Tiffany in Cleveland, previously.

Minneapolis

THE Minneapolis Film Board of Trade re-elected Thomas Burke as its president at its annual meeting last week. Burke, who is manager of the Minneapolis First National Exchange, was appointed president last summer to replace Jack O'Toole, who resigned. A. B. Leak, of Famous Players, was elected vice-president, and Ralph Branton, of Educational, was chosen executive secretary. Ben Friedman, of Columbia, and W. H. Workman, of M-G-M, were named on the board of directors.

Granite Falls, Minn., had the pleasure of witnessing its first Sunday picture show on December 12. Voters approved the Sabbath showings at the recent election.

The Princess Theatre at West Union, Ia., has been purchased by Pace, Bouma & Cohen, who control a circuit of eight theatres in that State.

The Lyric Theatre at Melvin, Ia., formerly operated by Adolph Hokuf, has been reopened by Reichs & Knapp.

A new theatre at Newton, Ia., to be known as the Rex, is nearing completion and will be ready for business during the Christmas holidays, it is announced by Ross C. Ewing, its manager.

Fred S. Meyer, formerly Universal manager in Minneapolis, and owner of an independent exchange, has been made managing director of the Alhambra Theatre in Milwaukee.

Charles E. Milliken, secretary of the Hays organization, was the principal speaker at a meeting of the Federal Council of Churches executive committees, which was held in Minneapolis last week. Milliken explained some of the problems of the picture industry, and told of the efforts which were being made to produce better pictures. He was given an enthusiastic reception at the conclusion of his address. Mrs. Robbins Gilman, Minneapolis clubwoman and social worker, was another speaker, and she caused something of a sensation by charging that the picture producers were not doing everything in their power to raise the moral tone of their films. She was not supported in her contention that the movies were not growing more wholesome. Another prominent Minneapolis woman, Mrs. Estelle Holbrook, editor of the *Forum*, a Minneapolis publication, spoke in defense of the movies and said that they are 1000 per cent. better today than they were a few years ago. A number of local film men attended the meeting, including Al Steffes, president of the Northwest M.P.T.O.; Theodore Hays, general manager of Finkelstein & Ruben; Ralph Branton, of Educational; Thomas Burke, of First National; W. R. Liebmann, of Pathe; W. H. Workman, of M-G-M; Mike Frisch, of F.B.O., and H. O. Martin, of United Artists.

A license has been recommended for the Lake Amusement Company of Minneapolis, by the license committee of the city counsel, for a theatre on Lake Street, an outlying business thoroughfare.

George Levine, one of the crack salesmen of the Middle West, has just been appointed branch manager of Warner Bros.' Minneapolis Exchange. Mr. Levine has been with the Warners for the last year and was picked by Sam E. Morris to fill the vacancy in the Minneapolis office.

Detroit

CARL KRUEGER, former manager of the Columbia Theatre, is now managing the Lincoln Square Theatre. J. Barley, assistant manager, will succeed Mr. Krueger as manager of the Columbia.

Universal Film Exchange has the honor of being the first company to move into the new Film Exchange Building, which is located at Cass and Montcalm avenues. F.B.O. and Producers Distributing Corporation are to move in this week.

L. Wunrow and W. Staples have taken over the Clawson Theatre at Clawson, Mich., from L. Rubenstein, the former owner. Messrs. Wunrow and Staples intend to remodel the whole house, besides installing a new heating system and a large canopy with a new electric sign.

Nat Barach, district manager for Warner Brothers, was in town last Wednesday to attend the opening of the Vitaphone, which is booked at the Shubert Lafayette for an indefinite stay.

W. J. Morgan, general sales manager for Producers Distributing Corporation, stopped over in Detroit last week to confer with Branch Manager Henry Zapp.

William Hurlbut, of the Favorite Film Company, has returned from a week's business trip in New York.

H. M. Richey and J. C. Ritter, of the Michigan Exhibitors Association, and Dave Pafreyman, of the Detroit Film Board of Trade, have returned from New York, where they were in conference with officials of the Will Hays organization on arbitration.

A fire prevention meeting for the employees of the Detroit film exchanges was held Thursday morning at the Broadway-Strand Theatre. A fire prevention picture was screened, followed by short talks on how to prevent fires. The meeting was well attended and lasted only one hour.

Seattle

PLANS are already under way at Manager George P. Endert's local Famous Players Exchange for the big annual Christmas party, and present indications are that it will be a "wow." Funds for the party have been gathered since October 1st by means of a fine for tardiness or donations by salesmen after boasting of "big" sales. Miss Vesta Waddell, who won $25 recently for selling the most tickets to the M.P.T.O.W. Potpourri, has donated that prize to the cause.

Roy N. Peacock, representing the purchasing department of the National Theatre Supply Company, with offices in San Francisco, spent a few days in this city last week to attend the funeral of his father. During his stay here he also conferred on business with Ben F. Shearer, representative of the National Company in this territory.

"John Hamrick's Attractions," a handsome twenty-page program, published weekly, is the latest addition to the film publications of this city. It is a good-sized publication, containing the current and forthcoming programs at Mr. Hamrick's four Seattle theatres, the Blue Mouse, Egyptian, Lakeside and Uptown, as well as general news items of popular theatrical interest. It is edited by Vic Gauntlett, publicity director for Mr. Hamrick, and is published by Charles Klein and distributed free to patrons of all the Hamrick houses. Advertising from neighboring firms supports the publication.

Mr. and Mrs. Robert J. McKinnell, owning and operating the Rose Theatre in Tacoma, report that their house is now undergoing a thorough renovating and redecorating and expect to begin the coming season with a formal Winter Opening within a few weeks.

Robert J. Bruce, producer of the nationally-known Bruce Scenics, was a visitor in this city last week, spending much of his time with Jay A. Gage, manager of the local Educational branch office.

Reports received from Tacoma last week indicate that the ten-cent theatre is a thing of the past in that city. Early this month the Shell, Bijou, Rose, Palace and Lincoln theatres simultaneously raised their admission price to fifteen cents. A few theatres still remain in Seattle at ten cents, most of them in the lower districts of the city.

H. M. Herbel, newly appointed Western sales director for Universal, paid his first visit to this city last week in his new position, after an absence of several years. He conferred with Manager Mat Aparton and the local sales staff for several days relative to the next season's product. Mr. Herbel, it is interesting to note, was district manager in the West several years ago, at which time he wooed and won Gladys Walton, former Universal star.

150 FIRST RUNS--WEEK DEC. 26

Kansas City

THE Garden Theatre, a large downtown and comparatively new house which formerly was operated under several vaudeville circuits, but which has been idle for several seasons, is to be opened this month as a first-run motion picture and vaudeville house. It will be under the management of James F. Lynch, of Larabee, Wyo., owner of a chain of theatres, who last week leased the theatre from the Davidson Estate Corp., at an annual rental of $17,800. An option of an additional five years also was taken. Mr. Lynch plans to operate a string of theatres in Missouri under a corporation which has not yet been named.

Jack Quinlan, for several years manager of the Main Street Theatre, Kansas City, but who resigned the other day, has been named manager of the Pantages Theatre, Kansas City, to succeed Earl T. Cook, who was transferred to the home office of the Pantages Circuit in New York, the position being a promotion.

The management of the Oak Park Theatre, Kansas City, was the first suburban theatre to volunteer to contribute the receipts of a night's performance towards the Mayor's Christmas Tree Fund in Kansas City. Other theatres are expected to follow and the press is giving liberal space to the cooperation of exhibitors.

Kansas City has a newly-appointed city film censor. He is Guy Holmes, who was superintendent of the Board of Public Welfare under the administration of Mayor Cromwell. He succeeds Lynn Buford, who recently was elected circuit clerk.

The old Colonial Theatre, suburban house of Kansas City, which has been popular since the days of nickel shows, is to be razed and a new and larger theatre constructed in its place, it was announced this week by Dr. R. H. Simmons, owner of the property, and H. H. Barrett, manager, who took out a new ten-year lease at $4,200 annually. The theatre will be increased from 660 seats to 1,020 and will have all modern conveniences to be found in larger, first-run houses. William J. Koch is the architect supervising the new structure.

About fifty representatives attended the Paramount meeting of branch managers, salesmen, bookers and others at the Kansas City Athletic Club, Kansas City, last Saturday. Sales problems and future plans were discussed.

Frank Cassel has been named as manager of the Sedalia Theatre, Sedalia, Mo., a Universal chain house. Mr. Cassel formerly was Associated Exhibitors branch manager and Paramount salesman in Kansas City.

Virtually all the work of erecting the huge steel beams in the $4,000,000 Loew's Midland Theatre, Kansas City, which will have a seating capacity of 4,000, has been completed and work on the new house is progressing rapidly.

Among the out-of-town exhibitors in the Kansas City market this week were: Ensley Barbour, Electric, Springfield, Mo.; W. E. Wallace, Orpheum, Leavenworth, Kas.; Mr. and Mrs. J. H. Jenkins, Lees Summit, Mo.; J. N. Welty, Midway Theatre, Hill City, Kas.; W. D. Bearce, Peoples Theatre, Hume, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.

Harry Taylor, Universal branch manager, is out in his territory after more business.

Russell Borg, Educational booker, has been confined to his home several days because of illness.

R. S. Ballentyne, Pathe branch manager, made a trip to Dallas, Oklahoma City and Tulsa, Okla., last week.

Ben Blotcky, former Paramount branch manager, but now district Paramount manager in Minneapolis, was a Kansas City visitor.

N. D. Patterson has been added to the sales force of Warner Brothers, covering Southwest Missouri.

Tommy Thompson, booker for Midwest, was on the ill list last week.

H. E. White, formerly of Oklahoma City, has been added to the Midwest sales force.

Roy Churchill, F.B.O. branch manager, returned from Chicago, where he attended a sales meeting of his organization.

A. H. Fischer, Warner Brothers division manager, was a Kansas City visitor.

Guy Navarre, United Artists branch manager, was another hustler in the territory last week.

Canada

THE Famous Players Canadian School of Music and Allied Arts, with headquarters at Winnipeg, Manitoba, is making excellent progress this season, according to H. M. Thomas, director of the school, who is also manager of the Capitol Theatre, Winnipeg. Leila Auger, wife of Mr. Thomas, is in direct charge of the institution classes and much talent is being developed.

The Amherst Theatre, Amherst and St. Catherine Street East, Montreal, one of the newer local moving picture palaces, has been added to the chain of United Amusements, Limited, Montreal, George Nicholas, managing director, announces. The Amherst was constructed less than two years ago under the auspices of the Allens of Toronto. The company also recently acquired the Westmount Theatre, which was formerly known as the Allen Theatre. United Amusements, Limited, is also building a large neighborhood house of its own, which will make twelve local theatres in the chain.

A new theatre, seating 500, has been opened on Danforth Avenue, Toronto, in the northeast section of the city, by Harry Ginsler, a veteran local exhibitor. The house is equipped with two Motiograph De Luxe Mazda projection machines.

Antoinette Ward, former manager of the Grand Theatre, St. Catharines, Ontario, and later manager of the Griffin Theatre there, has become manageress of the Tivoli Theatre in St. Thomas, Ontario, filling the position left vacant by Thomas Forhan, who is now at the Capitol Theatre, Welland.

After the Grand Theatre at Barrie, Ontario, had been damaged by fire to the extent of $12,000, the Barrie police followed up several clues, with the result that incendiarism is suspected and one arrest has been made. The Grand was erected in 1897.

The Classic Theatre, Toronto, Ontario, now has a real sportsman as a manager. This is G. Deniord, of Toronto, well known as a hockey star and also as a softball celebrity who figured on the line-up of the Famous Players' team, which captured the Toronto and district softball championship last summer.

Indianapolis

MISS MARION McCOLLOUGH is the new manager of the Indianapolis Film Board of Trade , succeeding Miss Helen Brown, who resigned to become affiliated with Motion Picture Operators of Indiana. Miss McCollough was formerly secretary of the Kansas City board.

Don Hammer, Metro-Goldwyn-Mayer Pictures Corporation salesman, found a new way to pay a football bet. Hammer, who bet on the Notre Dame—University of Southern California gridiron contest, lost the wager to Harry Gorman, fellow salesman, and paid the bet by roller-skating around Monument Circle.

Wild's Opera House and the Olympic theatres, at Noblesville, have been purchased by the Van Court interests from Mrs. Jennie Jackson.

Oscar Kuschner, President of the Indianapolis Film Board of Trade and owner of the O. K. Exchange, has recently returned from a buying trip to New York.

Indianapolis Indorsers of Photoplays is conducting a Christmas charity program in all of the city's institutions.

Southwest

THE Rig Theatre at Borger, Texas, that burned last week will be rebuilt immediately, according to Griffith Brothers, the owners. Work was begun Monday, December 13th. This is the second time the Rig has burned, as it was burned the day after its completion, last June. A third theatre will be built by Griffith Brothers in Borger at the same time the Rig is rebuilt. This theatre will be located directly across the street from the Borger postoffice, one block from the Rex Theatre, now owned by the Griffiths. Both of these new theatres will be built to seat 1,200, thus giving these theatre owners a seating capacity of 3,200 in Borger.

Griffiths are also starting a new theatre in Seminole that will seat 1,200.

Both theatres will be fireproof throughout, with asphalt roof, the exterior of the buildings of brick and tile, and every device used to make them completely safe.

Mr. Jensen from Pernell, Okla., was in town this week and reported that he is building a 400-seat theatre in Goza, Okla. Goza is a new oil town of ten months, located 18 miles northeast of Marlow, Okla. Thirty rigs are already erected in Goza, and a sixty-room hotel is now being built there.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

Selecting Features Not a One-Man Job

Self-Reliance in Choosing Dangerous; Members of Eastman Staff Act as Picture Jury

BY ERIC T. CLARKE

General Manager, Eastman Theatre, Rochester, N.Y.

(Reprinted from a portion of the paper, "An Exhibitor's Problems in 1926," presented by Mr. Clarke before the Society of Motion Picture Engineers at Briarcliff, N.Y., October, 1926).

FOR the three houses which we operate we buy about 200 feature pictures. Add another hundred, which are sent to us to be used if we want them, and you have about six pictures for every one which the Eastman Theatre needs. Screening features is lazy work, but an awful lot hangs by it. When I started it, I was advised by an old-time picture man to beware of second thoughts in deciding on pictures. It is the first impression which is important in trying to gauge what the public will like. I have found this very sound advice.

Committee Sits in Judgment

This past year I have become convinced that it is dangerous to be self-reliant in selecting pictures. My personal likes and dislikes, however I may try to sink them, are bound to influence my judgment. With this thought in mind we have in operation a plan by which all members of the Theatre Staff who are present at the screening of a feature picture are obliged to submit immediately on the conclusion of the picture their individual opinions concerning it. Screening Room Rules are that those present may laugh and cry as much as they like but that no discussion of the picture will be permitted until all the slips are in. The opinions are later tabulated on the screening report. The final decision must necessarily rest in my hands. To date this plan has worked very well. We played certain pictures which I personally would have turned down. "The Volga Boatman," for instance, annoyed me unspeakably; yet it played to a shade better than average business.

Should Try to Know the Worst

We have had much argument as to where to begin in screening pictures. I mentioned last year that we were screening pictures beginning with the fourth reel, but, finding that my asociates did not agree with this practice I decided to insist on it only in the case of features exceeding eight reels in length. We are still arguing among ourselves whether we should screen pictures under the best possible conditions or under the worst possible conditions. My belief is that we should try to know the worst. Circumstances in the screening room rob us of the atmosphere in the show. We have no music; no audience reaction is obtainable. Consequently I believe we should screen a picture with the eyes of the audience that arrives late, doing this for the same reason that I sit in the worst part of our house in judging a show. If it gets over to me there, I know it will satisfy others.

Guessing Game With Film Fans

More recently for our mutual benefit I have been arranging a guessing game with the picture buyer. It is a good thing to pin down one's thoughts, and we have already found some valuable results. For example, when considering prospective business on the latest Keaton picture we made an analysis of business done at the Eastman on feature comedies. Setting aside the Harold Lloyd, who is clearly an exception, we find that farce comedies as a whole have not been successful. This is true presumably for the same reason that producers of farce comedies on the legitimate stage prefer small houses. It is hard to play farce successfully if there are many empty seats.

I am still convinced, as I was last year, that most feature pictures running over eighty minutes hurt their chances of success by their length. The past year has seen some improvement in economy of footage.

Westcott Heads Educational Dept. of Stanley Co.

Harry D. Westcott, who has been in charge of the Service Department of the Stanley Company of America and instructor in the Stanley V. Mastbaum Course in Photoplay and Scenario Writing at Temple University, has been appointed Director of Education and Research by the Stanley Company. He will have charge of the general educational work to be carried on among foreigners and public school children and will co-operate with teachers, women's clubs, civic organizations and similar bodies in arranging programs for Saturday morning showings and other special performances at Stanley theatres.

Equipment

Another Reason

By P. M. ABBOTT

SINCE we last discussed the so-called "overseating problem" in this column, there has continued the usual controversy. If the words of advice and warning shouted at theatre owners were to be heeded, then new theatre construction would come to an abrupt halt. But, happily, "reckless" building continues serenely on—and the new theatres continue to fill and pay dividends. With the usual exceptions, of course.

However, regardless of the gamble that is involved in the building of a new theatre in so far as the project itself paying dividends is concerned, there is another angle that is a strong incentive to promote building; that is, the increased valuation of property surrounding the new theatre.

According to one report, professed to have been compiled after careful study of effect of new theatres on surrounding properties, it was found that a million dollar theatre increased the valuation of properties within a three block radius, by three million dollars. Also, that theatres costing both more and less, affected property value in some like proportions.

Unquestionably, some of the projects that are being built today, have for one of their purposes increased valuation of surrounding property and the development of a business section. However, regardless of the merit of building theatres to increase surrounding property values, this consideration only makes more certain the continuation of our present building era.

Phonograph Concerts Score at Capitol

Feature Offered as Program Opener at Des Moines Theatre

HALF hour phonograph concerts, featuring operatic airs and called "Echoes of Opera," proved an exceptionally popular success at the Capitol Theatre in Des Moines last week, when this special number was offered as an opening feature of the programs starting at 12:30 p.m. The concerts were staged with the co-operation of the Des Moines Music Company, distributors of Orthophonic phonographs and Victor records. The company supplied the machine, an Auditorium Model Orthophonic Vietrola.

The initial presentations of the feature on Saturday, December 4th, won rounds of applause. This was in conjunction with the overture by Jacques Beaucaire and his orchestra, a number in which the phonograph was used. The success of the number led to an arrangement whereby the half-hour phonograph concerts were instituted as opening features of the first performances Sunday and daily throughout the week.

Last week's program at the Capitol provided entertainment of wide appeal. The screen feature was Colleen Moore's new vehicle "Twinkletoes," with a Fox newsreel and other short features making up the film contributions. The stage features were the Royal Mountain Ash Welsh Choir, offering their dramatization in two scenes of a famous incident in a Wales colliery. The overture and an organ novelty by L. Carlos Meier rounded out the program.

Paramount Still Drawing Capacity Houses

The new Paramount Theatre in New York continues to draw capacity crowds. The house is holding up to the first week's receipts, which totalled a little over $80,000, a new high mark for theatre revenue.

The current bill is headed by "Stranded in Paris," a new Bebe Daniels vehicle. The one hundred and fifty-fifth birthday anniversary of the celebrated composer, Ludwig Van Beethoven, is being commemorated with a presentation of the Fitzpatrick Music Film, "Ludwig Van Beethoven," depicting the inspiration for his famous "Moonlight Sonata."

The stage features are provided by the Denis Sisters, a trio of harmony singers, and Boris Petroff's presentation, "The Four Seasons," a combination of singing, dancing and visual stage effects.

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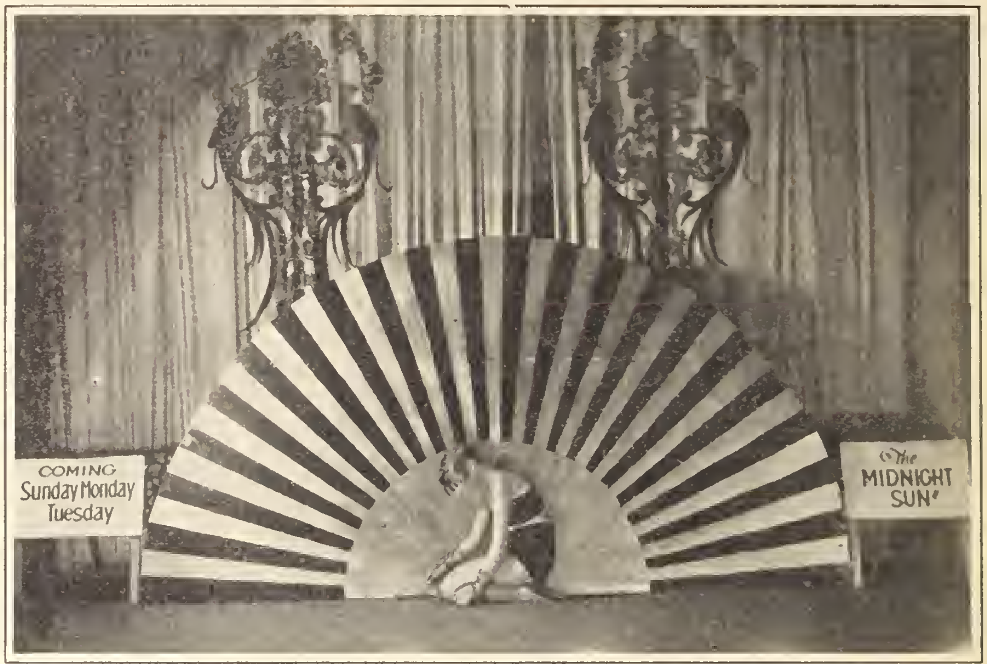

Lowell Cash, manager of the Kinsman Theatre, Cleveland, presented a stage number as an advance announcement and atmospheric prologue for Universal's "The Midnight Sun." The presentation was an adaptation of the stage number designed for the picture by Universal's production department. The half-circle sun was painted on beaverboard with alternating stripes of gold and dark red

Hunt Pictures Co-Feature at Eastman Theatre

The first installment of the Eastman African Hunt Pictures, filmed by Martin Johnson on the recent big game expedition of George Eastman, were offered as a co-feature with "Everybody's Acting," at the Eastman Theatre in Rochester last week. The supplemental bill included presentation of "To Youth," a composition by Paul White, assistant conductor of the Eastman orchestra, as an overture, and a stage pantomime by the Eastman ensemble. It was a comedy pantomime called "Funeral March of a Marionette," and was set to music by Gounod. The characters appeared as a variety of marionettes, engaged in obsequies over a departed member, rites which were performed with ludicrous pomp.

George Givot New Master of Ceremonies at State

The State Theatre in Detroit last week introduced a new master of ceremonies for the stage presentations at that house, in the person of George Givot, who specializes in oversize pants for make-up and high-pressure clowning for his effects. Givot's introduction was in a collegiate revue offered with the Tiffany feature, "College Days." Lydia Harris, Frank Sieffert and Brisco and DeLorto were the vaudeville performers who assisted Givot in the presentation.

Madrid Drops Acts; Offers Musical Stock Shows

The Madrid Theatre, suburban house in Kansas City, last week introduced a substitute for the usual singing and dancing stage presentation when a small stock company presented a musical farce called "Oh! Doctor." In the main the idea is something along the lines of the Loi Bridge players offerings at the Globe, where musical comedies are presented in conjunction with screen features.

The management of the Madrid, which is one of the Universal chain of houses, will endeavor to build up a popular following for the stock company, which it is believed will be able to offer a better brand of entertainment than that provided by the average run of vaudeville performers available to a suburban house.

Loew Circuit Adds to List of Vaudeville Headliners

Fiske O'Hara, Irish tenor, will try out for a tour of the Loew Circuit with a sketch with a company of four as a vaudeville vehicle at the Loew's State Theatre in White Plains, December 20th.

Sissle and Blake, stars and authors of "Shuffle Along" "Liza" and "Plantation Days," have accepted a tour of the Loew Circuit, starting with Loew's State and Metropolitan theatres in a few weeks. Al Herman, known as "the assassin of grief," and Morris and Campbell, late feature of "Artists and Models" and "Gay Paree," have also joined the list of headliners for Loew.

Landry Orchestra and Colin O'Moore Stanley Features

Stage features presented last week at the Stanley Theatre, Philadelphia, were Art Landry and his orchestra, and Colin O'Moore, concert tenor, in a program of ballads. These offerings, along with an overture by the Stanley Symphony Orchestra, were the main items of an attractive and well-balanced program surrounding the presentation of "The Canadian," the screen feature for the week.

F. & R. Producing Another Kiddie Revue

13 Juveniles Cast For Presentation At State Theatre

ANOTHER Finkelstein & Ruben Kiddies' Revue is planned for the State theatre, Minneapolis the week of December 18. Thirteen children, recruited from the best of Twin City talent, will take part in this revue, which will be staged under the title of "The Night Before Christmas."

Eleven of the youngsters have appeared before in these revues, but two of them are new to the F. & R. troupe. They are Virginia Lindquist, an 11-year-old saxophone player, and Thomas Gill, an 11-year-old tap dancer.

The Kiddies revues have probably been the greatest attraction ever staged at F. & R. theatres, and time and time again they have smashed records at the State Theatre in Minneapolis and the Capitol Theatre in St. Paul.

Last summer these juveniles toured through the northwest and played at a number of F. & R. houses to capacity crowds.

The public has grown to expect these revues every Christmas holiday, they are given generous publicity in the local newspapers, and seats are always at a premium whenever the kiddies are advertised as a prominent feature of the motion picture bill.

Van Curler in Schenectady Closes Down This Week

The Van Curler, one of the oldest theatres in Schenectady, closed on December 18, owing to a lack of bookings and likewise business that has not been up to expectation. The house is leased by the Farash company, the lease expiring on May 1, at which time the theatre will probably be turned into a business block. Frank Breymaier, the manager, will return to the Barcli and handle the advertising of all Farash houses.

Blank & Orpheum Company Exchange Theatre Leases

A. H. Blank and the Orpheum management have exchanged leases on the Capitol and Columbia theatres in Davenport, Ia. It is said that the Columbia Theatre is too small to accommodate the patronage for shows staged at that house. A proposal to build a new Orpheum Theatre was met with the proposition to trade leases. The Columbia seats about 1,200 and the Capitol about 2,000.

Capitol Now Starting New Programs on Saturdays

The Capitol Theatre in New York has swung into line with other Broadway cinemas and opens its new programs Saturdays instead of Sundays as formerly. The current bill at the Capitol is a hold-over from last week, with the UFA production of Faust as the leading attraction.

The MANAGER'S OFFICE

FRANK CASSIDY, who has been with Warner Bros. almost from their start, has been appointed manager of the Colony Theatre, New York City. He has managed several other Warner houses and executed special exploitation campaigns during his association with this company.

CHARLES ROSE, formerly of Corning, recently was appointed manager of Smalley's Theatre in Cooperstown.

Dix and Shearer Winners of Tribune Contest

The popularity contest conducted by Mae Tinee in the Chicago Tribune, has resulted in Norma Shearer and Richard Dix being voted the most popular man and woman stars of the movies. The vote was as follows:

Norma Shearer—2319; Richard Dix—2773; Dolores Costello—2241; Thomas Meighan—1252; Colleen Moore—1215; John Gilbert—993; Bebe Daniels—470; Ronald Colman—785; Corinne Griffith—437; Lloyd Hughes—635; Norma Talmadge—403; John Barrymore—534.

Chicago Staff Wins B & K Efficiency Contest

The six months' efficiency contest participated in by the service department of Balaban & Katz and Lubliner & Trinz theatres in Chicago, ended last week in a victory ,for the Chicago theatre staff, headed by Major Lewis Lazar. A plaque symbolical of their victory was presented to them at a banquet held at the Sherman Hotel on last Saturday night, Director John Knight of the service department making the presentation.

Illinois Exhibitor Installs "Cry-room"

Another exhibitor to install a "cry-room" is E. Saunders, who operates the motion picture theatre at Harvard, Ill. At the rear of the theatre auditorium Saunders has built a small, soundproof room fronted with glass. As the local newspaper describes the innovation, "a woman with a 'collicky' baby may retire to this room and still watch the show."

Baltimore Embassy Drops Acts

Stage presentations at the Embassy Theatre in Baltimore have been discontinued. A feature picture with comedy, news and incidental films with organ and orchestral music constitute the program. A top price of 60 cents at night still prevails.

Amateurs in Playlet at Strand

At the Mark Strand, in Albany, a playlet will be presented during the week of December 20, by the Albany Players, a local amateur organization.

New Policies for McVickers and Roosevelt Theatres

An important change in policies of the Roosevelt and McVickers Theatres in Chicago will become effective on December 20th, on which date McVickers' Theatre will operate on the policy which has been in effect at the Roosevelt for some time past, that is, important pictures for long runs at the price of fifty cents, and the Roosevelt will become the home of super productions with two performances a day, prices running from fifty cents to two dollars for reserved seats, the entire house to be reserved. A large orchestra will be installed in the Roosevelt which will signalize the opening of the new policy with the presentation of "Beau Geste."

Smalley Adding Vaudeville At Several Houses

William Smalley, of Cooperstown, who has about fifteen theatres in New York State, was in Albany during the week and announced that he would use vaudeville in connection with pictures during the last half of the week from now on in Cooperstown, Walton, Sidney, Johnstown, Fort Plains and St. Johnsville. He will charge an admission of 20 and 40 cents instead of 15 and 25 cents, which ordinarily prevail.

Davis Conducting Series of Service Talks to Staff

Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, Manitoba, has been conducting a series of special service talks for the employees of the Capitol and Metropolitan Theatres, the two Famous Players theatres in Winnipeg. He gave these talks to the box office attendants, projectionists and stage crews, ushers and cloak-room girls and now to the group comprising the porters, janitors and cleaners.

Tampa Airdrome to Present Acts

Manager Krim of the Airdome in Tampa, has added a stage to that theatre's equipment and will offer an act or two of vaudeville along with pictures. Many performers spend the winter in that section and are glad to pick up a few extra independent dates.

Plays 3 Weeks at K. C. Royal

"We're In the Navy Now" completed a three weeks' engagement at the Royal Theatre, Kansas City, last week. The picture proved one of the most successful attractions offered at the Royal since its conversion to the long-run policy.

Directs Publicity for Marks

Harold E. Murphy has been placed in charge of advertising and exploitation for the Marks Brothers' Theatres, Inc., of Chicago. Murphy formerly was director of publicity for the Woodlawn Theatre Company, resigning as press representative for the Pennsylvania Railroad to join that organization.

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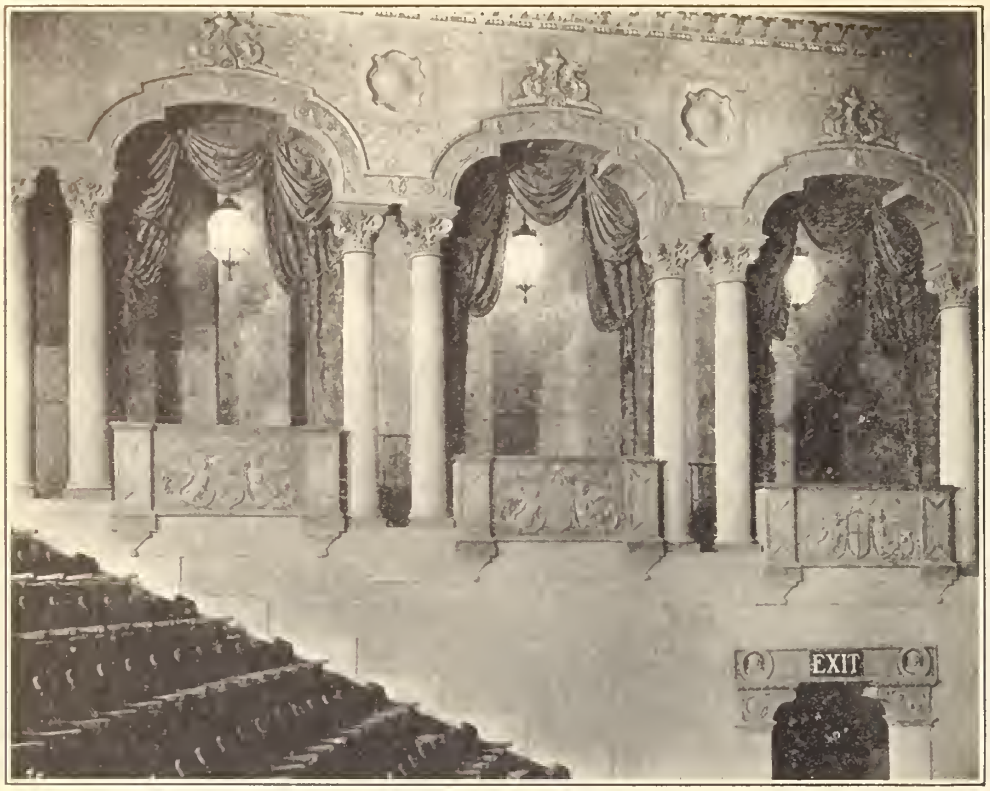

An interesting view of the Florida Theatre, St. Petersburg, Fla., showing detail of the side walls of balcony. R. E. Hall & Company, of New York City, were the architects and engineers on this new playhouse which was opened to the public a short time ago

Six New Picture Theatres for Detroit, Mich.

Three to be in Central Section, Three Uptown; All Large Capacity Houses

SIX magnificent new motion picture theatres will, in the course of the next few months, adorn the central and uptown sections of Detroit, Mich.

The first awards of the huge structure which will house the 5,000-seat William Fox Theatre have been granted. These include the contracts for excavating, foundations and footing work. Figures have also been taken for the steel work on the entire nineteen-story building which will be one of the show places of the Middle West.

The Miles Theatre, now under construction on Adams Avenue, will be ready to be opened early in May, 1927. This house, of 3,500 seating capacity and of Oriental style, will form part of a 16-story apartment hotel to be built at an estimated cost of $2,500,000. The Charles H. Miles-Adams Avenue Corporation are the owners.

The Riviera Annex, owned by the Riviera Annex Company, will probably be completed late in December, 1926, in time for a Xmas opening. The approximate cost of this building is $500,000, the seating capacity 2000 and the location is at Grand River Avenue and Joy Road.

February will undoubtedly see the opening of the Henry S. Koppin "Koppin Theatre," now under construction at Six Mile Road and Gratiot Avenue. This is said to be the "prize house" of the Woodward Circuit of which Henry S. Koppin is president. Two other Koppin houses are also under way at Dearborn and Wayne, Mich., and the Dearborn house is expected to be ready the early part of December.

Ben and Lou Cohen's "Hollywood," a house which will cost in the neighborhood of a million and a half and seat around 4,000, has already been described in a previous article in this publication. It is located in Detroit's West Side and according to Cohen Brothers' statement will be the second largest theatre in the city.

Plans for the United Artists' 5,000 seat theatre are said to be in the course of preparation. A site for this house is reported to have been chosen in the Grand Circus neighborhood, a downtown district.

"Joe" Steed's Theatres Engirdle Birmingham

THE New Wylam Theatre, Birmingham, Ala., another thousand seater, is in process of construction, and will be finished within the next two months. Joe Steed seems determined to engirdle Birmingham with large houses and he now controls the Franklin and Belle, at Ensley; the new Fairfield and Gary, at Fairfield; the Plaza and New North Birmingham at North Birmingham; the Grand and New Wylam, at Wylam; the Norwood and Five Points theatres. It is quite evident that this circuit is strategically placed to command a very respectable share of Birmingham's amusement business, as all these houses are located in thickly populated centers, adjacent to large pay-rolls.

Stevenson Closes Deal at Burlington, N.C.

Stevenson Theatres, Inc., of Henderson, N.C., are reported to have closed negotiations for a new $150,000 theatre building with actual work of construction soon to begin, on the site of the old Fox market, Burlington, N.C.

It will be of fireproof construction throughout and, from an artistic standpoint, one of the finest in the State. Spanish design will be followed.

The main floor will seat approximately 700 and with the balcony, the entire seating capacity will run well around the thousand mark, seating more than any house at present in Burlington.

The stage called for in the specifications, 28 x 52, will give Burlington for the first time facilities for handling road shows, which in the past, have had to jump that city.

S. S. Stevenson is head of Stevenson Theatres, Inc., with the main offices at Henderson.

Grand Theatre, Logan, Utah, Installs New Organ

Lenard Roberts of the Western Organ Sales Company of Denver, has just closed a contract with Mike Neilson for a new Kilgen Unit Orchestral Organ to be installed in his new Grand Theatre at Logan, Utah. It is expected that Ed Head, organist at the American Theatre of this city, will dedicate this organ to the people of Logan, according to Dave Schayer of the American Theatre.

Large Theatre Planned at Haverhill, Mass.

Plans are under consideration for a new theatre at Haverhill, Mass., to be one of the largest outside of Boston in the state. The plans are backed by a group of Haverhill business men and capitalists and it is understood that at least three operating companies have expressed a willingness to lease the new house upon completion. It is probable that plans for the theatre will be completed during the winter so that actual construction will start early in the spring.

Architects Chosen for Canarsie Theatre

Berlinger and Kaufman, architects and engineers, New York City, have been commissioned to prepare plans for the erection of a new motion picture theatre, store and business building at the corner of Avenue L and East 93rd Street, Canarsie, Brooklyn, L.I., N.Y.

The theatre auditorium will be designed to seat 2,000 and will be finished and decorated in the most modern manner.

Plan Theatre at Rensselaer, Ind.

The new owners of the Ellis Theatre building, Rensselaer, Ind., Messrs. Grow, Leopold and Hoover, are planning the erection of a modern motion picture theatre to include stores on the property. The old Ellis block was gutted by fire last December.

Complete Piano Inside This Kilgen Organ

An innovation in organ construction is being built by George Kilgen & Son, St. Louis, Mo., organ builders for the Piccadilly Theatre in Chicago. The organ, with its miles of electrical circuits, which is said to be the largest ever built, will include a complete piano constructed inside the organ.

The building of piano tones in an organ is not entirely new, but the innovation lies in the fact that a complete piano is built in and its tones are controlled by the organ console.

As planned the instrument will be installed in open view in a balcony niche at the side of the stage built expressly for the piano. The organ console will have four manuals and the piano may be played in four different positions from the console and also with the foot pedals.

The organ will have an aggregate of 32,000 electrical circuits controlling the notes and a total of 257 tonal stops.

Theatre-Store Building for Dubuque, Iowa

The Rosenthal Theatre Corporation headed by Jake Rosenthal of Dubuque, Iowa, has announced plans for a $1,000,000 theatre, store and hotel building to be erected at Fifth and Iowa streets in Dubuque.

The plans are in charge of R. Levine & Company of Chicago, well-known theatre builders and financiers.

The theatre will seat upwards of 1,200 persons while the hotel will have 100 rooms with baths, etc.

Jake Rosenthal is a brother of Barney Rosenthal, president of Columbia Pictures Corporation of St. Louis, Mo.

New Jersey Theatre Firm Files Incorp. Papers

Papers of incorporation have been filed with the county clerk for the erection of a new motion picture theatre on Westfield Avenue, Roselle Park, N.J., by the Sivad Realty Company of Newark.

The estimated construction cost of the new house is to be in the neighborhood of $300,000. The capital authorized i $100,000, of which $60,000 is preferred and $40,000, common stock. The business started under way with $5,000 paid in by Nathan and Jennie Golden of Newark and $5,000 by Davis and Mollie Bender, also of Newark.

Flame Swept Royal, Laredo, Tex., to be Rebuilt

The handsome and modern Royal Theatre at Laredo, Texas, which was gutted by flames in August last, will be completed and ready for business again by January 1, 1927. Meanwhile, Manager Rowley is putting on the best pictures at the Rialto to accommodate and entertain his former Royal patrons. First National pictures form the backbone of the Rialto programs.

New Equipment for Indiana House

The Court Theatre, Auburn, Ind., has recently completed the installation of several new items of equipment in its projection room, among which is included two Simplex projectors and a new spotlight.

View of the artistic foyer of the new Florida Theatre, St. Petersburg, Fla., a Famous Players house which seats 2,400. Rubber floors by Stedman are used. R. E. Hall & Company, of New York City, were the architects and engineers

Three More for Seattle

John Hamrick's Lakeside and Joe Garganos' Venetian Opened; Olympic Due Xmas

AND still they come—meaning new suburban houses in the Pacific Northwest territory! Within the last month this Northwest city has seen the opening of two more elaborately attractive houses, both operated as second-run theatres.

Joe Gargano's new Venetian Theatre, at Fifteenth Avenue and Pine Street, opened in November to capacity houses. It is a 1000-seat house with a stage capable of presenting the smaller motion picture presentation, and a Wurlitzer organ that furnishes the musical accompaniments. It represents an investment of more than $150,000.

Hamrick's Sixth House

On Thanksgiving Day, John Hamrick's new Lakeside Theatre, in the Montlake district, opened. It is the sixth house in Mr. Hamrick's Northwest chain, and will be devoted exclusively to the larger second-run pictures. It is an 800-seat house, Spanish in architecture and decoration, and also has a moderate-size stage. A three-manual Wurlitzer organ has been installed in the pit.

At the present time, work is progressing rapidly on the Olympic Theatre, at Eighth Avenue and Union Street, a 750-seat house, three blocks from the site of the proposed Famous-Players 3,000-seat house, at Ninth and Pine streets. The Olympic is expected to open about Christmas time, according to latest reports.

Another December theatre opening was that of J. Pauly's Gateway Theatre, across Lake Washington from Seattle. This house seats 500 and will feature first-run attractions in that district. Four program changes weekly are scheduled and the admission scale is twenty-five cents for adults and ten cents for children.

World Theatre, McCook, Neb., Opens Xmas Night

The opening of the World Theatre, McCook, Neb., a house which has been under construction for the past six months, has been scheduled for Xmas night, 1926, according to a recent announcement by a construction official. This will give McCook three theatres.

Announce New Oxnard Theatre

Walter H. Lathrop, of Oxnard, Cal., announces that the new Oxnard theatre is about to be realized. J. Roy Williams, owner of Oxnard Theatres, is to erect the building at a cost of $75,000.

Birmingham's Empire to Open in January

THE Marvin Wise interests of Birmingham, Ala., are completing their new Empire. An avalanche of publicity has been loosed, including several thousand posters announcing —"IT WON'T BE LONG NOW!" Among other clever stunts, the management has secured $50,000 worth of paintings from a Birmingham Art Gallery, which will hang in their lobby, and which will be changed from time to time. The Empire will likely open some time in January. Pictures, presentations and good music constitutes the Empire's policy.

Projection

Optics, Electricity, Practical Ideas & advice

Inquiries and Comments

A Rim of Light

ROBERT G. BLOCK, West Annsbury Street, Philadelphia, Pa., complains of having his motion picture encircled by a round rim of light from one of his projection lenses and wants to know what to do to rid himself of this unwelcome addition to the projected beam.

Here is his letter:

"Dear Sir:

"Will you kindly help me in solving a condition that exists in my optical train in the theatre at which I am employed?

"I have a round rim of light coming from one of my projection lenses that is visible on the proscenium arch above the screen. I have a pair of Powers Projectors with oil drip pans on them. This condition exists with one lens only, as I have tried switching lenses on the two projectors and the faulty condition occurs with the same lens each time.

"I have tried painting the inside of the lens barrel with lampblack to make sure there was no light reflection from the inside surface of the barrel but that did not help. Do you think that it could be caused by the back combination of lenses not seating properly with each other, thus causing stray light to escape from the lens; or is it that my optical axis is not right? Would it help if I painted the rim (the ground edge) of each section of the lens?

"Any information you can give me on the subject will be greatly appreciated."

Suggests Own Cure

Well, Friend Block, we would say that you have already suggested the cure for this condition, but evidently a cog slipped somewhere so that the results are not altogether satisfactory. The point is this, you mention painting the interior of the lens barrel with lampblack, but are you sure that lampblack was used or just something you thought to be that.

It is very important that the interior of the lens barrel be finished with a jet black, non-glass, non-reflecting paint, as otherwise the slightest trace of specular reflection will cause your picture screen to be rimmed with light, as you put it.

Black enamel, even flat black, will not do and really we are somewhat reluctant to specify a finishing surface as we believe the best thing to do is to send the entire lens back to the manufacturer to be refinished.

This may seem to you to be an extreme remedy for such an apparently simple ailment and you will undoubtedly feel more inclined to experiment on your own in order to correct the condition, so to prevent you from making a bad condition still worse we suggest that you purchase from a drug store a little lampblack and thin this out with turpentine.

Using this mixture, touch up lightly the interior of the lens barrel, being sure that no spots are left uncovered. Two light coats should do the trick. Let this dry and then try out the lens again.

Exchange Barrels

It is possible, of course, that the lens barrel is not at fault and in order to determine definitely if this is so you can try the following. If both lenses are exactly the same so that the lens elements of one are interchangeable with those of the other, switch the lens barrels only by substituting the lens elements of one assembly with those of the other. If exchanging the lens barrels corrects the condition then you may be certain that the black finish is not strictly non-glass and is reflecting enough light to the screen to be visible.

We do not see how the "optical axis" can cause the condition you speak of and neither do we believe that incorrect alignment of your optical system as a whole can cause this trouble. Nor do we believe that painting the ground edges of the lens elements will have any affect on removing the stray light since if the edges were in any way responsible—or were likely to become troublesome—the lens makers would of their own accord take care of this.

A Sure Test

There is a way to avoid all this guesswork and feeling around in the dark for the cause of the trouble by simply placing your eye in the path of the beam of stray light and looking toward the interior of the lens with the lens illuminated by the projector arc or incandescent lamps, whichever you are using.

Now, we do not recommend that you obtain a 30 ft. stepladder and climb up to the proscenium arch in order to place your eye in the path of the beam of stray light, but there is no reason why you cannot pull the projector, with its offending lens, back away from the wall and make your observations.

Before you do this, make careful note of where the rim of stray light strikes the proscenium and then make note of the angle that this beam makes with the axis of the true beam. Light the projector lamp and then place your eye, as nearly as you can, at the proper angle so that the beam of stray light will enter your eye. You will then be in a position to see just what bright surface is reflecting the light and in this way can place your finger immediately on the culprit. After that it is simply a matter of "Rauss Mit 'Im."

If, after trying this, you should observe that the inside of the lens barrel is even slightly bright so that there is the faintest sign of sparkle to the surface, you may be sure that your homemade paint job was not successful. This test, by the way, should be conducted with all the projection room lights turned out so that it will be easier for you to locate the path of the stray light.

This trick, by the way, is also used for exploring the projector beam when certain areas or sections of the screen appear dark and it is difficult to determine just what is the trouble with the line-up of the optic system. It is easy, in this way, to determine whether or not the optic system is correctly set-up since the various elements —projection lens, aperture outline, condenser lens and light source—are then all visible and any trouble, due to one or more of these elements being off-center, can be easily located. For this work a dark absorbing glass is recommended to protect the eyes from glare. No dark glass is necessary, however, for locating stray light troubles as this light is too faint to cause serious glare and the use of the glass only serves to prevent the observation of detail.

Assemble Lenses Properly

We hardly think that improper assembly of the lens elements in the barrel could cause you trouble. Friend Block, as the ill effects of such an error would probably be confined to poor definition of the projected picture and this you have failed to mention. Nevertheless, it is important that the lenses be re-assembled correctly as we can personally vouch for what happens when they are not put together "as was."

When doing this, a simple rule to follow is to make sure that *all convex lens surfaces* be placed in the barrel so as to face the screen. Where both sides of a lens are convex—as is frequently the case—then choose that side having the sharpest curvature (heaviest degree of curvature) and place it toward the screen.

We believe that with the above suggestions you will now be in a position to at least place your finger on the trouble. And don't forget that if you cannot do a neat and effective job of refinishing the inside of the lens barrel the best thing to do is to obtain the loan of another lens from your supply dealer while he sends yours back to the factory for a satisfactory refinishing job.

The results on your screen certainly justify this procedure no matter how simple and trifling the matter seems to be. It is certainly no trifling matter to have the attention of the patrons of your theatre distracted from the picture by an unsightly circle of light around the screen and halfway home-made remedies are rapidly becoming passe in theatres these days.

Theatre patrons have been educated to expect the best in presentations and the best is therefore expected, either consciously or unconsciously, no matter whether the price of admission be little or much.

Then too, there is the element of personal pride which should certainly compel any self-respecting projectionist to exert himself to the utmost in doing creditable work.

Efficient Spot and Floodlights

Engineer Points Out Method of Obtaining Best Results; Describes Some New Equipment

BY J. H. KURLANDER

Engineer, Brenkert Light and Projection Company (Paper presented before the Society of Motion Picture Engineers)

(Continued from last week)

IT is now common practice, in the case of the so-called super-spotlamp, to include as auxiliary equipment a pair of framing shutters, an iris shutter and a color box containing half a dozen or so colored gelatines in suitable frames for the purpose of changing quickly from one color to another. The position of these respective items will be apparent from an inspection of Fig. 12.

From an operating standpoint, the location at the rear of the lamphouse of all controls is of unquestionable value. It should not be necessary for the projectionist to do a promenade of the spotlight in order to operate the various controls.

Predictions concerning future occurrences always invite a considerable amount of skepticism, so that it behooves the would-be prophet to step cautiously and choose his words carefully. Yet, it seems safe to say that any improvements in spotlights, by way of higher beam candlepowers, must be obtained by employing either brighter light sources or larger lenses. Furthermore, the simple optic system now commonly used—a light source in combination with a single lens—precludes any marked increase in efficiency of light transmission so that the use of additional lenses and mirrors can only act to lower the transmission factor of the system with a consequent lowering of the beam candlepower now obtainable with the single lens system.

The use of uncorrected lenses of larger diameter seemingly offers but few practical possibilities except for special conditions, so that the only remaining factor is that of a brighter light source.

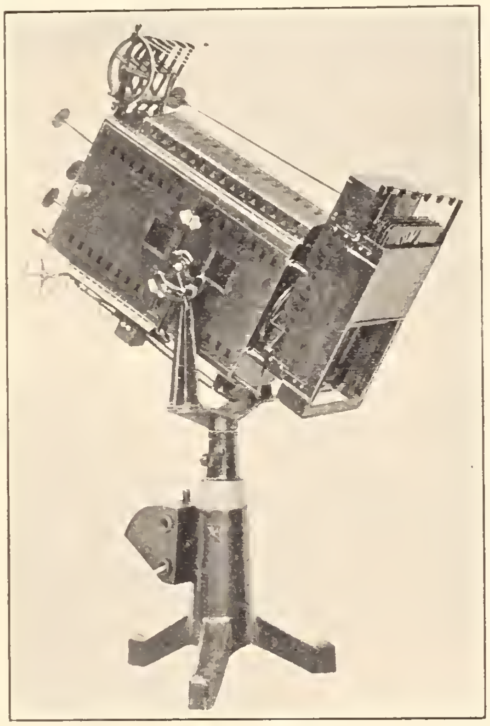

Fig. 11

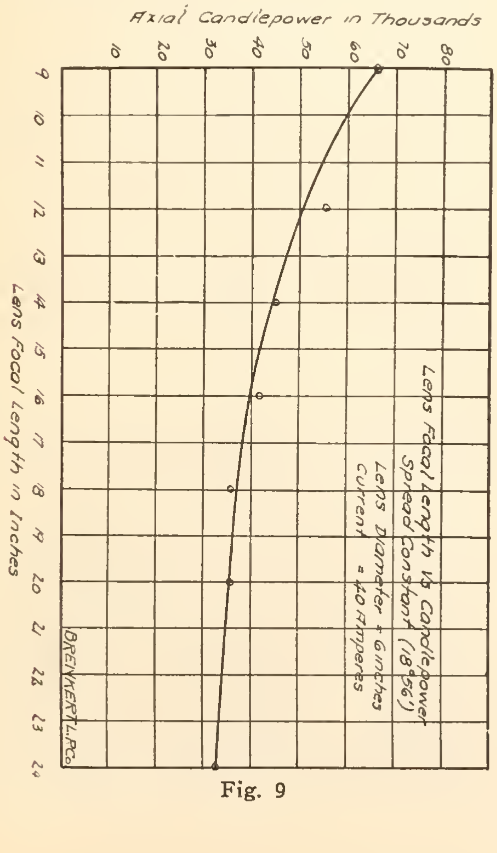

Fig. 9

There are at present three sources of light which have a brightness high enough to entitle them to consideration in modern projector systems. These are:

	Brightness* cp/sq. in.
1. The high intensity arc lamp	318,000–452,000
2. The ordinary carbon arc lamp	103,000
3. The motion picture incandescent lamp	17,000– 17,500

*Cady and Dates, Illuminating Engineering, P. 38, 1925.

Using these figures as a basis for computing the maximum axial candlepower obtainable when the respective sources are used with a lens of 6 inches diameter, we arrive at the following values.

	Approximate axial candlepower (on spot)
High intensity arc lamp	8,100,000–11,500,00
Ordinary carbon arc lamp	2,650,000 2,800,000 measured
Motion picture incandescent lamp	433,000
Motion picture incandescent lamp (Stereopticon system)	303,000
Motion picture incandescent lamp (Stereopticon system—8-in. diameter condenser	540,000

It is necessary to call attention to the fact that both the high intensity arc and the incandescent lamp cannot be used in conjunction with a single lens for spotlight purposes since the tail flame of the first and the irregular filament of the second result in the formation of a spot which is unacceptable to performers and projectionists. A form of stereopticon system is required by both.

Spotlight projectors as commonly constructed are intended for universal service, that is, they are used to provide a high intensity of light over a very small angle, ranging to a relatively low intensity of light over a very large angle.

This range of service can be divided into two distinct conditions, spot and flood, each possessing different optical characteristics as follows:

The axial candlepower is determined by the brightness of the source, the area of the condensing lens, and the transmission factor of the lens. Other things being equal, the size of the light source (its total candlepower) has no practical bearing on the axial candlepower. In other words, a 35 ampere arc will provide the same axial candlepower as a 150 ampere arc.

Other things being equal, the focal length of the condensing lens has no practical bearing on the axial candlepower. The same axial candlepower will be obtained regardless of lens focal length.

The axial candlepower will vary directly as the source brightness.

(Continued on page 2450)

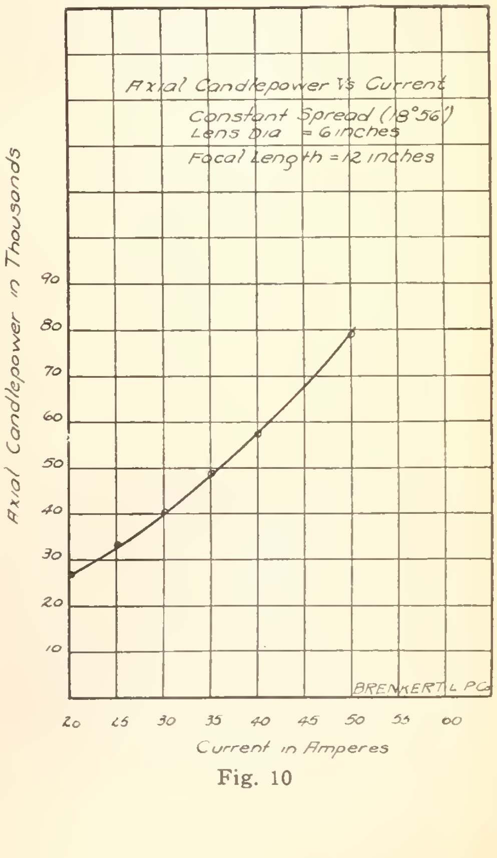

Fig. 10

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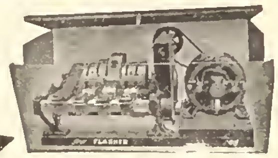

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Engineer Discusses Efficient Methods of Spot and Floodlighting

(*Continued from page 2449*)

The spread of the beam will, in general, be equal to the angle subtended by the light source from the central point on the condenser.

The size of the light source controls only the size of the spot. The axial candlepower is proportional to the square of the diameter of the condensing lens.

The candlepower in any direction is determined by the brightness of the source, the area of the condensing lens effective in that direction, and the transmission factor of the lens.

The size of the light source has an important bearing on the candlepower in any direction (within the limits of the beam), any increase in the first being attended by an increase in the second and vice versa.

On extreme flood, if the light source size is progressively increased, the flood candlepowers will also increase until a point is reached where the axial candlepower on flood will equal that obtained on spot. Further expansion of the light source area will be attended only by a widening of the beam. In other words, flood intensities greater than that obtained on spot cannot be obtained, other conditions being the same.

It is safe to assert that this condition will never be realized with arc lamps because of the extremely large source required. To realize it completely the light source would have to subtend the same angle from the the lens itself.

The lens focal length bears an important relation to the beam spread and, consequently, to the candlepower.

In general, for the same beam spread, long focal length lenses will provide a lower axial candlepower than shorter ones. For the same source—condenser distance, long focal length lenses will provide greater beam spreads of lower axial candlepower.

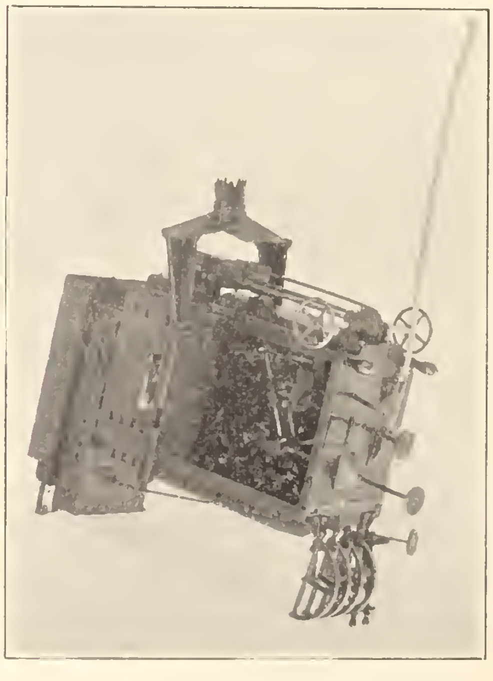

Fig. 12

The candlepower in any direction will vary directly as the source brightness.

In general, the diameter of the lens has no effect on axial canndlepower, this being determined by the brightness of the source, its distance from the lens, and the focal length of the particular lens. The beam spread will be —— as the lens area is expanded, and vice versa.

In general, the beam spread is determined by the focal length of the condensing lens, the location of the source with respect to this lens, the diameter of the lens, and to a certain extent, the size of the light source. The beam spread, for any condition, can be easily determined by the use of a graphical method and simple calculations.

(*Conclusion*)

Work Started on F. P.-L. Seattle

Plans Indicate New House Will be Ready for Christmas, 1927

Actual construction work on the new Famous Players-Lasky motion picture theatre in Seattle, Wash., began last week, according to advices received from the Western metropolis. The house, situated at Ninth Avenue and Pine Street, will have a seating capacity of 3,000, and will represent an investment of more than $1,250,000 when completed.

Contracts for the construction work were let to the Rounds-Clist Company, and the bid was reported to be approximately $950,000. The Rounds-Clist organization also have under construction at the present time the new 3,000-seat Orpheum Theatre, expected to open in September.

Present plans indicate that the new Famous Players house will be Oriental in theme and design. Architects for the theatre are Rapp and Rapp of Chicago, represented in Seattle by B. Marcus Priteca, one of the Northwest's foremost architects with a reputation that is known among theatre men the nation over. It is expected that the theatre will be ready for formal opening shortly before the holiday season in 1927, about a year from the present time.

Ritz Theatre, Brunswick, Ga. Opened December 15

Brunswick's new motion picture theatre, the Ritz, was formally opened on December 15. The Ritz has been evolved from the old Grand Theatre and the transformation makes it one of the most attractive houses in this section of the State. It has been repainted, redecorated and refurnished throughout. The seating capacity is 800. The house is owned and managed by W. F. Howell, who also is preparing to open new theatres in Sylvester and Tifton.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost a Lady	Marie Prevost	Prod. Dist. Corp		
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Bells, The	Lionel Barrymore	Chadwick	6300 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	5 reels	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M	6169 feet	
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6420 feet	July 31
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6959 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Assoc. Exhib	5888 feet	Sept. 11
Flaming Frontier, The	Special Cast	Universal	8829 feet	April 17
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Assoc. Exhib	4500 feet	Sept. 18
Forlorn River	Jack Holt	Paramount	5992 feet	
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5031 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	5811 feet	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, the	George Walsh	Excellent Pictures	6000 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6500 feet	Aug. 21
Marriage Clause, The	F. X. Bushman-Dove	Universal	7680 feet	July 3
Marriage License	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6800 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Silent Power, The	Ralph Lewis	Lumas	6100 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5477 feet	July 24
Strong Man, The	Harry Langdon	First National	6882 feet	Sept. 18
Subway Sadie	Mackail-Mulhall	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	Norma Shearer	M-G-M	6025 feet	Oct. 9
War Paint	Tim McCoy	M-G-M	5032 feet	Dec. 4
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Winning of Barbara Worth	Colman-Banky	United Artists	8 reels	Dec. 18
Wolf Hunters, The	Special Cast	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Alaskan Adventures	Special Cast	Pathe	6 reels	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day	M-G-M	5584 feet	
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7300 feet	Nov. 20
Confessions of a Bride	M. Harris-V. Varconi	Assoc. Exhib		
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dame Chance	Special Cast	American Cinema	6769 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict		
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov. 27
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Gay Deceiver, The	L. Cody-M. Day	M-G-M	6624 feet	
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart	5610 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas		
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
London	Dorothy Gish	Paramount	5584 feet	Nov. 6
Lure of the West	Eileen Sedgwick	Chesterfield	5 reels	
Magician, The	A. Terry-P. Wegener	M-G-M	6960 feet	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	Dec. 11
Man of Quality, A	George Walsh	Excellent Pictures	5640 feet	Nov. 6
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6905 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Perch of the Devil	P. O'Malley-Busch	Universal		
Prince of Tempters, The	Lyon-Moran	First National	7780 feet	Oct. 30
Private Izzy Murphy	George Jessel	Warner Bros	7889 feet	Nov. 27
Quarterback, The	Richard Dix	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	Dec. 4
Risky Business	Vera Reynolds	P. D. C	6594 feet	
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	Special Cast	Universal	5865 feet	Aug. 28
Shameful Behavior	E.Roberts-H.Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart		
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	6108 feet	Oct. 16
Syncopating Sue	Corinne Griffith	First National	6670 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E.Novak	Fox		
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
West of Broadway	Priscilla Dean	Prod. Dist. Corp	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4734 feet	
When the Wife's Away	G. K. Arthur	Columbia Pictures	5834 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Winning Gallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Woman's Heart, A	E. Bennett-Whitman-Earle	Sterling		
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	Special Cast	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Assoc. Exhib		
Adorable Deceiver, The	Alberta Vaughn	F. B. O	4879 feet	
Altars of Desire	M. Murray-Tearle	M-G-M		
April Fool	Alexander Carr	Chadwick	7300 feet	Nov. 20
Bardelys the Magnificent	John Gilbert	M-G-M	8536 feet	Oct. 23
Bred in Old Kentucky	Viola Dana	F. B. O		
Breed of the Sea	R.Ince-M.Livingston	F. B. O	6450 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5790 feet	
City, The	J.Gaynor-W.McGrail	Fox	5508 feet	Nov. 27
Dangerous Friends	T. R. Barnes-M. Gay	Sterling Pictures	5200 feet	
Desert's Toll, The	Frances McDonald	M-G-M		
Dude Cowboy, The	Bob Custer	F. B. O		
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov. 27
Exit Smiling	Beatrice Lillie	M-G-M	6461 feet	
First Night, The	B. Lytell-D. Devore	Tiffany		
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M	6567 feet	Dec. 11
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
For Wives Only	Marie Prevost	Prod. Dist. Corp	5800 feet	
Four Horsemen of the Apocalypse, The (reissue)	Valentino-Terry	M. G.	11,273 feet	
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr	Paramount	6532 feet	Dec. 4
Going Crooked	B. Love-O. Shaw	Fox		
Going the Limit	George O'Hara	F. B. O		
Great Gatsby, The	Warner Baxter	Paramount	7296 feet	Dec. 11
Hidden Loot	Jack Hoxie	Universal	4375 feet	Aug. 21
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	Dec. 4
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M		
King of the Saddle	Bill Cody	Assoc. Exhib		
Ladies at Play	Hughes-Kenyon-Fazenda	First National	6119 feet	Dec. 11
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Jocelyn's Wife	Pauline Frederick	Tiffany	5800 feet	Dec. 11
Love's Blindness	Starke-Moreno	M-G-M	7 reels	
Man in the Shadow, The	M. Stedman-D. Torrence	American Cinema	5632 feet	
Masked Woman, The	Anna Q. Nillson	First National		
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6903 feet	Nov. 20
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp	6730 feet	Oct. 23
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R.McKee-E.Murphy	Sterling Pictures		
Outlaw Express, The	Leo Maloney	Pathe	5579 feet	Nov. 20
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp.	6695 feet	Dec. 11
Prairie King, The	Hoot Gibson	Universal		
Prowlers of the Night	Fred Humes	Universal		
Rambling Galoot, The	Buddy Roosevelt	Pathe		
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Silent Lover, The	Milton Sills	First National	6500 feet	Nov. 27
Sin Cargo	S. Mason-R. Frazer	Tiffany		
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
There You Are	Nagel-Roberts	M-G-M	5652 feet	
Tin Hats	Windsor-Nagle-Roach	M-G-M	6598 feet	Dec. 18
Tom and His Pals	Tom Tyler	F. B. O		
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	Colleen Moore	First National		
Unknown Cavalier, The	Ken Maynard	First National	6595 feet	

Feature	Star	Distributed by	Length	Reviewed
Upstage	Norma Shearer	M-G-M	6048 feet	Dec. 4
Wearing of the Green	Betty Bronson	Paramount		
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros	5810 feet	Dec. 18
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National	6794 feet	Dec. 18
Wings of the Storm	R. Howes-V. Faire	Fox	5374 feet	Dec. 11

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bad Man's Bluff	Buffalo Bill, Jr	Pathe		
Bandit Buster, The	Buddy Roosevelt	Assoc. Exhib		
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox		
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blond Saint, The	Kenyon-Stone	First National	6 reels	Dec. 4
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Border Whirlwind, The	Bob Custer	F. B. O		
Call of the Wilderness	Sandow (Dog)	Assoc. Exhib		
Canadian, The	Thomas Meighan	Paramount		Dec. 18
Canyon of Light	Tom Mix	Fox		
Collegiate	Alberta Vaughn	F. B. O		
Corporal Kate	Vera Reynolds	Prod. Dist. Corp	7460 feet	
Cruise of Jasper B, The	Rod La Rocque	Prod. Dist. Corp		
Death Valley	Buck Jones	Fox		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Exclusive Rights	L. Rich-G. Whitman-R. McKee-G. Glass	Famous Attractions		
Flaming Fury	Ranger (Dog)	F. B. O		
Faust	Emil Jannings	M-G-M		
Fingerprints	L. Fazenda-J. Murray	Warner Bros		
Flying High	Wm. Fairbanks-A. Calhoun	Lumas		
Gallant Lady, The	Florence Vidor	Paramount		
Girl From Coney Island, The	Mackaill-Mulhall-L. Brooks-Collier, Jr	First National		
Glorifying the American Girl	Esther Ralston	Paramount		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
Lazy Lightning	Art Acord	Universal	4572 feet	
Let it Rain (tentative)	Douglas MacLean	Paramount		
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount		Dec. 18
Man Bait	Marie Prevost	Prod. Dist. Corp	5947 feet	
Money to Burn	Devore-MacGregor	Lumas	5900 feet	Dec. 11
Mother Machree	Belle Bennett	Fox		
One Hour of Love	J. Logan-R. Frazer	Tiffany		
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Redheads Preferred	M. Daw-T. von Eltz	Tiffany		
Red Hot Hoofs	Tom Tyler	F. B. O	4681 feet	Nov. 13
Red Mill, The	Marion Davies	M-G-M		
Regular Scout, A	Fred Thomson	F. B. O	5567 feet	
Remember	D. Phillips-E. Metcalf	Columbia Pictures		
Rose of the Tenements	J. Harron-S. Mason	F. B. O		
Stepping Along	Johnny Hines	First National	6 reels	Nov. 27
Stolen Pleasures	H. Chadwick-D. Renier-G. Whitman	Columbia Pictures		
Stolen Ranch	Fred Humes	Universal	4578 feet	
Stranded in Paris	Bebe Daniels	Paramount		
Striving For Fortune	George Walsh	Excellent Pictures		
Summer Bachelors	A. Forrest-Bellamy	Fox		
Sunshine of Paradise Alley	Barbara Bedford	Chadwick		
Third Degree, The	Dolores Costello	Warner Bros		
Tongues of Scandal	Desmond-Busch-Hallor	Sterling Pictures		
Whole Town's Talking, The	Ed. Horton	Universal	6662 feet	Aug. 14

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G. Hughes-Nixon-Sidney	Fox		
Be Yourself	Raymond Griffirh	Paramount		
Cheerful Fraud, The	Reginald Denny	Universal	6945 feet	Dec. 18
Cyclone Cowboy, The	Wally Wales	Pathe	5 reels	
Driven From Home	V. L. Corbin-S. Lewis-V. Pearson	Chadwick		
Fighting Love,	Goudal-Varconi	Prod. Dist. Corp		
Enchanted Island		Tiffany		
Head Waiter, The (tentative)	Adolphe Menjou	Paramount		
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Jewels of Desire	Priscilla Dean	Prod. Dist. Corp		
Jim The Conqueror	W. Boyd-E. Fair	Prod. Dist Corp		
Lady in Ermine, The	Corinne Griffith	First National		
Little Orphan Annie		F. B. O		
Lodger, The		Lee Bradford		
Long Loop on the Pecos, The	Leo Maloney	Pathe	5 reels	
Lunatic at Large, The	Leon Errol	First National		
Man of the Forest	G. Hale-J. Holt	Paramount		
McFadden's Flats	C. Murray-Conklin	First National		
Michael Strogoff	Ivan Moskine	Universal	9315 feet	Dec. 4
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox		
One Chance in a Million	Wm. Fairbanks	Lumas		
One Increasing Purpose	Lowe-Rubens-Lee	Fox		
Ordeal, The	Garbo-Chaney	M-G-M		
Paradise for Two	Richard Dix	Paramount		
Perfect Sap, The	P. Starke-Lyon	First National		
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Rough and Ready	Jack Hoxie	Universal	4409 feet	
Silent Rider, The	Hoot Gibson	Universal		
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey	M-G-M		
Son of Montmartre, The	Norma Talmadge	First National		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M		
Tiger, The (tentative)		Tiffany		
Wild Man of Borneo, The (tentative)	W. C. Fields	Paramount		
Wolves of the Air	J. Walker-M. Harris	Sterling Pictures		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Butterflies in the Rain	Laura La Plante	Universal		
Camille	Norma Talmadge	First National		
Easy Pickings	Nilsson-K. Harlan	First National		
French Dressing	A. Pringle-B. Lyon	First National		
Grey Hat, The	L. Cody-Crawford	M-G-M		
His Rise to Fame	George Walsh	Excellent Pictures		
Lightning		Tiffany	6500 feet	
Little Journey, The	Haines-Windsor	M-G-M		
Long Pants	Harry Langdon	First National		
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp		
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Orchids and Ermine	C. Moore-J. Mulhall	First National		
Overland Stage, The	Ken Maynard	First National		
Quarantined Rivals		Lumas		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp		
Silky Anne	Constance Talmadge	First National		
Song of the Dragon, The (tentative)	D. Mackaill-L Gray	First National		
Steeplechase, The		Tiffany		
Three in Love	Stone-Dove-Hughes	First National		
Understanding Heart, The	R. Bushman-Meyers-Crawford	M-G-M		
Wild Geese		Tiffany		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brides Will Be Brides		Universal		
Broken Gate, The		Tiffany		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Frisco Sal	Special Cast	M-G-M		
Getting Gertie's Garter	M. Prevost-C. Ray	Prod. Dist. Corp		
Heroes of the Night		Lumas		
His Dog	Rod La Rocque	Prod. Dist. Corp		
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Squads Right		Tiffany		
Tillie the Toiler	Davies-M. Moore	M-G-M		
Taxi, Taxi	Horton-Nixon	Universal		
Too Many Women	Norman Kerry	Universal		
Turkish Delight	Julia Faye	Prod. Dist. Corp		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Broadway Drifter, A	George Walsh	Excellent Pictures		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp		
Gun Gospel	Ken Maynard	First National		
Husband Hunters, The		Tiffany		
Night Bride, The	Marie Prevost	Prod. Dist. Corp		
Poor Nut, The		First National		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Vanity	Leatrice Joy	Prod. Dist. Corp		

MAY

Feature	Star	Distributed by	Length	Reviewed
Flaming Timber		Tiffany		
Heart Thief, The	Jos. Schildkraut	Prod. Dist. Corp		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Little Adventuress, The	Vera Reynolds	Prod. Dist. Corp		
Song of Steel		Tiffany		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Rejuvenation of Aunt Mary, The	Special Cast	Prod. Dist. Corp		
Snowbound		Tiffany		
White Gold	Jetta Goudal	Prod. Dist. Corp		

Comedy Releases

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice the Fire Fighter		F. B. O			
All For A Nurse	Sid Smith	Sava Films		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
And George Did	Sid Saylor	Univ	Dec. 28	2 reels	
Another Kick Coming	Bronte Series	Red Seal	Nov. 25	1 reel	Sept. 4
Anything Once	M. Normand-C. Hale	Pathe	Jan. 2	2 reels	
Are Brunettes Safe?	Charley Chase	Pathe	Feb. 6	2 reels	
Are Golfers Cuckoo?	Fatty Layman	Sava Films		2 reels	
Around the Bases	George Lewis	Univ	Jan. 3	2 reels	Dec. 18
Artist's Brawl, The	Guard-Cooke	F. B. O		2 reels	
At the Beach	"McDougall Alley" Kids	Bray	Nov. 1	2 reels	Dec. 4
Auto Thieves, The	"Van Bibbers"	Fox		2 reels	
Babes in the Jungle	"O. Henry"	Fox	Nov. 28	2 reels	
Babes in the Sawdust	Charles Puffy	Universal		1 reel	
Back to Mother	"Helen and Warren"	Fox		2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	Dec. 27
Ball and Chain	Arthur Lake	Universal		1 reel	
Balloon Tired	"Life Cartoon"	Educat	Dec. 5	1 reel	
Banana King, The	Sid Smith	Sava Films		2 reels	
Barely Reasonable	Holmes-Corbett	Univ	Nov. 21	2 reels	Nov. 20
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Benson at Calford	George Lewis	Univ	Oct. 24	2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	Nov. 20
Big Business		Fox			
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	Nov. 13
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O		2 reels	
Blisters Under the Skin		F. B. O		2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	Dec. 18
Blue-Black	Lewis Sargent	Bray	Dec. 20	2 reels	Dec. 11
Breaking into Broadway	Tarbell-Finch-Shaw	Red Seal	Jan. 1	1 reel	
Breaking Records	George Lewis	Universal		2 reels	
Bring Home the Turkey	"Our Gang"	Pathe	Jan. 16	2 reels	
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	Dec. 11
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Loosers	M. Morris-J. Luden	F. B. O		2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	Nov. 27

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	Sept. 11
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Universal		2 reels	
Buster's Dark Mystery	Trimble and Dog	Universal		2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal	Jan. 3	2 reels	
Buster's Prize Winner	Trimble and Dog	Univ	Dec. 6	2 reels	Nov. 20
Buster's Sleigh Ride	Trimble and Dog	Universal		2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
By George	Sam Saylor	Univ	Jan	2 reels	
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O		1 reel	
Carrie of the Chorus (Series)	Tarbell-Finch-Shaw	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Cat's Nine Lives, The	"Cartoon"	Bray	Dec. 12	1 reel	
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Chasing Rainbows	"Aesop Fables"	Pathe	Jan. 16	1 reel	
Chicken Cooped	Tarbell-Finch-Shaw	Red Seal	Dec. 1	1 reel	
Cinder Path, The	George Lewis	Universal		2 reels	
Close Call, A	"The Gumps"	Univ	Dec. 13	2 reels	Nov. 27
Close Shaves	Johnny Arthur	Educat	Dec. 5	2 reels	Dec. 18
Collegians, The (Series)	Gulliver-Lewis	Universal		2 reels	
Complete Life, The	"O. Henry"	Fox		2reels	
Comrades-in-Work	Mabel Normand	Pathe		2 reels	
Cool Off!	Ann Cornwall	Educat	Dec. 19	2 reels	Dec. 11
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Diamond of Kali	"O. Henry"	Fox		2 reels	
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	Oct. 16
Divorce Dodger, The	Billy Bevan	Pathe	Nov. 28	2 reels	Dec. 4
Dizzy Dancers	Cameron-Lorraine	Fox		2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Neal Burns	Educat	Nov. 14	2 reels	Nov. 6
Dog Gone It	"Cartoon"	Bray	Dec. 26	1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5	1 reel	Aug. 21
Don't Kid Me, Monkey	"Mr. X" (Monkey)	Bray	Dec. 10	2 reels	
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Easy Payments	"Helen and Warren"	Fox		2 reels	
Egged On	Charles Bowers	F. B. O	Sept. 6	2 reels	
Even Up	Lewis Sargent	Bray	Jan. 20	2 reels	
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Fatty's First Fancy	Fatty Laymon	Sava Films		2 reels	
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Busts a Bubble	"Sullivan Cartoon"	Educat	Oct. 31	1 reel	Dec. 4
Felix the Cat Collars the Button	"Sullivan Cartoon"	Educat	Dec. 12	1 reel	
Felix the Cat Hunts the Hunter	"Sullivan Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Land O' Fancy	"Sullivan Cartoon"	Educat	Oct. 17	1 reel	Dec. 11
Felix the Cat in Reverse English	"Sullivan Cartoon"	Educat	Nov. 14	1 reel	Dec. 18
Felix the Cat in Zoo Logic	"Sullivan Cartoon"	Educat	Dec. 26	1 reel	
Felix the Cat in Scrambled Yeggs	"Sullivan Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix the Cat Shatters the Sheik	"Sullivan Cartoon"	Educat	Sept. 19	1 reel	Oct. 30
Felix the Cat Trumps the Ace	"Sullivan Cartoon"	Educat	Nov. 28	1 reel	
Fighting Fool, The		Bray Prod		2 reels	Sept. 18
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit	George Lewis	Universal		2 reels	
Fighting to Win	George Lewis	Univ	Nov. 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
Fistical Culture (Series)	Louis Sargent	Bray		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	2 reels	
Flashing Oars	George Lewis	Universal		2 reels	
Flirty Four-Flushers		Pathe	Dec. 26	2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
For the Love of Pete	"Cartoon"	Bray Prod		2 reels	Sept. 11
Forty-five Minutes From Broadway		Pathe	Dec. 26	2 reels	
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
Funny Face	"Big Boy"	Educat		2 reels	
George in Love	Sid Saylor	Universal		2 reels	
George's in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Runs Wild	Sid Saylor	Universal		2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Getting Hitched		Bray Prod		2 reels	
Girl	"O. Henry"	Fox		2 reels	
Gold Brush, The	Hank Mann	Sava Films		2 reels	
Golfing Widows, The	Barbara Luddy	Fox		2 reels	
Good Riddance	Bronte Series	Red Seal	Dec. 25	1 reel	
Grabbing Grabbers	Mickey Bennett	C. & C		2 reels	Sept. 18
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	Oct. 30
Gyping Gypsies	Milburn Marante	C. & C.		2 reels	
Gyping the Gyps	Eddie Gordon	Sava Films		2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
Harem Knight, A	Ben Turpin	Pathe	Nov. 7	2 reels	Nov. 6
Have Courage	Billy Dooley	Educat	Dec. 12	2 reels	
Hearts for Rent	Arthur Lake	Universal		1 reel	
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	Nov. 27
High Sea Blues	Al St. John	Educat	Jan. 2	2 reels	
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pict			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pict			
His Off Day	Dunham-Gallagher	Educat	Nov. 7	1 reel	
His Taking Ways	Al St. John	Bischoff		2 reels	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	Dec. 11
Hoboken to Hollywood	Billy Bevan	Pathe	Sept. 5	2 reels	Sept. 11
Hold Still	Ann Cornwall	Educat	Oct. 10	2 reels	
Hollywood Hero, A	Ben Turpin	Pathe	Jan. 30	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital		Fox	Oct. 17	2 reels	Nov. 6
Honeymoon Quickstep	Arthur Lake	Univ	Jan. 3	1 reel	Dec. 18
Hook or Crook	Charles Puffy	Univ	Dec. 6	1 reel	Nov. 27
Hoot Mon!	Bobby Vernon	Educat	Nov. 21	2 reels	Dec. 11
Horns and Orange Blossoms	Charles Puffy	Universal			
Howdy Duke	Lupino Lane	Educat	Jan. 16	2 reels	
Humdinger, The	Johnny Arthur	Educat	Oct. 10	2 reels	
Hur Ben	Hank Mann	Sava Films		2 reels	
Hyena's Laugh, The	"Cartoon"	Bray	Dec. 24	1 reel	
In the Rough	"Aesop Fables"	Pathe	Feb. 6	1 reel	
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	Nov. 20
I Told You So	"The Gumps"	Univ	Dec. 27	2 reels	

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Jane's Engagement Party	Wanda Wiley	Univ	Nov. 7	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Univ	Jan.	2 reels	
Jane's Honeymoon	Wanda Wiley	Universal		2 reels	
Jane's Inheritance	Wanda Wiley	Univ	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Univ	Dec. 14	2 reels	Aug. 14
Jane's Troubles	Wanda Wiley	Univ	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat	Sept. 12	2 reels	Sept. 18
Jerry the Giant	"Animal"	Fox		2 reels	July 10
Keeping His Word	Charles King	Universal		2 reels	
Keeping Up With the Joneses (Series)		Stern Bros			
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox		2 reels	Oct. 2
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov. 6
Kiss Me, Kate	Dunham-Gallagher	Educat	Sept. 26	1 reel	Oct. 2
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	Dec. 18
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O		2 reels	
Ko-Ko Back Tracks	"Cartoon"	Red Seal	Jan. 1	1 reel	
Ko-Ko Gets Egg-Cited	"Cartoon"	Red Seal	Dec. 1	1 reel	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Ko-Ko the Convict	"Cartoon"	Red Seal	Nov. 1	1 reel	
Lafayette Where Are We?	Shields-Arthur	Fox		2 reels	July 31
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O		2 reels	Aug. 28
Last Lap, The	George Lewis	Univ	Dec. 20	2 reels	Dec. 11
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies	Boutler-Cameron	Fox	Nov. 14	2 reels	Dec. 4
Little Pest, The	Neely Edwards	Univ	Jan. 10	1 reel	
Lookout Below	Lewis Sargent	Bray	Nov. 20	2 reels	Nov. 6
Lookout Buster!	Trimble and Dog	Universal		2 reels	
Lots of Grief	"The Gumps"	Univ	Oct. 31	2 reels	Oct. 16
Love's Hurdle	Charles King	Univ	Sept. 26	2 reels	May 15
Love's Last Laugh	McKee-Hiatt	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Luke Warm Daze	"McDougall Alley Kids"	Bray	Dec. 1	2 reels	Dec. 11
Lyin' Tamer, The	Shields-Luddy	Fox	Nov. 28	2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox	Nov. 28	2 reels	Dec. 18
Making Good	George Lewis	Univ	Dec. 6	2 reels	
Many Scrappy Returns	Charley Chase	Pathe	Jan. 9	2 reels	
Married Widow, The	Eddie Gordon	Sava Films		2 reels	
Marry Month of May	"O. Henry"	Fox		2 reels	Oct. 30
Masked Mammas	Billy Bevan	Pathe	Oct. 31	2 reels	Oct. 30
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod		2 reels	
Meet the Boy Friend	Chas. Doherty	Loumay			
Merry Kiddo, The	Alberta Vaughn	F. B. O		2 reels	
Midnight Follies	George Davis	Educat		2 reels	Nov. 20
Mighty Smithy, The	"Life Cartoon"	Educat	Nov. 7	1 reel	Nov. 13
Minute to Go, A	Eddie Fetherstone	C. & C.		2 reels	Sept. 18
Missing Links	"Life Cartoon"	Educat	Sept. 12	1 reel	Sept. 25
Mister Chump	Phil Dunham	Educat	Dec. 19	1 reel	
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkey Hula	"Mr. X" (Monkey)	Bray	Jan. 10	2 reels	Dec. 11
Monkeys Prefer Blonds		Bray Prod		2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat, The	"Van Bibbers"	Fox		2 reels	
Movieland	Lupino Lane	Educat	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C		2 reels	
Much Mystery	George Davis	Educat	Dec. 5	2 reels	
Musical Parrot, The	"Aesop Fables"	Pathe	Jan. 2	1 reel	
My Kid	"Big Boy"	Educat	Sept. 5	2 reels	Sept. 11
Napoleon, Jr	Jerry Madden	Fox	Nov. 14		Nov. 6
Never Again	"The Gumps"	Univ	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series)	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ	Oct. 3	2 reels	June 19
Nickel Hopper, The	Mabel Normand	Pathe	Dec. 5	2 reels	Dec. 4
Nize Monkey	"Mr. X" (Monkey)	Bray	Nov. 10	2 reels	Nov. 27
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O			
Non-Stop Bride	Hoyt-Cameron	Fox		2 reels	Sept. 25
North of 6⅞	Sid Smith	Sava Films		2 reels	
Not Guilty	Charles Puffy	Univ	Dec. 27	1 reel	
Nothing to Live For	Al Joy	Ricardo			
Not to Be Trusted	"Helen and Warren"	Fox		2 reels	
Oh! For a Nurse	Sid Smith	Sava Films		2 reels	
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray Prod		2 reels	Sept. 18
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Olga's Boatman	Neely Edwards	Univ	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe		2 reels	
One Sunday Morning	Lloyd Hamilton	Educat	Dec. 12	2 reels	
On the Farm		Bray Prod		2 reels	
On the Front Page	L. Rich-S. Laurel	Pathe	Nov. 28	2 reels	Dec. 4
On The Jump	Al Alt	Rayart		2 reels	
Open Spaces	"Big Boy"	Educat	Nov. 7	2 reels	Nov. 13
Orphan, The	Al Joy	Ricardo			
Over There	Al Joy	Ricardo		2 reels	
Pass the Dumplings	Alice Day	Pathe	Jan. 16	2 reels	
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Pete's Haunted House	"Cartoon"	Bray Prod		2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray Prod		1 reel	Nov. 6
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pink Elephants	Al St. John	Educat	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ	Nov. 10	2 reels	Oct. 23
Plow Boy's Revenge, The	"Aesop Fables"	Pathe	Jan. 23	1 reel	
Plumb Goofy	Dunham-Gallagher	Educat	Oct. 10	1 reel	Oct. 30
Pound Foolish	George Davis	Educat	Oct. 24	1 reel	Nov. 6
Prince and the Pyra, The	Charles Puffy	Universal			
Prodigal Bridegroom, The	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	
Punches and Perfume		Bray Prod		2 reels	Oct. 23
Radio Bug, The	Dunham-Gallagher	Educat	Sept. 12	1 reel	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe	Nov. 21	1 reel	
Raggedy Rose	Mabel Normand	Pathe	Nov. 7	2 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat	Oct. 24	1 reel	
Rain and Shines	Al St. John	Bischoff		2 reels	
Read 'Em and Leap	Alberta Vaughn	F. B. O		2 reels	
Relay, The	George Lewis	Universal		2 reels	
Road House, The	"Aesop Fables"	Pathe	Oct. 10	1 reel	Oct. 23
Rooms for Rent	"The Gumps"	Univ.	Jan. 10	2 reels	
Sailing Along	Al Alt	Rayart		2 reels	
Sawdust Baby	Earl McCarthy	Artclass	Jan. 12	2 reels	
School Days	"Aesop Fables"	Pathe	Dec. 19	1 reel	Dec. 18
Second Hand Excuse, A	Charles King	Univ	Dec. 8	2 reels	Nov. 20

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Seeing the World	"Our Gang"	Pathe		2 reels	
Shady Rest	"The Gumps"	Universal		2 reels	
She Beast, Tbe	Sid Smith	Sava Films		2 reels	
Shell Socked	Jimmie Adams	Educat	Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Universal		2 reels	May 15
Should Husbands Marry?	A. Day-E. Quillan	Pathe	Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe	Sept. 5	2 reels	Sept 11
Should Sleep Walkers Marry?		Pathe	Jan. 23	2 reels	
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Sink or Swim	"Aesop Fables"	Pathe	Jan. 9	1 reel	
Skating Instructors	"Mutt & Jeff"	Short Films		1 reel	
Slipping Wives	Priscilla Dean	Pathe		2 reels	
Smith's Customer	Hiatt-McKee	Pathe	Feb. 6	2 reels	
Smith's Landlord	Hiatt-McKee	Pathe	Sept. 19	2 reels	
Smith's Pete	Hiatt-McKee	Pathe	Jan. 9	2 reels	
Smith's Picnic	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe	Dec. 12	2 reels	
Smith's Visitor	Hiatt-McKee	Pathe	Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe	Nov. 14	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ	Oct. 31	2 reels	June 19
Snookum's Merry Christmas	"Newlyweds"	Univ	Dec. 22	2 reels	Dec. 4
Snookum's Outing	"Newlyweds"	Univ	Dec. 1	2 reels	Nov. 13
Snookum's Playmate	"Newlyweds"	Univ	Jan. 5	2 reels	Dec. 18
Snookum's First Tooth	"Newlyweds"	Univ	Sept. 19	2 reels	June 26
Society Architect, A		Fox			
Some More Excuses	Charles King	Universal		2 reels	
Spooky Money	Al Joy	Ricardo			
Sport Calendar					
Stage Shy	Hank Mann	Sava Films		2 reels	
Steeplechaser, The	Lige Conley	Fox		2 reels	Sept. 11
Strictly Kosher	Wise-KcKay	Artclass	Sept. 15	2 reels	
Sure Fire	Bobby Vernon	Educat	Dec. 26	2 reels	
Sweet Baby	Wallace Lupino	Educat	Dec. 5	1 reel	
Sweetheart Daze	Neely Edwards	Univ	Dec. 20	1 reel	Dec. 4
Switching Sleepers	Arthur Lake	Univ	Dec. 13	1 reel	Dec. 4
Tail of the Monk	"Cartoon"	Bray	Nov. 12	1 reel	
Teacher, Teacher	Lloyd Hamilton	Educat	Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Cbarley Chase	Pathe	Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe	Dec. 19	2 reels	Dec. 18
Tennis Wizard, Tbe	"Van Bibbers"	Fox	Nov. 21	2 reels	
Tbanks for the Boat Ride		Universal			
That's My Baby	Charles Puffy	Universal		1 reel	
There Ain't No Santa Claus	Cbarley Cbase	Pathe	Dec. 12	2 reels	Dec. 11
Through Thick and Thin	"Aesop Fables"	Pathe	Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ	Sept. 26	1 reel	Sept. 4
Tit For Tat	"Aesop Fables"	Pathe	Jan. 30	1 reel	
Too Much Sleep	Arthur Lake	Univ	Nov. 7	1 reel	Oct. 23
Two Dollars, Please	Neely Edwards	Univ	Sept. 19	1 reel	Sept. 11
Two-Time Mamma		Pathe	Jan. 23	2 reels	
Unsocial Three, The	"Three Fat Men"	F. B. O		2 reels	
Unsquirtable Pickle, The	Charley Bowers	F. B. O			
Uppercuts	Jack Duffy	Educat	Sept. 5	2 reels	Sept. 11
Vulgar Boatman, Tbe	Hank Mann	Sava Films		2 reels	
Vulgar Yachtsman, The	"Fat Men"	F. B. O		2 reels	
Wanderers of Wetland	Hank Mann	Sava Films		2 reels	
Wanted a Bride	Arthur Lake	Univ	Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe	Nov. 21	2 reels	Nov. 27
Watered Stock	"Aesop Fables"	Pathe	Sept. 26	1 reel	Sept. 25
Westerner, The	Reata Hoyt	Fox		2 reels	
What Happened to Jane (Series of 13)	Wanda Wiley	Universal		2 reels	
What'll You Have?	Cbarles King	Univ	Jan. 12	2 reels	May 23
What Price Pleasure?	Neely Edwards	Univ	Nov. 29	1 reel	Nov. 12
What's Your Hurry?	Charles King	Universal		2 reels	
When Do We Eat?	(Bronte Classic)	Red Seal	Sept.	1 reel	
Where Friendship Ceases	"Aesop Fables"	Pathe	Dec. 26	1 reel	
Which Is Whicb?	Charles King	Univ	Oct. 10	2 reels	Sept. 25
Why Argue?	"Aesop Fables"	Pathe	Oct. 3	1 reel	Oct. 2
Why George?	Sid Saylor	Univ	Oct. 24	2 reels	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Why Women Pay	"Life Cartoon"	Educat	Dec. 19	1 reel	
Wife Shy	Bobby Vernon	Educat	Sept. 26	2 reels	Sept. 25
Wild and Woozy	Jimmie Adams	Educat		2 reels	
Wild Bill	Charles Puffy	Univ	Nov. 14	1 reel	Oct. 30
Wild Roomer, A		F. B. O			
Winnie's Birthday	Ethlyn Gibson	Artclass	Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Wisecrackers (Series)	Guard-Cooke	F. B. O		2 reels	
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe	Oct. 3	2 reels	Oct. 16
Wise Quacker, The	Eddie Gordon	Sava Films		2 reels	
Wives and Women	Charles Puffy	Univ	Sept. 12	1 reel	
Working Winnie	Ethlyn Gibson	Artclass	Sept. 1	2 reels	
Yellow Pirate, The	"Life Cartoon"	Educat	Sept. 26	1 reel	
Yokel, The	Snub Pollard	Artclass	Nov. 24	2 reels	
You Tell One	Charley Bowers	F. B. O		2 reels	Nov. 27

Short Subjects

Title	Distributor	Rel. Date	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe		1 reel	Sept. 25
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
All Star Freaks (Curiosity)	Educational	Aug. 1	1 reel	
Alpine S. O. S.	C. & C.		2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoons, No. 15	Red Seal	Sept.	1 reel	
Animated Hair Cartoons, No. 16	Red Seal		1 reel	
Animated Hair Cartoons, No. 17	Red Seal	Nov. 1	1 reel	
Animated Hair Cartoons, No. 18	Red Seal	Nov. 15	1 reel	
Animated Hair Cartoons, No. 19	Red Seal	Dec. 1	1 reel	
Animated Hair Cartoons, No. 20	Red Seal	Dec. 15	1 reel	
Animated Hair Cartoons, No. 21	Red Seal	Jan. 1	1 reel	
Animated Hair Cartoons, No. 22	Red Seal	Jan. 15	1 reel	
Animated Hair Cartoons, No. 23	Red Seal	Feb. 1	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Aphrodite (Novelty)	Service Film		1 reel	
Around the World in Ten Minutes (Variety)	Fox		1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox		1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Beautiful Britain	C. & C.		1 reel	
Beauty and the Beach	C. & C.			
Beechnuts	C. & C.		2 reels	
Big and Little	Pathe	Sept. 5	1 reel	Sept. 11
Birds in the Treetops	C. & C.			
Blood Will Tell	Am. Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Bride of the Falls (Music Legend)	Castle Films	Dec.	1 reel	
Bruce Scenic Novelties, No. 1	Educat	Sept. 5	1 reel	Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3	1 reel	Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17	1 reel	Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14	1 reel	Dec. 4
Bruce Scenic Novelties, No. 5	Educat	Dec. 12	1 reel	
Bruce Scenic Novelties, No. 6	Educat		1 reel	
Bruce Scenic Novelties, No. 7	Educat		1 reel	
Bruce Scenic Novelties, No. 8	Educat		1 reel	
Bruce Scenic Novelties, No. 9	Educat		1 reel	
Bruce Scenic Novelties, No. 10	Educat		1 reel	
Bruce Scenic Novelties, No. 11	Educat		1 reel	
Bruce Scenic Novelties, No. 12	Educat		1 reel	
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	Sept. 25
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal	Jan. 1	1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	Nov. 27
Cathedral of St. Paul's	C. & C		1 reel	Sept. 18
Cheating Mothers (Ufa shorts)				
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept. 18
Churchyards of America, Issue B	Red Seal		1 reel	
Churchyards of America, Issue C	Red Seal	Nov. 15	1 reel	
Cliff Dwellers of America (Variety)	Fox	Dec. 26		Oct. 9
Colorado (Variety)	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Red Seal	Sept	1 reel	
Comma Butterfly, The (Nature Special)	Bray		1 reel	Dec. 18
Constantinople (Variety)	Fox		1 reel	
Cozy Beds for Oysters (Ufa short)				
Crowd Bait (Sportligbt)	Pathe	Feb. 6	1 reel	
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Diver, The (Nature Special)	Bray Prod	Nov. 1	1 reel	Nov. 6
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct. 1	2 reels	
Double Trouble (Mustang-Curly Witzel)	Universal	Jan. 1	2 reels	
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Falcon, The (Ufa Short)				Dec. 11
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fashions in Photographs	Pathe		1 reel	Sept. 4
Fight for Life, A (Ufa short)				
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Figbting Strain, The (Mustang)	Universal	Dec. 4	2 reels	Nov. 20
Figbting With Buffalo Bill (Serial)	Universal	Aug. 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	Nov. 13
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Film Reporter, The, No. 3	Red Seal	Nov. 10	1 reel	
Film Reporter, Tbe, No. 4	Red Seal	Dec. 10	1 reel	
Film Reporter, The, No. 5	Red Seal	Jan. 10	1 reel	
Fire Fighters, The (Serial)	Universal		10 episodes	
Fishes in Love (Ufa short)				
Florida Pastel	C. & C			
Frontier Post, A (Variety)	Fox		1 reel	
Fugitive Futurist (Novelty)	C. & C		1 reel	
Game Hunting in Abyssinia				
Game's the Thing, The (Sportlight)	Pathe		1 reel	Nov. 27
Gems of the Screen (Series)	Red Seal		1 reel	
Glimpses of Switzerland	C. & C			
God's Country	C. & C		2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Golden Stallion, The (Serial)	Nat Levine		10 episodes	
Great Lakes, The (Variety)	Fox		1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal		1 reel	
Haunted Homestead, The (Mustang)	Universal		2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Heavenly Bodies (Ufa short)				
Heavens Above (Novelty)	Service Film		1 reel	
Hen Punchers of Pipe Rock (Mustang)	Universal	Dec. 18	2 reels	Dec. 4
Hero Land (Color Novelty)	Service Film		1 reel	
Heroes of the Sea	C. & C		1 reel	
Hidden Death Traps (Ufa short)				Dec. 11
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	Nov. 20
House Without a Key, The (Serial)	Pathe	Nov. 21	10 episodes	Dec. 27
Housing Problem, The	Bray Prod		1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
If a Picture Tells a Story	C. & C.	Sept.	1 reel	
I Love a Lassie (Song Car-Tune)	Red Seal	Jan. 15	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
It Can Happen to You (Scandal of America)	Artclass	Oct. 20	1 reel	
Jewels of Venus (Ufa short)				
Jim Hood's Ghost (Mustang)	Universal	Aug. 29	2 reels	Sept. 11
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	Sept. 16	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	
Jungle Mystery	Sava Films		2 reels	
Jungle Round-Up, A (Ufa short)	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, Issue A	Red Seal	Sept.	1 reel	
Keeping 'Em Guessing, Issue B	Red Seal		1 reel	
Keeping 'Em Guessing, Issue C	Red Seal	Nov. 20	1 reel	
Keeping 'Em Guessing, Issue D	Red Seal	Dec. 20	1 reel	
Keeping 'Em Guessing, Issue E	Red Seal	Jan. 20	1 reel	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	Dec. 18
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Land of Rivers (Scenic)	Service Film		1 reel	
Law of the North (Mustang)	Universal	Oct. 3	2 reels	Sept. 18
Let's Do Black Bottom	Castle Films		1 reel	Dec. 11
Life in the Twilight (Ufa short)				
Lightnin' Flashes (Drama)	Sava Films		2 reels	
Lightnin' Strikes (Drama)	Sava Films		2 reels	
Lightnin' Wins (Drama)	Sava Films		2 reels	
Literary Digest (Series)	C. & C.		1 reel	
Lizzie's Last Lap (Novelty)	C. & C.		1 reel	
Lone Prairie, The (Mustang)	Universal	Nov. 14	2 reels	Oct. 30
Love's Witchcraft (Ufa short)				
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16

Title	Distributor	Rel. Date	Length	Reviewed
Love Prairie, The (Mustang	Universal		2 reels	
Making of a King (Prince of Wales	C. & C		2 reels	
Man's Size Pet, A (Tuttle Western)	Universal	Oct. 17	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Martin of the Mounted (Fred Gilman	Universal	Dec. 11	2 reels	Nov. 27
Maryland, My Maryland (Variety	Fox		1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Merry-Go-Round of Travel, A (Hodge Podge	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	C. & C.		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	Dec. 4
More Ways Than One (Sportlight	Pathe	Oct. 17	1 reel	Oct. 16
Mother, Mother Pin a Rose on Me (Song Car-Tune	Red Seal	Dec. 1	1 reel	
Mother O'Mine	C. & C.		1 reel	
Mount Sinai (Pilgrimage to Palestine	Pathe	Oct. 24	1 reel	Oct. 23
Movie Medley, A (Hodge Podge	Educational	Dec. 26	1 reel	
Movie Struck	C. & C.	Oct.	2 reels	
My Lady's Stockings (Variety)	Fox		1 reel	
My Word, London (Novelty)	Castle Films	Jan. 17	1 reel	
Nic-Nax (Curiosity)	Educational	Dec. 12	1 reel	
Night Prowler, The (Scandal of America	Artclass		1 reel	
Nuremburg the Toy City (Sketch Book	Pathe	Oct. 31	1 reel	Oct. 30
Old Black Joe (Song Car-Tune)	Red Seal	Nov. 1	1 reel	July 10
On Guard (Serial)	Pathe		10 episodes	
On With the Dance	Castle Films	Nov. 5	1 reel	Nov. 13
Out of the Inkwell (Series	Red Seal		1 reel	
Overnight From Paris (Variety	Fox	Dec. 12	1 reel	
Pack Up Your Trouhles (Song Car-Tune	Red Seal	Dec. 15	1 reel	Sept. 4
Parasol Ant, The (Ufa short				
Parisian Inspirations (McCall Fashions	Educational		1 reel	
Paris Originations in Color (McCall Fashions)	Educational		1 reel	
Pathe Review, No. 35	Pathe		1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct. 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	Dec. 4
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	Dec. 4
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	Dec. 18
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	Dec. 18
Pathe Review, No. 52	Pathe	Dec. 26	1 reel	
Pathe Review, No. 1	Pathe	Jan. 2	1 reel	
Pathe Review, No. 2	Pathe	Jan. 9	1 reel	
Pathe Review, No. 3	Pathe	Jan. 16	1 reel	
Pathe Review, No. 4	Pathe	Jan. 23	1 reel	
Pathe Review, No. 5	Pathe	Jan. 30	1 reel	
Pathe Review, No. 6	Pathe	Feb. 6	1 reel	
Payroll Holdup, The (Scandal of America	Artclass	April 27	1 reel	
Peculiar Households (Ufa short)				
Pilgrimages to Palestine (Series)	Pathe		1 reel	
Pinnacle Rider, The (Mustang)	Universal	Oct. 24	2 reels	Oct. 16
Pioneer Blood (Mustang)	Universal	Oct. 31	2 reels	Oct. 16
Piperock Goes Wild (Tuttle Western)	Universal	Sept. 19	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Pup's Tale, A (Sketch Book)	Pathe		1 reel	Oct. 23
Radio Personalities (Series	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rainbow (Novelty)	Castle Films	Dec. 10	1 reel	
Rambling in Old Japan	C. & C			
Rare Bits (Curiosity)	Educational	Aug. 29	1 reel	
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Reelviews, Issue J	Red Seal		1 reel	
Reelviews, Issue K	Red Seal	Nov. 18	1 reel	
Reelviews, Issue L	Red Seal	Dec. 18	1 reel	
Reelviews, Issue M	Red Seal	Jan. 18	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial)	Universal		10 episodes	
Riding for a King (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Rocky Mountain Gold	Fox		1 reel	Oct. 9
Rollin' Along (Sportlight)	Pathe	Jan. 9	1 reel	
Rose of Monterey	Castle Films	Nov. 15	1 reel	
Royal Nursery, A (Ufa short)				
Rushing Waters	C. & C			
Rustic Romance (Ufa short)				
Saddle Tramp, The (Mustang)	Universal	Sept. 26	2 reels	
Scandal of America (Series	Artclass		1 reel	
Scotty of the Sccuts (Serial)	Rayart			
Screen Star Sports (Series	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series	Columbia		1 reel	
Searchlights (Series)	Red Seal		1 reel	
Searchlights, Issue K	Red Seal	Nov. 10	1 reel	
Searchlights, Issue L	Red Seal	Dec. 10	1 reel	
Searchlights, Issue M	Red Seal	Jan. 10	1 reel	
Seas of the World	Red Seal			
See America First (Novelty)	Castle Films		1 reel	Dec. 4
Shadowland	C & C		1 reel	Sept. 18
Shadows of the Tiger	Sava Films		2 reels	
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 5	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	Dec. 11
Short Shots, No. 6	Castle Films	Dec. 10	1 reel	
Short Shots, No. 7	Castle Films	Dec. 24	1 reel	
Show Cowpuncher, The (Mustang)	Universal	Nov. 7	2 reels	Oct. 23
Silent Flyer, The (Serial)	Universal		10 episodes	
Silver Swimmer, The (Ufa short)				
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	C. & C			
Sky Skidder, The (Serial)	Bischoff		10 episodes	
Snowed In (Serial)	Pathe		10 episodes	June 26
Songs of Yesterday	C. & C		1 reel	
So This Is America (Novelty)	Castle Films	Oct. 22	1 reel	Oct. 16
So This Is Berlin (Novelty	Castle Films	Oct. 19	1 reel	
So This Is Europe (Novelty	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety	Fox	Nov. 14	1 reel	
Sport Calendar	Bray	Dec. 13	1 reel	
Sporting Knack, The (Sportlight	Pathe	Jan. 23	1 reel	
Sport's Dream	C. & C			
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America	Artclass		1 reel	
St. Paul's	C. & C		1 reel	
Table Manners	Bray Prod		2 reels	
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Terrors of the Jungle	Sava Films		2 reels	
Then and Nows (Curiosity	Educational	Nov. 7	1 reel	
Too Much Progress for Pipe Rock (Mustang-Holmes & Corbett	Universal	Jan. 15	2 reels	
Top Notches (Sportlight	Pathe	Dec. 12	1 reel	Dec. 11
Trails of the Gods	C. & C	Sept.	1 reel	
Trail of the Lonesome Pine (Song Car-Tune	Red Seal	Feb. 1	1 reel	
Trail of Trickery (Mustang-Edmund Cobb	Universal	Dec. 25	2 reels	Dec. 11
Transportation (Novelty Magazine	Bray Prod	Nov. 15	1 reel	Dec. 27
Travels in Toyland (Variety	Fox	Nov. 28	1 reel	
Treacherous Waters (Ufa short				
Tripping the Rhine (Hy Mayer's Sketch Book	Pathe	Nov. 28	1 reel	Nov. 27
Two Fister (Mustang-Edmund Cobb	Universal	Jan. 8	2 reels	
Under Colorado Skies (Variety	Fox		1 reel	
Unexpected Visitor (Scandal of America	Artclass	Feb. 23	1 reel	
Valiant Skipper, The	C. & C		2 reels	
Vanishing Millions (Serial	Sierra Pictures		15 episodes	
Velocity (Novelty	Bray Prod		2 reels	Oct. 23
Wandering Hills (Ufa short)				
We Must Be Thrilled (Novelty	Castle Films	Dec. 31	1 reel	
Whatnots (Curiosity	Educational	Oct. 3	1 reel	Oct. 9
When Bonita Rode (Mustang	Universal	Oct. 10	2 reels	Sept. 25
When Oscar Went Wild (Mustang	Universal		2 reels	
Where the Silver River Gleams	C. & C		1 reel	
Whirlwind Driver, The (Mustang	Universal	Sept. 12	2 reels	Sept. 18
Whirlwinds (Series	F. B. O			
Whispering Smith Rides (Serial	Universal		10 episodes	
Who Is Safe? (Scandal of America	Artclass	Dec. 22	1 reel	
Winged Death (Ufa short				
With the Wind (Sportlight	Pathe	Dec. 26	1 reel	
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico (Ufa short				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Advice to Lovers	Bebe Daniels	Paramount		
Advice to the Lovelorn		Universal		
Afraid to Love	Florence Vidor	Paramount		
Against the Wall	Wally Wales	Assoc. Exhib		
Alias the Deacon	Jean Hershott	Universal		
All Aboard	Johnny Hines	First National		
Alonzo, the Armless	Lon Chaney	M-G-M		
American Tragedy, An	Special Cast	Paramount		
An Angel Passes	Adolphe Menjou	Paramount		
Ankles Preferred		Fox		
Anna Karenina	Lillian Gish	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
Arizona Bound	Gary Cooper	Paramount		
Arizona Nights	Fred Thomson	F. B. O		
Arizona Whirlwind, The	Bill Cody	Assoc. Exhib		
Ashes	C. Griffith-T. Moore	First National		
Atlantis		First National		
A. W. O. L	G. Cameron-S. Cohen	Fox		
Avenger, The	Boh Custer	F. B. O		
Back to Nature	Richard Dix	Paramount		
Bad Lands		Paramount		
Bad Little Good Girl		Chadwick		
Bandits of the Air	Al Wilson	Assoc. Exhib		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barriers of Fire	Monte Blue	Warner Bros		
Beau Geste (road show	Special Cast	M-G-M		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Bed and Board	Doris Kenyon	First National		
Behind the Lines	Sandow (Dog	Assoc. Exhib		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Beloved Rogue, The	John Barrymore	United Artists		
Ben-Hur (road show	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros	8649 feet	Oct. 23
Beware of Widows	La Plante-T. Moore	Lumas		
Bigger They Are, The	George O'Hara	F. B. O		
Big Gun, The	George Lewis	Universal		
Big Parade (road show	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D		Universal		
Birds of Prey	Priscilla Dean	Columbia Pictures		
Bitter Apples	M. Blue-M. Lay	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory		Warner Bros		
Black Tears		Gorman Pictures		
Blazing Courage	Buffalo Bill, Jr	Assoc. Exhib		
Border Patrol, The	Harry Carey	Pathe		
Border Thunderbolt, The	Bill Cody	Assoc. Exhib		
Born Lucky	Raymond Griffith	Paramount		
Branded	Bob Custer	F. B. O		
Broncho Twister, The	Buck Jones	Fox		
Brute, The	Monte Blue	Warner Bros		
Bull Dog Luck	Wally Wales	Assoc. Exhib		
Burning Bridges	Harry Carey	Pathe		
Butter and Egg Man, The		First National		
Cabaret (tentative)	Gilda Gray	Paramount		
Cactus Trails	Bob Custer	F. B. O		
California	T. McCoy-A. Pringle	M-G-M		
California or Bust	George O'Hara	F. B. O		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Truart	5000 feet	
Camille	Pola Negri	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain Salvation		M-G-M		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Casey at the Bat	W.Beery-S.Holloway	Paramount		
Cat and the Canary, The	Laura La Plante	Universal		
Certain Young Man, A	Ramon Novarro	M-G-M		
Chains	Bennett-Colman	United Artists		
Champagne (tentative)	Lya de Putti	Paramount		
Charity Ball, The		M-G-M		
Chasing Rainbows	"Aesop Fables"	Pathe	1 reel	Jan. 16
Cheating Danger	Dick Talmadge	Universal		
Cheyenne Days	Hoot Gibson	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O		
Children of Divorce	Bow-Ralston-Cooper	Paramount		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The		F. B. O		
Claw, The	Kerry-Windsor	Universal		
Climbers, The	Irene Rich	Warner Bros		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small		
CollegeWidows	Dolores Costello	Warner Bros		
Come On, Charley	Devore-Horton	Assoc. Exhib		
Coney Island	Special Cast	M-G-M		
Confession (tentative)	Pola Negri	Paramount		
Confessions of a Bachelor		Assoc. Exhib		
Confessions of a Flapper		Assoc. Exhib		
Confessions of a Divorcee		Assoc. Exhib		
Confessions of a Widow		Assoc. Exhib		
Cossacks, The	John Gilbert	M-G-M		
Cowboy Feud, The	Tom Mix	Fox		
Cowboy Grit	Buffalo Bill, Jr	Assoc. Exhib		
Cow Punching for Cupid	Tom Tyler	F. B. O		
Cradle Snatchers, The		Fox		
Crashing Hoofs	Bob Custer	F. B. O		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The	Cortez-H. Morey-A. Marchal	Paramount		
Cruel Truth, The		Sterling Pictures		
Crystal Cup, The	Dorothy Mackaill	First National		
Cyclone of the Range	Tom Tyler	F. B. O		
Cyclone Sam	Buffalo Bill, Jr	Assoc. Exhib		
Dangerous Virtue	Jane Novak	Lee-Bradford	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Day of Souls, The	Gilbert-Adoree	M-G-M		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda	Warner Bros		
Demi-Bride, The	Norma Shearer	M-G-M		
Desert Valley	Buck Jones	Fox		
Detour		Prod. Dist. Corp		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Diamond Handcuffs	Mae Murray	M-G-M		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Don Mike	Fred Thomson	F. B. O		
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros		
Double Handed Bandit, The	Bob Custer	F. B. O		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way		Columbia		
Down the Stretch	Agnew-Nixon	Universal		
Drivin' Mad		American Cinema		
Drums of the Desert	W. Baxter-L. Wilson	Paramount		
Duke of Black Butte, The	Fred Humes	Universal		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy The	Lillian Gish	M-G-M		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept	8 reels	Nov. 27
Eyes of the Totem	Special Cast	Assoc. Exhib		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Alaska, The	Sandow (Dog)	Assoc. Exhib		
Fashions for Women	Esther Ralston	Paramount		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fifth Horseman, The		Lee-Bradford		
Fighting Cub, The		Truart	5800 feet	
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S. R.)		
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Marine, The	Gene Tunney	Pathe		
Fighting Ranger, The	Bob Custer	F. B. O.		
Final Extra, The		Lumas		
Finnegan's Ball		Assoc. Exhib		
Fire Brigade, The	M. MacAvoy-C. Ray	M-G-M		
Fireman Save My Child	Wallace Beery	Paramount		
Flaming Fury	Buddy Roosevelt	Assoc. Exhib		
Flashing Fangs	Ranger (Dog)	F. B. O		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flesh and the Devil, The	J. Gilbert-G. Garbo	M-G-M		
Flying Fool, The	Al Wilson	Assoc. Exhib		
Follow the Signs		Universal		
Forbidden Trails	Bill Cody	Assoc. Exhib		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict		
Forest of Destiny, The		Gotham Prod		
For Her People	Raquel Meller		7073 feet	
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Horsemen of America, The	Special Cast	Assoc. Exhib		
Four Stragglers, The	Special Cast	M-G-M		
Fourth Commandment, The	Belle Bennett	Universal	7560 feet	Oct. 30
Free Souls	Norma Shearer	M-G-M		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLagen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O		
Gaby	V. Valli-G. O'Brien	Fox		
Gambling Chaplain, The	Special Cast	M-G-M		
Galloping Thunder	Tom Tyler	F. B. O		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gay Old Bird, The	L.Fazenda-J.Murray	Warner Bros		
General, The	Buster Keaton	United Artists		
Gentlemen Prefer Blondes		Paramount		
Get Off the Earth	Raymond Griffith	Paramount		
Get Set—Go	George O'Hara	F. B. O		
Gilt-Edged	Richard Talmadge	F. B. O		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O		
Girl Who Smiles, The		Columbia Pictures		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Diggers, The	Special Cast	M-G-M		
God's Great Wilderness		American Cinema		
Going! Going! Gone!	George O'Hara	F. B. O		
Gold	C. Geraghty			
Goose Man, The	Special Cast	M-G-M		
Gorilla Hunt, The	Special Cast	F. B. O	4800 feet	June 26
Gorilla, The		Asher-Small		
Grand Army Man, The		Fox		
Grand Flapper, The		Fox		
Great Galeoto, The (tentative)	Novarro-Terry	M-G-M		
Greatest Show on Earth (road show)	Wallace Beery	Paramount		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hair-Trigger Baxter	Bob Custer	F. B. O		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hat of Destiny, The		First National		
Haunted Lady, The		Assoc. Exhib		
Haven, The	Special Cast	M-G-M		
Heart Collector, The	Alberta Vaughn	F. B. O		
Heart of a Cowboy, The	Bob Custer	F. B. O		
Heart of Maryland, The	Dolores Costello	Warner Bros		
Heaven and Eeath	Milton Sills	First National		
Held by the Law	M. De La Motte	Universal		
Hello Bill (tentative)	C. Tearle	F. B. O		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Her Father Said No	Brian-Cooke-Guard	F. B. O		
Hero on Horseback, A	Hoot Gibson	Universal		
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O		
Hills of Kentucky	Rin-Tin-Tin	Warner Bros		
His First Flame	Harry Langdon	Pathe		
His Last Affair	Norma Shearer	M-G-M		
Hi! Taxi	George O'Hara	F. B. O		
Holy Terror, A		Fox		
Homestruck	V. Dana-G. Withers	F. B. O		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Horse Shoes	Monty Banks	Pathe		
Hotel Imperial	Pola Negri	Paramount		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I Can Do It	Special Cast	M-G-M		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Impostor, The	Evelyn Brent	F. B. O		
In His Arms	Special Cast	M-G-M		
In the First Degree		Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	Dolores Costello	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
Is Zat So?	Special Cast	Fox		
It	A. Moreno-C. Bow	Paramount		
It Could Have Happened	Colleen Moore	First National		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The	George Jessel	Warner Bros		
Jerry Settles Down	Tom Tyler	F. B. O		
Just Off Broadway	Corinne Griffith			
Kid Brother, The	Harold Lloyd	Paramount		
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of the Air	Al Wilson	Assoc. Exhib		
Kiss and Make Up	Laura La Plante	Universal		
Kiss in the Taxi, The	Bebe Daniels	Paramount		
Knockout Reiley	Richard Dix	Paramount		
Ladies First	Douglas MacLean	Paramount		
Ladies of Ease		Chadwick		
Lady Be Good		First National		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Last Outlaw, The	Gary Cooper	Paramount		
Last Trail, The	Tom Mix	Fox		
Laurels	Mae Murray	M-G-M		
Lawless Valley	Bill Cody	Assoc. Exhib	5000 feet	
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of an Actress		Chadwick		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightnin' Lariats	Tom Tyler	F. B. O		
Lightning Express, The		Columbia Pictures		
Lightning Rider, The	J. Walker-S Breamer	Elbee Pict		
Limehouse Lou	Evelyn Brent	F. B. O		
Look Who's Here	Dick Talmadge	Universal		
Lord Hokum	E. E. Horton	Assoc. Exhib		
Lost House, The		Columbia Pictures		
Lost Outlaw, The	Gary Cooper	Paramount		
Louis the Fourteenth	W. Beery	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Love's Greatest Mistake	W. Powell-E. Brent	Paramount		
Love Thrill, The	Laura La Plante	Universal		
Loyalties	Special Cast	Fox		
Lure of the Yukon, The		Assoc. Exhib		
Luxury Husbands	Adolphe Menjou	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Lying Truth, The	Milton Sills	First National		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Lee-Bradford		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Magic Garden, The	M. Morris-R. Keane	F. B. O		
Man and the Woman	Special Cast	M-G-M		
Man in Evening Clothes, The	Adolphe Menjou	Paramount		
Manon (road show)	John Barrymore	Warner Bros		
Man Who Forgot God	Emil Jannings	Paramount		
Man Who Laughs, The		Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marriage	Alma Rubens	Fox		
Married Alive	Livingston-M. Moore	Fox		
Mary of Vassar	Marion Davies	M-G-M		
Mask and the Face, The	Adolphe Menjou	Paramount		
Matinee Ladies	Special Cast	Warner Bros		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Metropolis (road show)	Special Cast	Paramount		
Mike Donovan of Ireland		First National		
Million Bid, A	Dolores Costello	Warner Bros		
Million Dollar Doll		Assoc. Exhib		
Miss George Washington	Colleen Moore	First National		
Missing Link, The (road show)	Syd Chaplin	Warner Bros		
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Money Isn't Everything	R. Ince-D. Revier	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother	Belle Bennett	F. B. O		
Mountain Eagle	Nita Naldi	Lee-Bradford	6000 feet	
Mountains of Manhattan		Lumas		
Mr. Wu	Lon Chaney	M-G-M		
Music Master, The	Alec B. Francis	Fox		
Mysterious Island, The	Special Cast	M G-M		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Friend		First National		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	Colleen Moore	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Boy, The	Syd Chaplin	Warner Bros		
New Morals (tentative)	Lya de Putti	Paramount		
New York	Cortez-Wilson-E. Taylor	Paramount		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night of Love, The	Colman-Banky	United Artists		
Night School, The		M-G-M		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark (road show)	Special Cast	Warner Bros		
Nocturne	Special Cast	M-G-M		
No Speed Limit	Al Wilson	Assoc. Exhib		
Officer Jim	R. Hughes-G.Gray	Lee-Bradford	5141 feet	
Oh, Baby!	Special Cast	Universal	5 reels	Aug. 21
Old Heidelberg	Ramon Novarro	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Open Book	Special Cast	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outlaw Broncho, The	Buddy Roosevelt	Assoc. Exhib		
Out of the Ruins		First National		
Out of the West	Tom Tyler	F. B. O		
Paradise for Two (tentative)	Dix-Bronson-Beranger	Paramount		
Pass in Paradise		Prod. Dist. Corp		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Perfect Fool, The (tentative)	Ed. Wynn	Paramount		
Personality	Gloria Swanson	United Artists		
Phantom Flyer, The	Al Wilson	Assoc. Exhib		
Phantom Ranger, The	Bill Cody	Assoc. Exhib		
Pleasure Before Business		Columbia Pictures		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polish Blood		Universal		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls		Columbia Pictures		
Popular Sin, The	Vidor-Nissen	Paramount		
Potters, The	W.C.Fields-M.Alden	Paramount		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Price of Honor, The	Revier-McGregor	Columbia Pictures		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple and Fine Linen	Corinne Griffith	First National		
Purple Mask, The		United Artists		
Pursued	G. Glass-S. Holmes-G. Astor	Elbee Pict		
Quality Street		M-G-M		
Quicksands	Dix-N. Beery-H. Chadwick	Paramount		
Race Wild	E. Percy-D. Torrence	Elbee Pict		
Raging Seas		Tiffany		
Red Coats and Red Skins	Tim McCoy	M-G-M		
Raw Country, The	Bowers-Cornwall	Assoc. Exhib		
Red Pants	Geo.Cooper-B.Roach	M-G-M		
Red Signals		Sterling Pictures		
Red, White and Blue		M-G-M		
Resurrection	La Rocque-Del Rio	United Artists		
Return of a Soldier	Special Cast	M-G-M		
Rich But Honest		Fox		
Rich Man, Poor Man	Mildred Davis	Paramount		
Riddle Ranch, The	Buddy Roosevelt	Assoc. Exhib		
Ride 'Em Rough	Buffalo Bill, Jr	Assoc. Exhib		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Rip Roaring Rider, The	Buddy Roosevelt	Assoc. Exhib		
Ritzy	B. Bronson			
River, The (tentative)	Kenyon-Stone	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance a la Carte	Richard Dix	Paramount		
Romantic Age, The		Columbia Pictures		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The				
Rose of the Bowery		American Cinema		
Rough House Rosie	Clara Bow	Paramount		
Rough Riders, The (road show)	Special Cast	Paramount		
Royal Romance	G. O'Brien-McDonald	Fox		
Runaway Enchantress, The (tentative)	Sills-M. Astor	First National		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Savage in Silks, A	Laura La Plante	Universal		
Salvation Jane	Viola Dana	F. B. O		
Scarlet Letter, The	Lillian Gish	M-G-M	9000 feet	Aug. 21
Secret Studio, The		Fox		
See If I Care	Alberta Vaughn	F. B. O		
See You Later (tentative)	Douglas MacLean	Paramount		
Sensation Seekers, The	B. Dove-H. Gordon	Universal		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose		Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Sterling Pictures		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silent Rider, The	Hoot Gibson	Universal		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Simple Sis	Louise Fazenda	Warner Bros		
Sinews of Steel		Lumas		
Sinners of Paradise		First National		
Sky High	Al Wilson	Assoc. Exhib		
Sky Peril, The	Al Wilson	Assoc. Exhib		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Smith of Cornell	George Walsh	Chadwick		
Sorrell and Son		Paramount		
Somewhere South of Sonora (tentative)	Ken Maynard	First National		
Sorrows of Satan, The	Adolphe Menjou	Paramount	11000 feet	Oct. 23
Span of Life, The	Lon Chaney	M-G-M		
Special Delivery	Eddie Cantor	Paramount		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Eddy	Devore-Horton	Assoc. Exhib		
Splitting the Breeze	Tom Tyler	F. B. O		
Sport of Kings, The		First National		
Squared Ring, The		Tiffany		
Stage Madness	V. Valli-Carmenati			
Stark Love	Special Cast	Paramount		
Stolen Pleasures		Columbia Pictures		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunya	Gloria Swanson	United Artists		
Surf Man, The		M-G-M		
Sweethearts in Every Port	W. C. Fields	Paramount		
Tardy Tolliver	Hale-King	Assoc. Exhib		
Tarzan and the Golden Lion	James Pierce	F. B. O		
Tell It to the Marines	Chaney-Haines	M-G-M		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Ten Modern Commandments	Esther Ralston	Paramount		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Three Twins, The		M-G-M		
Three Wax Men, The	Emil Jannings	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The	George O'Hara	F. B. O		
Tip Toes	D. Gish-W. Rogers	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Too Many Crooks	Mildred Harris	Paramount		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Jones	Wally Wales	Assoc. Exhib		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmond Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Twelve Miles Out	John Gilbert	M-G-M		
Two-Gun McCoy	Bob Custer	F. B. O		
Two-Gun Terror, The	Buddy Roosevelt	Assoc. Exhib		
Uncle Tom's Cabin	Special Cast	Universal		
Uneasy Payments	Alberta Vaughn	F. B. O		
Up and At 'Em	Dick Talmadge	Universal		
Upstream	Dolores Del Rio	Fox		
Vagabond Prince, The	Colman-Banky	United Artists		
Valencia	Mae Murray	M-G-M		
Valley of Hell, The	Francis McDonald	M-G-M		
Vamp From Venice, The	C. Talmadge-Moreno	First National		
Vanishing Breed, The	Sandow (Dog)	Assoc. Exhib		
Vanity Fair	Pola Negri	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Bros		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Voice of His Mate, The	Sandow (Dog)	Assoc. Exhib		

Feature	Star	Distributed by	Length	Reviewed
Wag Lady, The		M-G-M		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Walloping Wildcat, The	Wally Wales	Assoc. Exhib		
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures		
Wanted—A Coward	Special Cast	Sterling Pictures		
War Birds		M-G-M		
War Horse, The	Buck Jones	Fox		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
Wedding March, The (road show)	von Stroheim	Paramount		
Wedding Ring	V. Valli	Fox		
What Every Girl Should Know	Patsy Ruth Miller	Warner Bros		
What Happened to Father	Sydney-Gordon	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
What Will People Say?		M-G-M		
Wheel of Life, The	Florence Vidor	Paramount		
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
Whispering Sage, The	Buck Jones	Fox		
White Chief, The	Monte Blue	Warner Bros		
White Eagle, The	Buck Jones	Fox		
White Flannels	L.Dresser-J.Richards	Warner Bros		
White Heat	Special Cast	M-G-M		
White Slave, The	Dix-Dempster	Paramount		
Whose Baby	Alberta Vaughn	F. B. O		
Wife, The	Special Cast	M-G-M		
Wildcat Kid, The	Buffalo Bill, Jr	Assoc. Exhib		
Wind, The	Lillian Gish	M-G-M		
Windjammers of Gloucester, The		F. B. O		
Wings (road show)	C. Bow-C. Farrell	Paramount	12 reels	
Winner, The	Charles Ray	Chadwick		
Winning Oar, The	George Walsh	Excellent Pictures		
Winning Spirit, The	Raymond Griffith	Paramount		
With Their Eyes Open	Adolphe Menjou	Paramount		
Wolf's Clothing	Miller-Blue	Warner Bros		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman Who Did Not Care		Gotham		
Women and Wives		M-G-M		
Women Love Diamonds	Starke-O. Moore	M-G-M		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		
World's Illusion, The		M-G-M		
World Struggle for Oil, The	Special Cast	Pathe	5 reels	
Worst Woman, The		Famous Attractions		
Wreck, The	S. Mason-M. MacGregor	Columbia Pictures		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Wrong Mr. Wright, The	Jean Hersholt	Universal		
Yoke, The	Special Cast	Warner Bros		
Your Brother and Mine		American Cinema		
You Too	Special Cast	M-G-M		

Newspaper Opinions on New Pictures

"The Better 'Ole"—Warner Bros., Woods Theatre, Chicago

Daily American: "Syd Chaplin reveals himself to be a distinguished first-rate movie buffoon. 'The Better 'Ole' is a continually amusing farce, given a surprisingly excellent screen caricature by the older Chaplin."

Herald and Examiner: "It's a chuckling adventure of the late war, gradually increasing to bellowing laughter. Syd Chaplin does a first-rate job. His latest performance established him definitely as a comedian of talent."

Journal of Commerce and La Salle Street Journal: "The funniest picture of my experience. Syd Chaplin is perfect as Old Bill. The affair reaches a climax of mirth."

Daily Tribune: "It is the funniest thing I ever saw in my life. I laughed so hard I would have been a spectacle—if everybody else in the house hadn't been busy being the same kind of spectacle. The film is alive with side-splitting situations. Charlie Chaplin may be a great comedian, but I will tell the world Syd Chaplin in 'The Better 'Ole' is as great as he is at his best."

Daily News: "Syd as Old Bill outdoes himself."

Evening American: "The greatest laugh show I have ever encountered. If I ever laughed harder, I don't remember it. Old Bill is Syd Chaplin's greatest motion picture achievement. He has never even approached this remarkable portrayal before. 'The Better 'Ole' is full of the funniest horseplay and burlesque I ever saw. But it also has that primary requisite of any good movie, an enthralling story. It's marvelous. 'The Better 'Ole' is Syd Chaplin's triumph."

"Bardelys the Magnificent"—Metro-Goldwyn-Mayer, Stillman Theatre, Cleveland

Plain Dealer: "'Bardelys the Magnificent' at the Stillman, is a fast moving story and has been told by King Vidor in his splendid style—moving unhesitatingly and gathers action and speed as it progresses. The settings are beautiful. John Gilbert makes love with the sincerity of a Beau Brummel, fights like an expert with the sword and at the close out-Fairbanks the laughing Doug. There are a succession of thrills, the most startling of which are the escape from the scaffold when he is ready to be hanged, and a duel, which is fought between Chattellerault and Bardelys. Gilbert is dashingly heroic."

News: "'Bardelys the Magnificent,' with his escapades in the court of King Louis XIII, in the woods and quaint chateaus of old France proved ever so much enjoyment for us. We cannot recall when a romantic story in this category entertained us in greater degree."

Press: "John Gilbert out-Fairbanks Douglas himself in King Vidor's movie from the Sabatini 'Bardelys the Magnificent.'"

Times: "'Bardelys the Magnificent' is a story full of entertainment, wholesomely blending humor with treachery, beautiful scenery with fast-moving action, nimble wits with stupidity and swords with kisses."

"The Winning of Barbara Worth"—United Artists, Madison Theatre, Detroit, Mich.

News: "Even with ordinary treatment such a fascinating story as Harold Bell Wright's 'The Winning of Barbara Worth' was certain to be an interesting motion picture, but under the expert guidance of Samuel Goldwyn and Henry King it has escaped the 'average' classification and rises to a matter of great importance to filmgoers."

"La Boheme"—Metro-Goldwyn-Mayer, Stillman Theatre, Cleveland

Plain Dealer: "Vidor, the director of 'The Big Parade,' has turned out an artistic piece. Art is the play's best recommendation. 'Every-move-a-picture' as they once said. There is some fire and flash and go to the work of John Gilbert and Renee Adoree—just as there is sincerity and delicacy in Miss Gish's portrayal."

Press: "'La Boheme' is head and shoulders above the average motion picture."

News: "'La Boheme' is an outstanding picture. The action is swift. Lillian Gish never was better and John Gilbert gives a remarkable performance. As to the others, there is no room for improvement. And the same can be said for the photography and direction."

Times: "Lillian Gish has tremendous triumph in 'La Boheme'. Men wept Sunday at 'La Boheme.' When the Gish weeps there are sobs throughout the theatre. She holds your attention with the magnet of magic—art."

"The Winning of Barbara Worth"—United Artists, Loew's State Theatre, Boston

Globe: "A stirring picture made from the famous story of the West, blending romance and realism. It is truly remarkable. . . . There are no more satisfactory film lovers on the screen than Ronald Colman and Vilma Banky."

Advertiser: "Exciting Western film. A vividly exciting stretch of film."

Evening American: "The Harold Bell Wright yarn becomes a rarely brilliant exploit. At every turn the picture justifies the money expended in its making."

Herald: "One of the most interesting and spectacular films yet brought to this city. Henry King has set a high standard that will be difficult to follow. He has masterfully entwined romance, thrill and spectacle into an harmonious whole that completely absorbs the spectator. Harold Bell Wright fans will vote this the best of his novels done for films. . . . The photography alone is worth a trip to see. The sheer beauty and tremendous spectacle proportions assumed by the picture more than demand unusual recognition."

"The Flaming Forest"—Metro-Goldwyn-Mayer, Capitol, New York

Journal: "'The Flaming Forest' at the Capitol this week is a colorful spectacle—epic in its sweep and breath-taking in its thrills. The backgrounds are magnificent. Renee Adoree is as delightful as the rest of the picture is thrilling. There are a succession of thrills, the most startling of which are battles between the Mounted Police and the Indians, and a forest fire that is one of the most vivid ever shown on the screen. Moreno is dashingly heroic. This picture was directed by Reginald Barker, who can direct stories of the great outdoors as dramatically as Curwood can write them."

Telegraph: "Swift moving, fast action melodrama, with a thrill a minute holds forth at the Capitol this week. I heartily recommend the entire program. Renee Adoree breezes in an easy winner. Tony Moreno is an appealing figure. The pictorial composition of the photoplay is exquisite. You can't afford to miss 'The Flaming Forest.'"

Herald-Tribune: "To those who like Western thrillers we recommend 'The Flaming Forest.'"

Times: "Crack shots, swift horses, angry redskins and a fearsome fire are to be seen in the pictorial version of James Oliver Curwood's 'The Flaming Forest.' Miss Adoree acts with her usual charm and comprehension of the character. Mr. Moreno handles his part intelligently."

Mirror: "'The Flaming Forest' rates as a James Oliver Curwood cinema highlighted with a richness that glorifies its melodramatic romance. Yesterday's audience at the Capitol slipped into the thrill of the story with a fervor that found gratification in thunderous applause. A few children indulged in side-splitting cheering. Everybody had a grand time."

News: "The picture will probably be popular. It has plenty of life and movement and is entertaining."

American: "It might aptly be called 'The Big Parade' of the Mounted Police. Cosmopolitan is particularly fortunate in providing Metro-Goldwyn-Mayer with stories that teem with life, color, and action and 'The Flaming Forest' carries out this precedent to an nth degree."

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Motion Picture News

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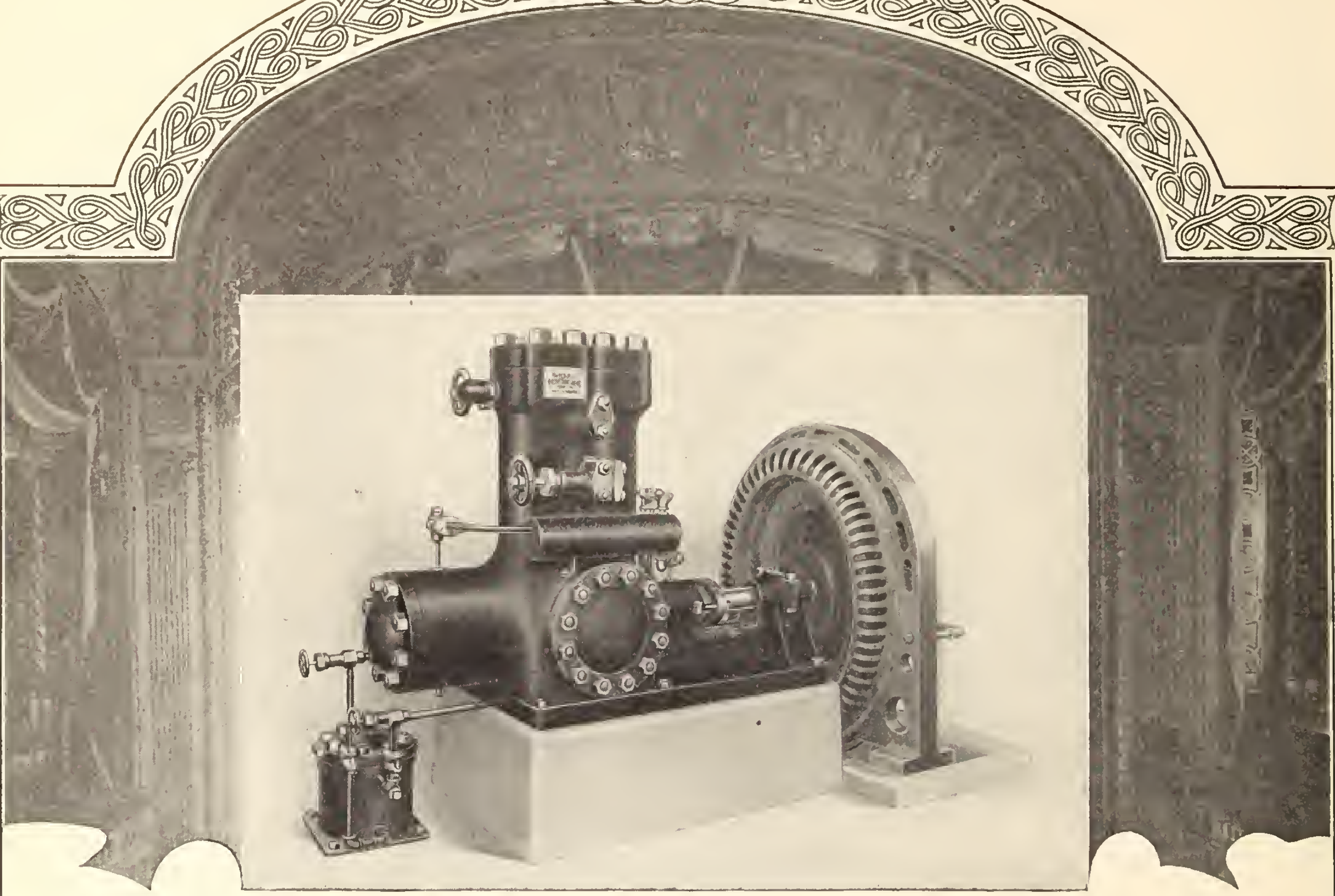

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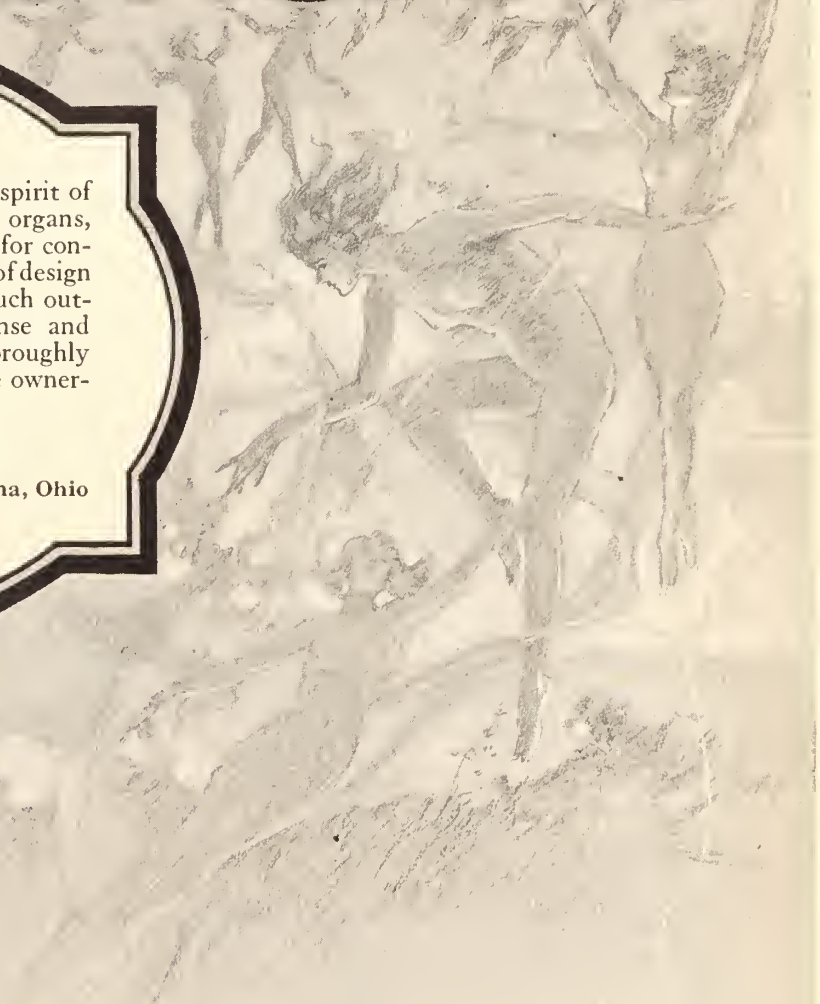

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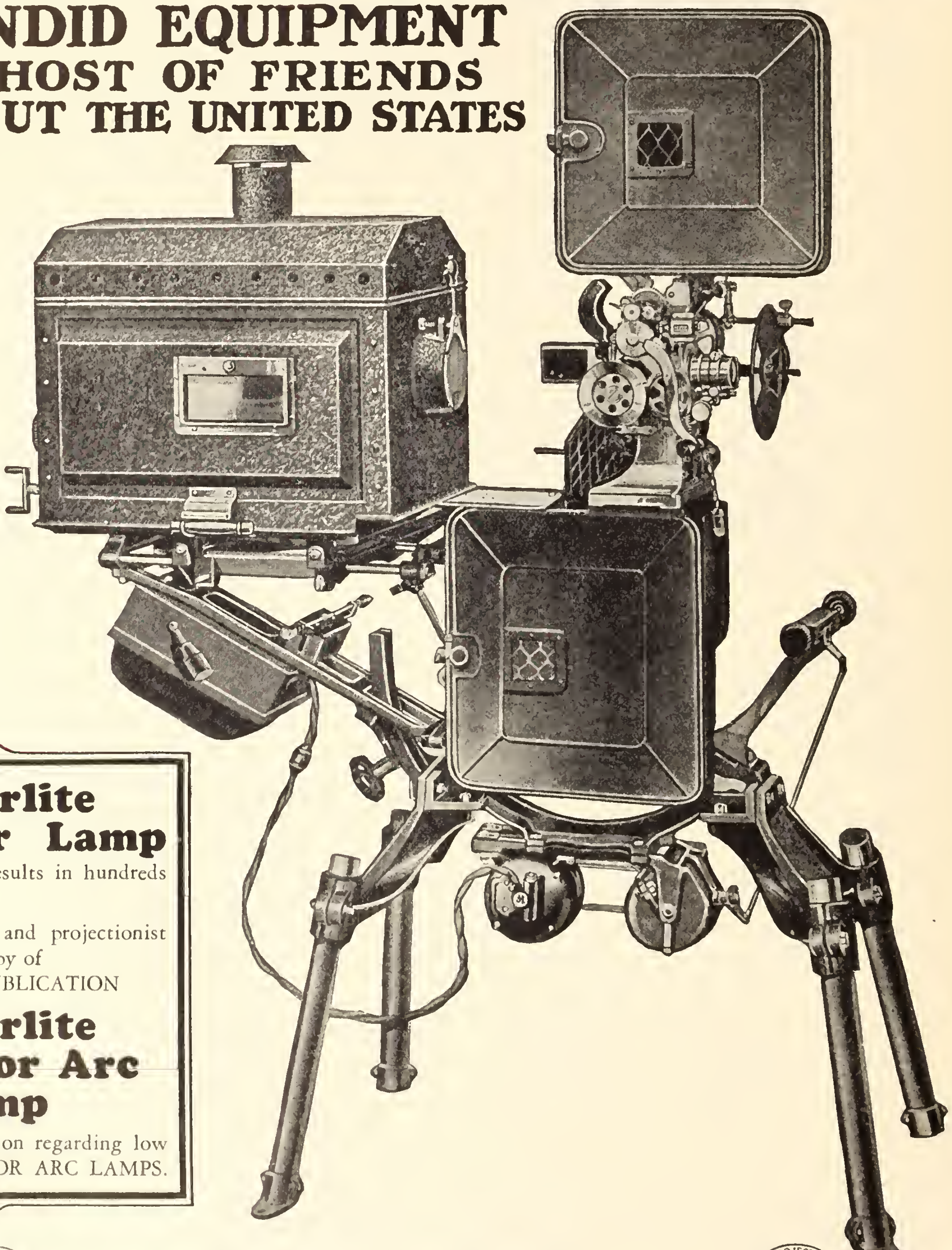

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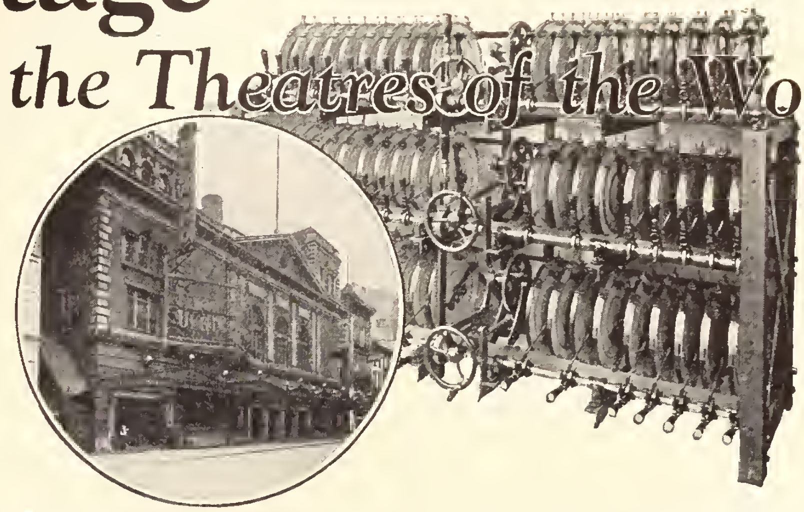

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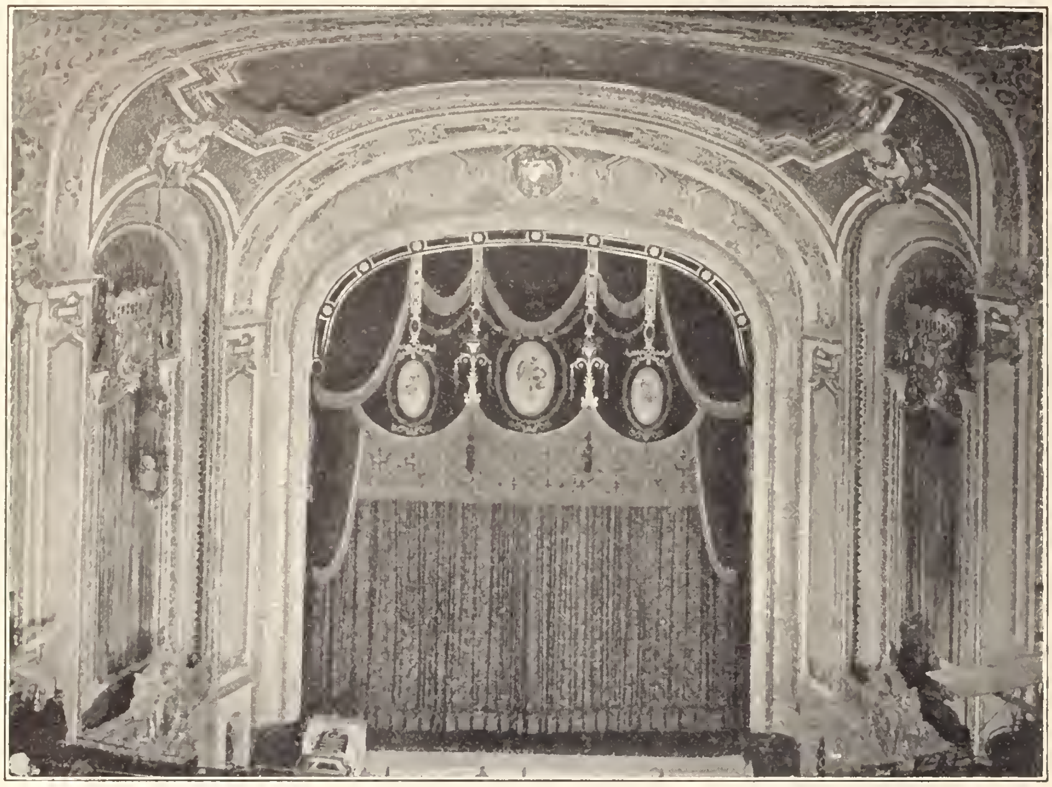

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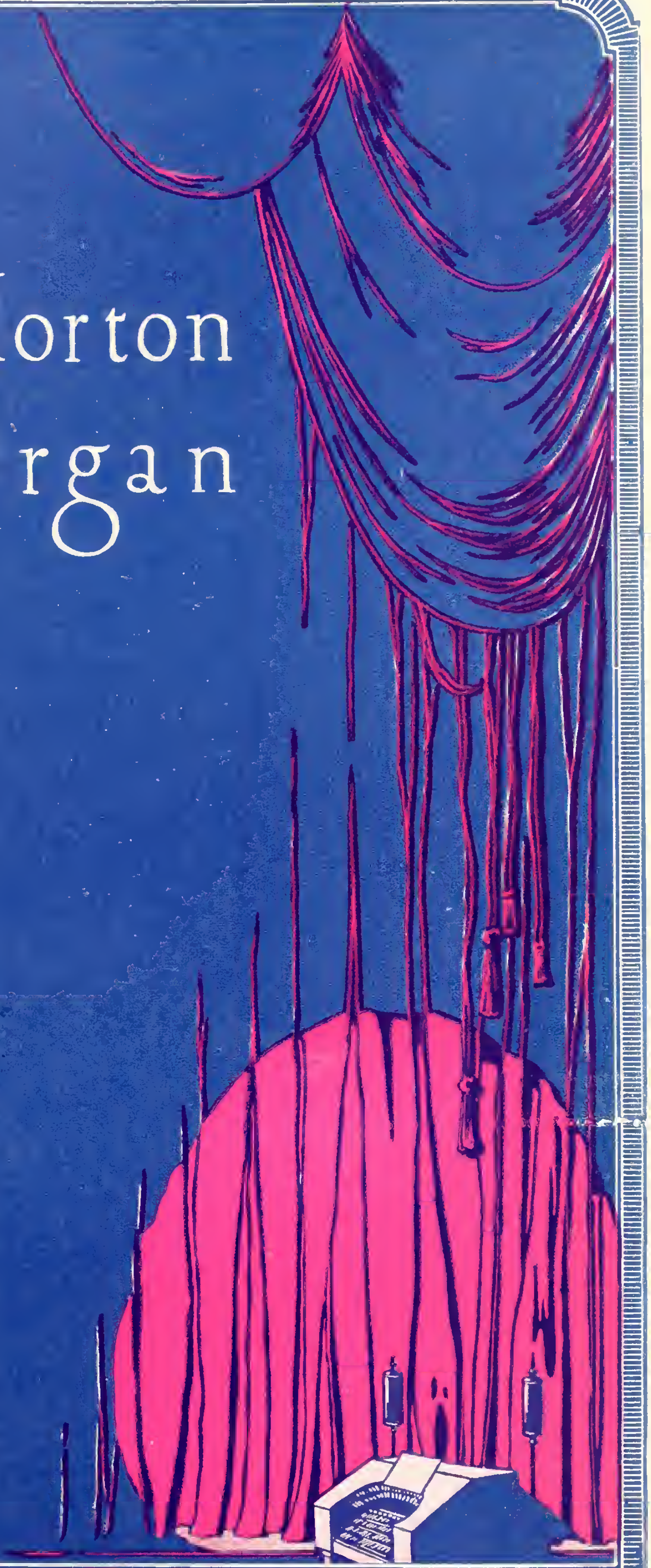

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IT TELLS

How to apply light at the entrance of your theatre to attract the passing crowd.

How to light the foyer—what size, color and types of lamps to use and what systems of lighting have been found effective.

Important points to keep in mind when planning lounge room lighting.

How the auditorium should be lighted.

The most up-to-date practices in stage lighting.

Specific examples of correct and incorrect lighting in every part of the theatre.

How to make the most of your present lighting facilities.

In the Lounge Room

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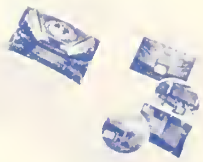

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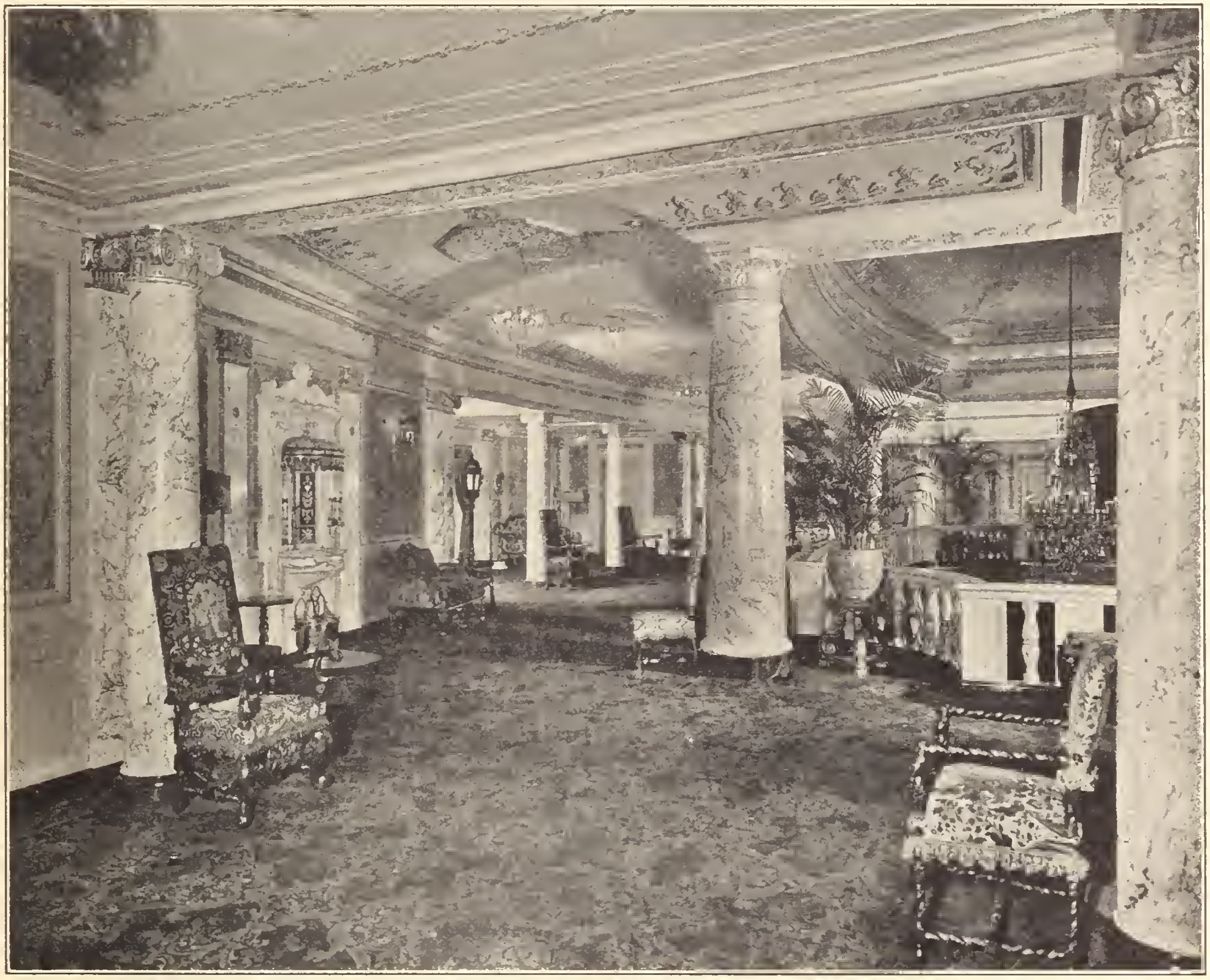

MEZZANINE PROMENADE—EARL THEATRE, PHILADELPHIA, PA.

We execute orders through dealers and decorators for theatres, clubs and hotels of the finer quality.

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Lay your carpets over Ozite Carpet Cushion to *double their life!* Ozite will also make them marvelously soft and luxurious. You really can't afford *not* to use Ozite—under old carpets as well as new. Ask any dealer.

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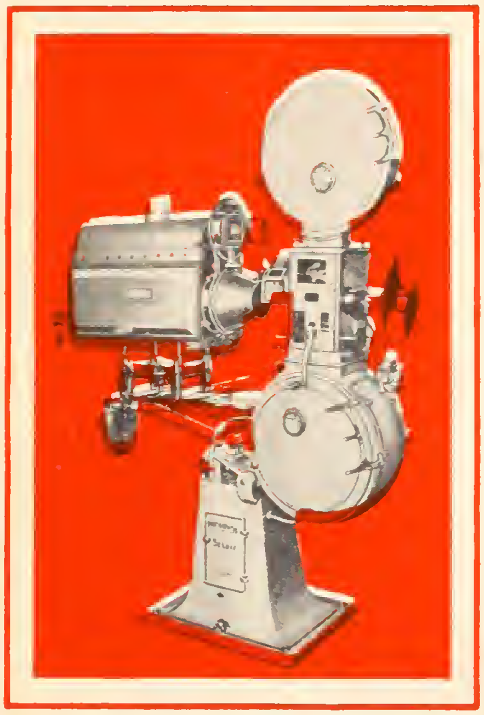
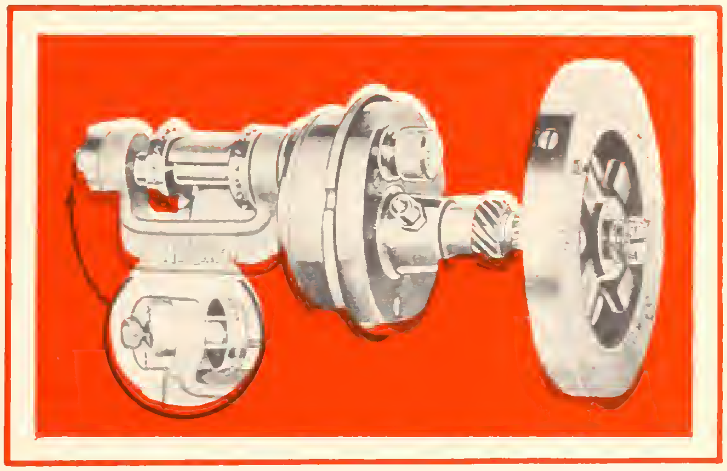
CLINTON CARPET COMPANY
New York CHICAGO Los Angeles
American Hair Felt Co., *Mfrs.*

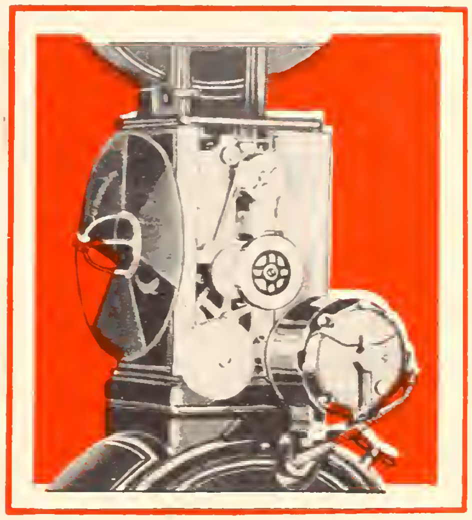
The Motiograph De Luxe Projector
and some of its
ORIGINAL EXCLUSIVE FEATURES



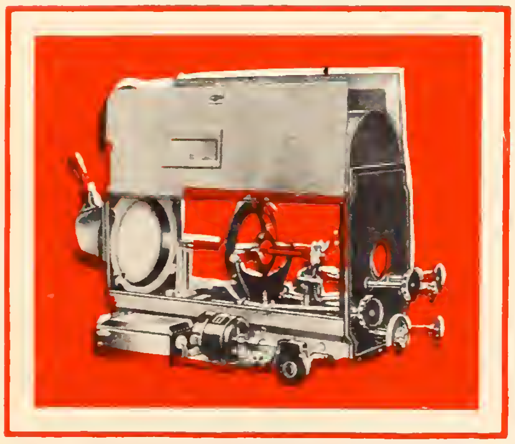


The Double-Bearing Ball-Bearing Intermittent Movement used only in the Motiograph De Luxe is a masterpiece in design and construction. The smoothness of its operation is reflected on the screen.

Motiograph DeLuxe with Motiograph Reflecting Arc. A unit equipment assuring maximum results and perfect operation, together.



The Direct Motor Drive on Motiograph Projectors eliminates the eight-foot driving belt and lost motion, guaranteeing one speed during the full length of film.

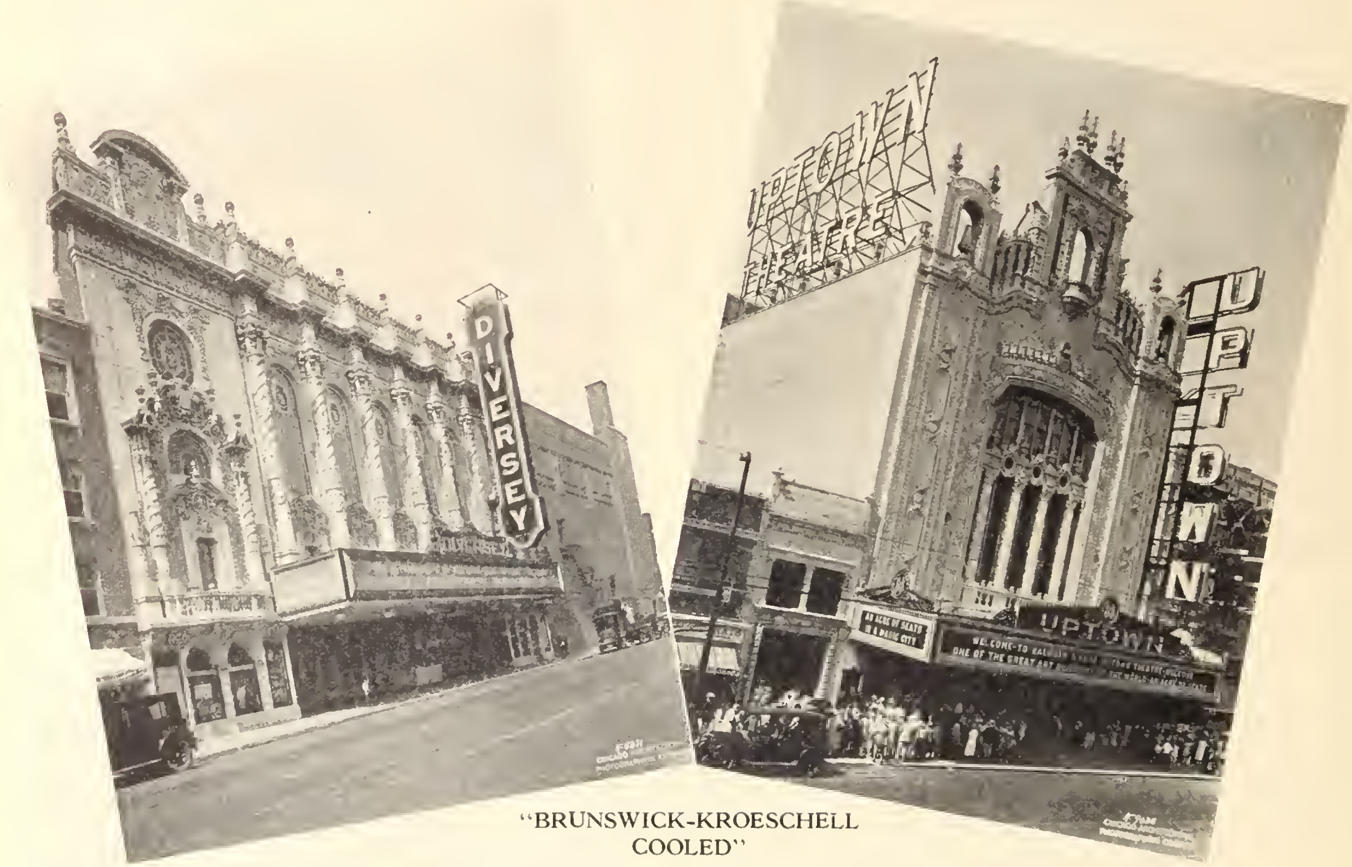


The Motiograph Reflecting Arc. Designed for the Motiograph De Luxe Projector. Its many exclusive features include a fully enclosed feed screw, hand operated carbon clamps, full length carbon trim, easily removable condenser mount. Its optical system arranged by America's foremost optical engineers. Try it. The results from this unit-built equipment will be beyond your expectations.

THE ENTERPRISE OPTICAL MFG. CO.
564 West Randolph Street, Chicago, Ill.

BRUNSWICK-KROESCHELL

THEATRE COOLING



"BRUNSWICK-KROESCHELL COOLED"

Diversey Theatre, Chicago, Ill.
Levy & Klein, Architects

Uptown Theatre, Chicago, Ill.
C. W. & Geo. L. Rapp, Architects

SOME PROMINENT "BRUNSWICK-KROESCHELL COOLED THEATRES"

Uptown Theatre, Chicago, Ill.	C. W. & Geo. L. Rapp, Arch.
Chicago Theatre, Chicago, Ill.	C. W. & Geo. L. Rapp, Arch.
State Lake Theatre, Chicago, Ill.	C. W. & Geo. L. Rapp, Arch.
Oriental Theatre, Chicago, Ill.	C. W. & Geo. L. Rapp, Arch.
Shea Theatre, Buffalo, N. Y.	C. W. & Geo. L. Rapp, Arch.
Fox Theatre, Philadelphia, Pa.	Thomas W. Lamb, Arch
Loew's State Theatre, St. Louis, Mo	Thomas W. Lamb, Arch.
McVicker's Theatre Chicago, Ill.	Thomas W. Lamb, Arch.
State Theatre, Detroit, Mich.	C. Howard Crane, Arch.
Capital Theatre, Detroit, Mich.	C. Howard Crane, Arch.
Roosevelt Theatre, Chicago, Ill	C. Howard Crane, Arch.
Pantheon Theatre, Chicago, Ill.	W. W. Ahlschlager, Arch.
Karzas Theatre, Chicago, Ill	W. W. Ahlschlager, Arch.
Diversey Theatre, Chicago, Ill.	Levy & Klein, Arch.
Atlantic Theatre, Chicago, Ill.	Levy & Klein, Arch.
Woods Theatre, Chicago, Ill.	Marshall & Fox, Arch.
Tower Theatre, Chicago, Ill.	Fridstein & Co., Arch.
State Theatre, Chicago, Ill.	E. P. Steinberg, Arch.
Orpheum Theatre, Los Angeles, Calif.	Albert Lansburgh, Arch.
Lincoln Square Theatre, Springfield, Ill.	E. P. Rupert, Arch.
Scollay Square Theatre, Boston, Mass.	R. E. Hall & Co., Arch.
Century Theatre, Baltimore, Md.	John Eberson, Arch.
Valencia Theatre, Baltimore, Md.	John Eberson, Arch.

You KNOW that your theatre will be cool
during the hottest weather when you install
BRUNSWICK-KROESCHELL equipment.

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Branches, Agencies and Service Stations in All Principal Cities

An Unprecedented Demand

Leading exhibitors recognize a better organ. That is why Link-C. Sharpe Minor unit organs have created an unprecedented demand—one that keeps the Link factory rushed to capacity.

Link-C. Sharpe Minor Organs Installed by Leading Theatres

Some Noteworthy Installations

Following is a list of some of the recent installations of Link-C. Sharpe Minor Unit Theatre Organs: Haltnorth Theatre, Cleveland, Ohio; New Plaza Theatre, Cleveland, Ohio; Jefferson Theatre, Auburn, New York; Lafayette Theatre, Charlottesville, Va.; Jefferson Theatre, Charlottesville, Va.; Rex Theatre, Bessemer, Mich.; Bush's Egyptian Theatre, San Diego, Calif.; Palace Theatre, San Diego, Calif.; Bradley Theatre, Elko, Nev.; Lincoln Theatre, New Martinsville, W. Va.; New Theatre, Utica, New York; Glen Park Theatre, Gary, Ind.; New Theatre, Clyde, New York; New Theatre, Farrell, Pa.; New Theatre, Lackawanna, New York; Morenci Y. M. C. A., Morenci, Ariz.; Keeney's New Theatre, Binghamton, New York.

NO stronger endorsement of the superiority of Link-C. Sharpe Minor theatre organs can be had than the numerous installations in the country's leading theatres. From coast to coast, exhibitors are building patronage by featuring their Link organs.

Link prestige is growing with leaps and bounds. Today the demand for Link theatre organs surpasses all past records. Even with enlarged manufacturing facilities the Link plant must operate day and night to fill orders.

Link-C. Sharpe Minor Unit Organs incorporate all the latest developments of organ design and many new features that are exclusive with Link-C. Sharpe Minor instruments. Tonal quality, responsiveness and flexibility of expression superimposed upon a basic rugged construction—these are the inherent characteristics that make Link organs definitely superior for theatre use.

Send for Free Booklet

We publish a booklet which contains much interesting and enlightening information of value to you and your organist.
It is our pleasure to send you a free copy—just mail the attached coupon.

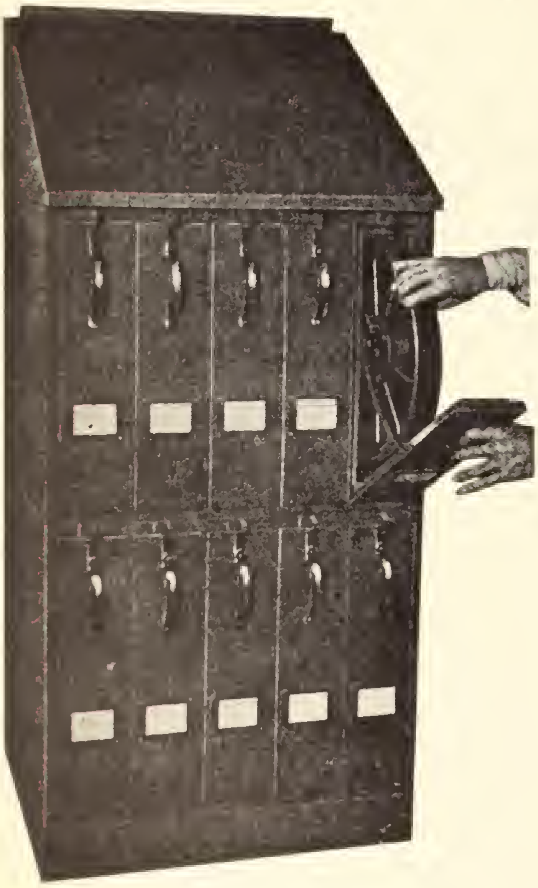
MAIL THIS COUPON

Link-C. Sharpe Minor Unit Organs,
Binghamton, N. Y.
Please send me .... copies of your new booklet.
Name ....
Theatre ....
Address ....
Number of Seats..............................

LINK
C. SHARPE MINOR UNIT ORGANS
BINGHAMTON, N. Y.

One of the outstanding features of the projection-room equipment in the New Paramount Theatre is the installation of

12 AMERICAN FILM SAFES



American Film Safes are made in several sizes and types to fit the requirements of studios, theatres, exchanges or any place where valuable negatives are kept.

AMERICAN FILM SAFE CORP.

WASHINGTON BLVD.
BALTIMORE, MARYLAND

THE OBLIGATIONS *Of* ACHIEVEMENT

THE inequality of life's rewards is nowhere more in evidence than in a theatre program, which almost invariably elevates the star above the author. The universal tendency is to appraise Before the Footlights without regard to Behind the Scenes. The spectacular role in any great building enterprise is of necessity played by the builder, but our personal feeling regarding the PARAMOUNT BUILDING is, that there is enough glory in having built it without forgetting our obligations to the Owner, the Architects and the Engineers.

To THE FAMOUS PLAYERS-LASKY CORPORATION and Mr. Adolph Zukor, its President, we are indebted for the great confidence reposed in our organization.

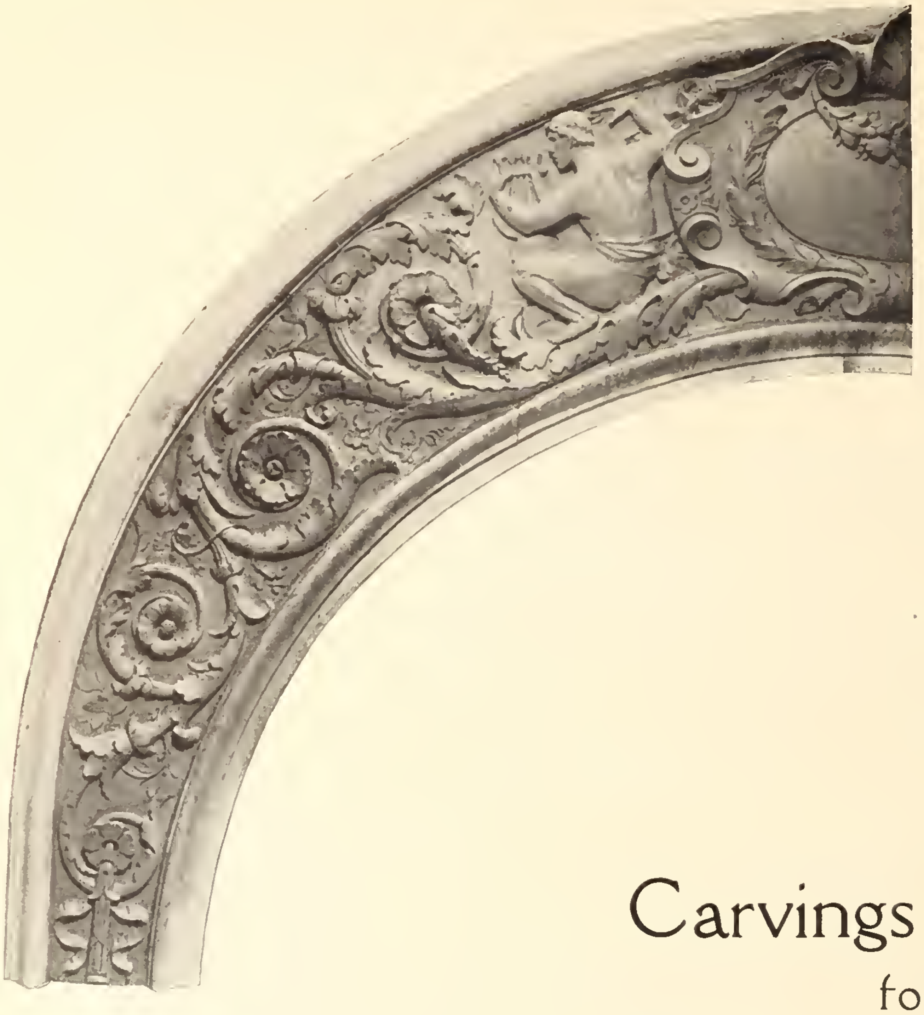
To MESSRS. C. W. & GEO. L. RAPP, the Architects, we are indebted for the co-operation which has enabled us to make good.

And to MESSRS. R. E. HALL & COMPANY, INC., Engineers, we are indebted for their efficient counsel in surmounting the extraordinary engineering problems the work involved.

THOMPSON-STARRETT COMPANY

Building Construction

CHICAGO ~ PHILADELPHIA ~ NEW YORK ~ CLEVELAND ~ MIAMI



Above is shown a detail study of the carving over the main entrance of the Paramount Theatre

# Carvings and Models
for the
Paramount Theatre
(Rapp & Rapp, Architects)

THE carving and iron work of the new Paramount are features of great interest in this finest of all theatres.

All the models and stone carving were executed by Neumann & Even, Inc. Also the models for the interior ornamental iron work used in the Paramount Theatre.

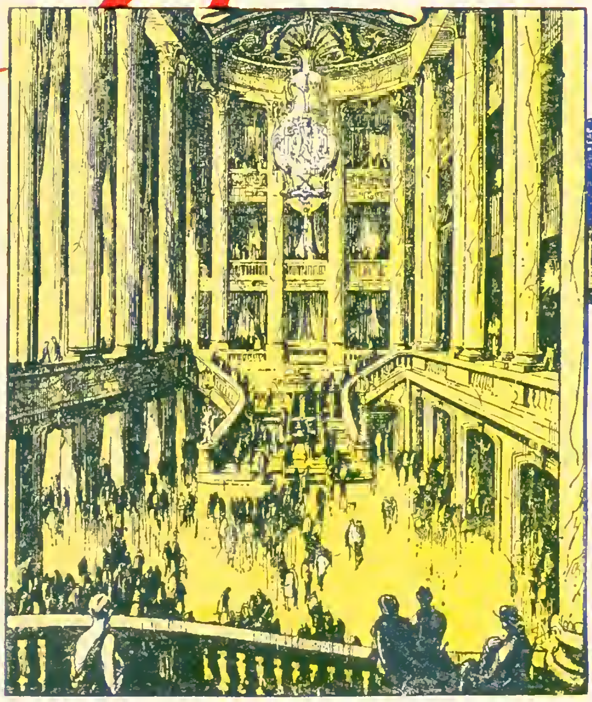
O. ANDERSON A. PESETTI

Neumann & Even, Inc.
329 East 47th Street
New York, N. Y.

Carrier
AIR CONDITIONING
AND
DRYING EQUIPMENT

A mutual success

THE NEW PARAMOUNT
A monument to the Art of the silent drama. A monument to the achievement of Adolph Zukor. A masterpiece by the architects—C. W. and G. L. Rapp and R. E. Hall. A Carrier Conditioned Theatre.



Carrier Conditioned Theatres

WITH the public at large we celebrate the opening of the great New Paramount Theatre—a monument to the man, Adolph Zukor, who brought to the screen the first great artist, Sarah Bernhardt, and from that event has guided colleague and competitor alike along the road to the triumphant success which is symbolized in this great theatre.

Hand in hand with the advancement in picture production the motion picture theatre has evolved from the stuffy nickelodeon of yesterday to the airy palace of today. It has been the work of Carrier Engineers, specialists in air conditioning, to contribute to this great development, Manufactured Weather to make "Every day a *good* day" in the theatre. With just pride we point to the Rivoli and Rialto on Broadway, to a rapidly growing list of theatres throughout the country and finally, to the great Paramount Theatre as Carrier Conditioned Theatres.

One of the
PUBLIX
Theatres

Manufactured Weather makes "Every day a *good* day" in the New Paramount

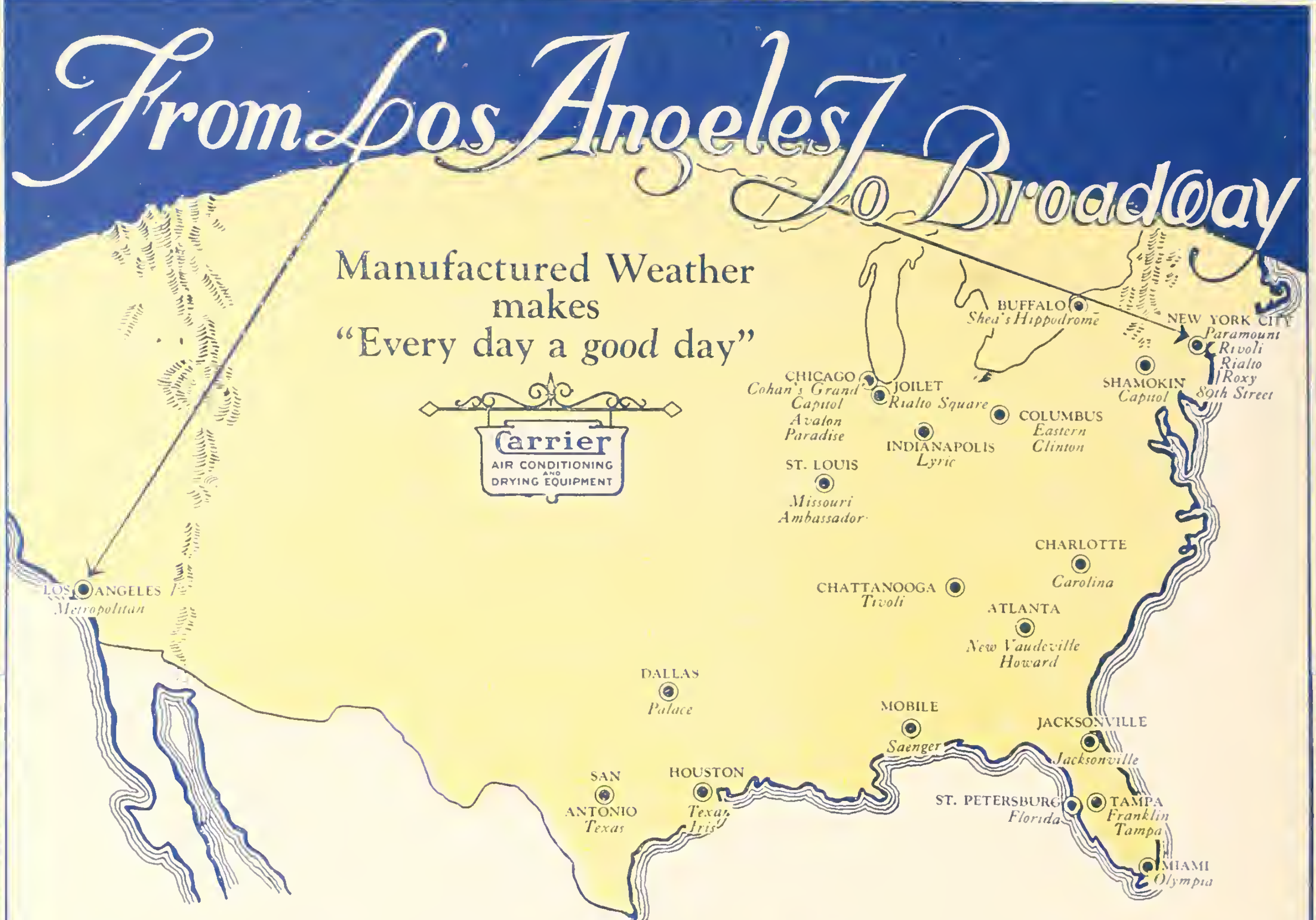
More than 300 tons of perfectly conditioned air each hour are poured into the Theatre and lobbies from three great Carrier systems for Air Conditioning—producing humidified warmth in Winter—cool, invigorating comfort in Summer.

The same complete system, including Carrier Centrifugal Refrigeration, is now available for the fine small theatres. Write for the book, "Theatre Cooling and Conditioning." Describe your theatres. Ask for a visit from one of our Engineers.

Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES



Carrier Conditioned Theatres

Fulfill the Public's Demand for Comfort

PEOPLE have learned to *feel for themselves* and to recognize immediately the delightfully comfortable atmosphere in a Carrier Conditioned Theatre. Proper air conditioning in the theatre now rests on a par with the beauty of the theatre and the quality of the entertainment as an attraction to the public. This explains the remarkable rate at which the fine theatres of the country are adopting Carrier conditioning equipment.

The Carrier system, designed especially for each theatre, is guaranteed to maintain uniform conditions of Temperature, Humidity and Air Purity every day in the year.—It is the developement of more than twenty years of specialized air conditioning experience.—A recent developement provides the same complete system for the fine, small theatres.

Write for the book "Theatre Cooling and Conditioning".—Describe your theatres.

Ask for a visit from one of our Engineers.

Carrier Engineering Corporation

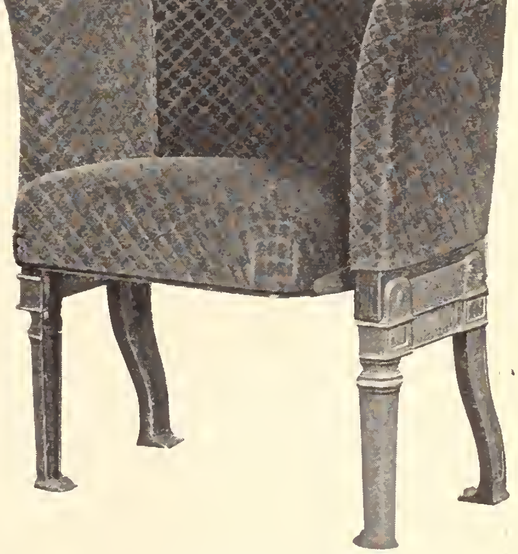
Offices and Laboratories

NEWARK, NEW JERSEY

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES

100 · YEARS · OF · MANUFACTURING · EXPERIENCE ·

Interior showing loge and boxes of Balaban & Katz new "Uptown" Theatre in Chicago, Illinois.



Loge chair designed by and built to specifications of Mr. C. W. Rapp of Rapp & Rapp, Architects for the Uptown Theatre and the new Paramount Theatre.

The Finest Seats in the Finest Section of the "Uptown" and the New Paramount

WHEN it came to selecting the finest seats (the loge) for the new Chicago "Uptown" Theatre and the new Paramount Theatre, the managements naturally turned to Heywood-Wakefield.

This order was placed with us because architects and owners knew our 100 years of experience would produce chairs built to H-W standards of quality in exact accordance with specifications and with that element of patron comfort which always distinguishes H-W chairs.

Heywood-Wakefield chair designs embrace seating equipment for every part of any theatre, whether you cater to permanent or transient patronage.

Before you build, or re-seat your theatre, write our nearest warehouse. Without cost or obligation our seating experts will help you plan for maximum capacity, durability, beauty and comfort.

Heywood-Wakefield

REG. U.S. PAT. OFF.

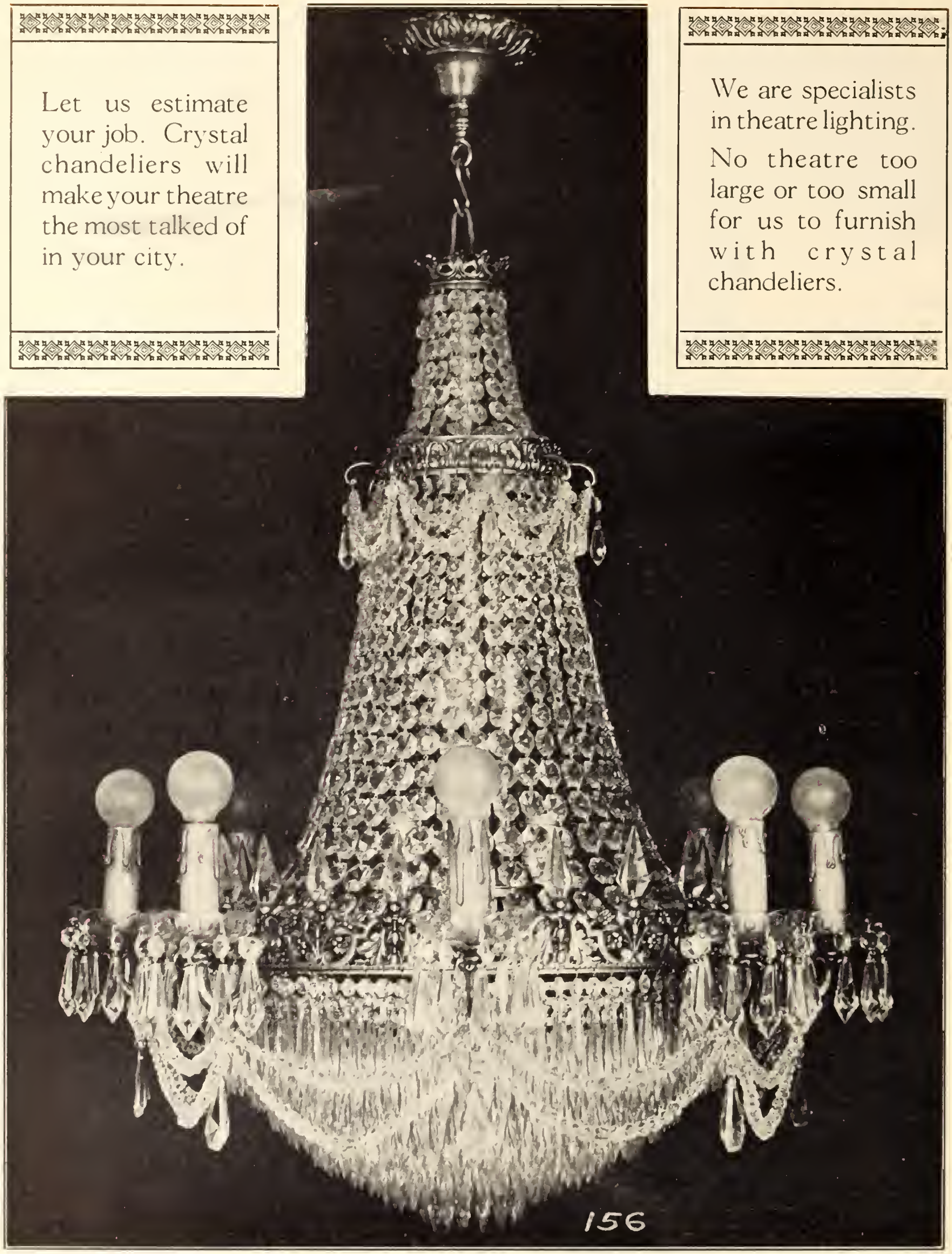
HEYWOOD-WAKEFIELD WAREHOUSES

Baltimore, Maryland	**113 West Conway Street**
Boston 45, Mass.	**Winter Hill** **Display Floor, 174 Portland Street**
Buffalo, New York	**Wells and Carroll Streets**
Chicago, Illinois	**2653 Arthington Street** **Display Floor, 439 Railway Exchange Bldg.**
Kansas City, Missouri,	**1310 West Eighth Street**
Los Angeles, California	**801 East Seventh Street**
New York, New York	**516 West 34th Street**
Philadelphia, Pennsylvania	**244 South 5th Street**
Portland, Oregon	**148 North Tenth Street**
San Francisco, California	**737 Howard Street**
St. Louis, Missouri	**Sixth and O'Fallon Streets**

Let us estimate your job. Crystal chandeliers will make your theatre the most talked of in your city.

We are specialists in theatre lighting.

No theatre too large or too small for us to furnish with crystal chandeliers.

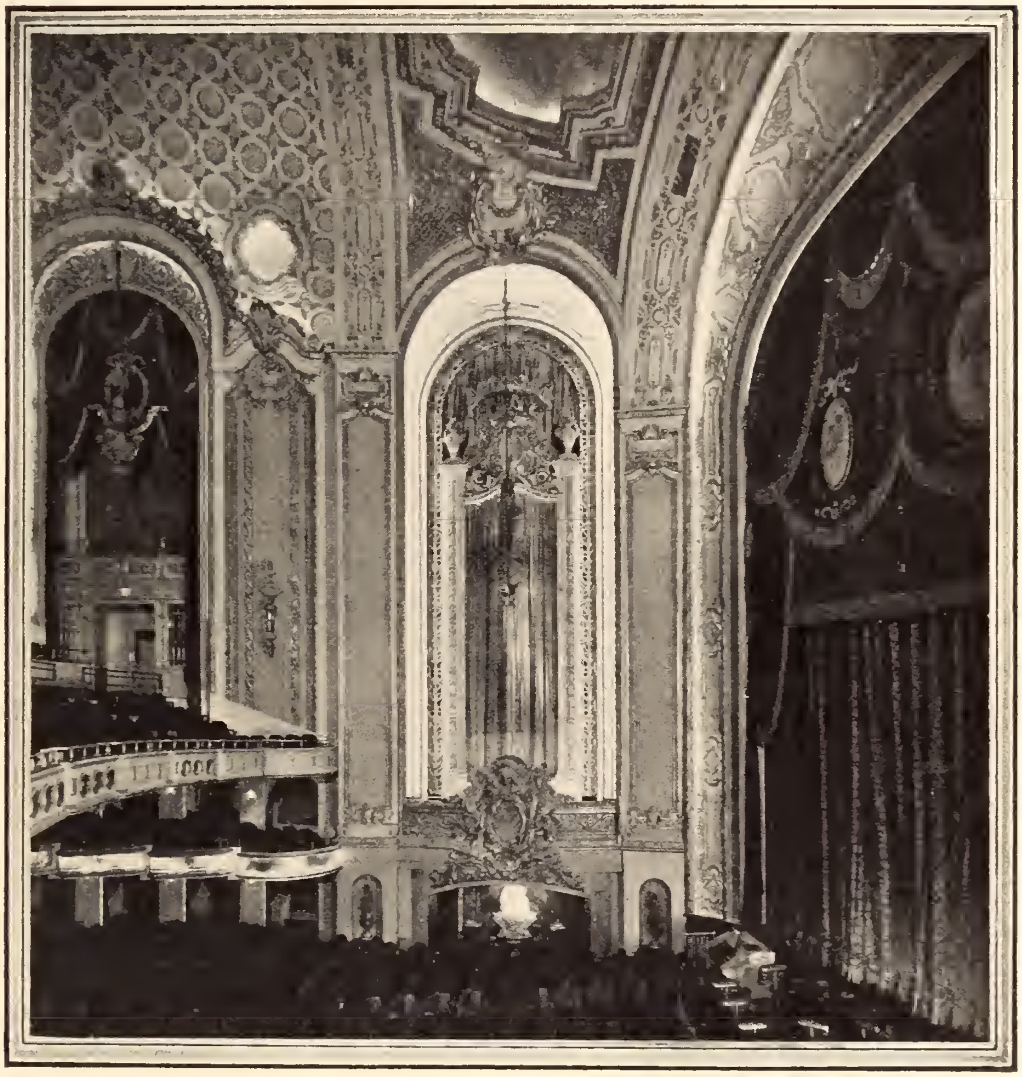


Crystals On Paramount Theatre, New York City, Furnished by Us to Henkel & Best, of Chicago

RIALTO IMPORT CORP.

114 WEST 44th STREET NEW YORK CITY

—*and Simplex Projectors, of course*



PARAMOUNT
THEATRE
NEW YORK

It is significant that the new Paramount, like so many of the finest and most beautiful theatres in the country, is equipped with Simplex Projectors

MASTERPIECES

In style and beauty of architecture and impressive luxury of appointments the new Paramount symbolizes the highest ideals in theatre construction---

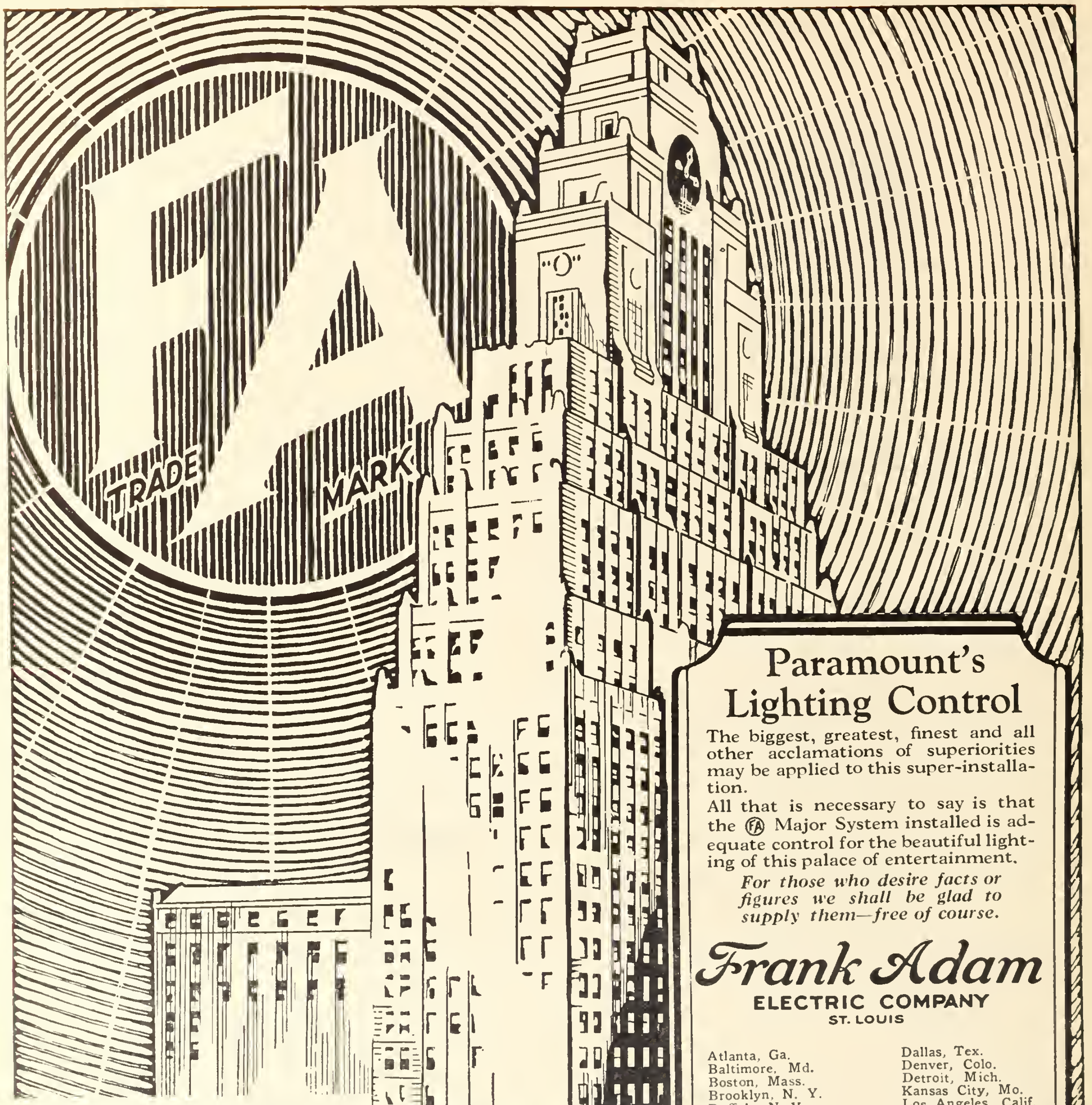
Simplex

and in design and execution of detail, no less than in basic ruggedness, the Simplex Projector represents the highest type of craftsmanship and skill.

SIMPLEX DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street, New York



Paramount's Lighting Control

The biggest, greatest, finest and all other acclamations of superiorities may be applied to this super-installation.

All that is necessary to say is that the Ⓕ Major System installed is adequate control for the beautiful lighting of this palace of entertainment.

For those who desire facts or figures we shall be glad to supply them—free of course.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

- Atlanta, Ga.
- Baltimore, Md.
- Boston, Mass.
- Brooklyn, N. Y.
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- Chicago, Ill.
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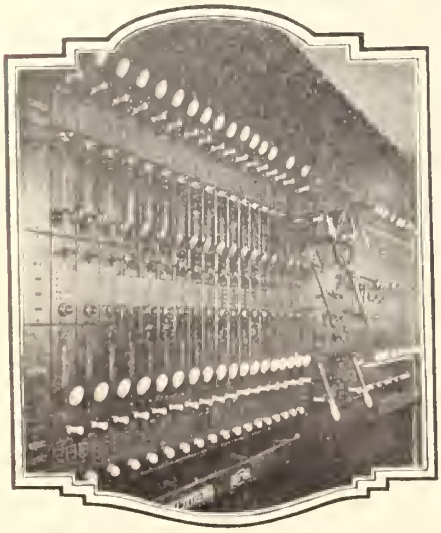
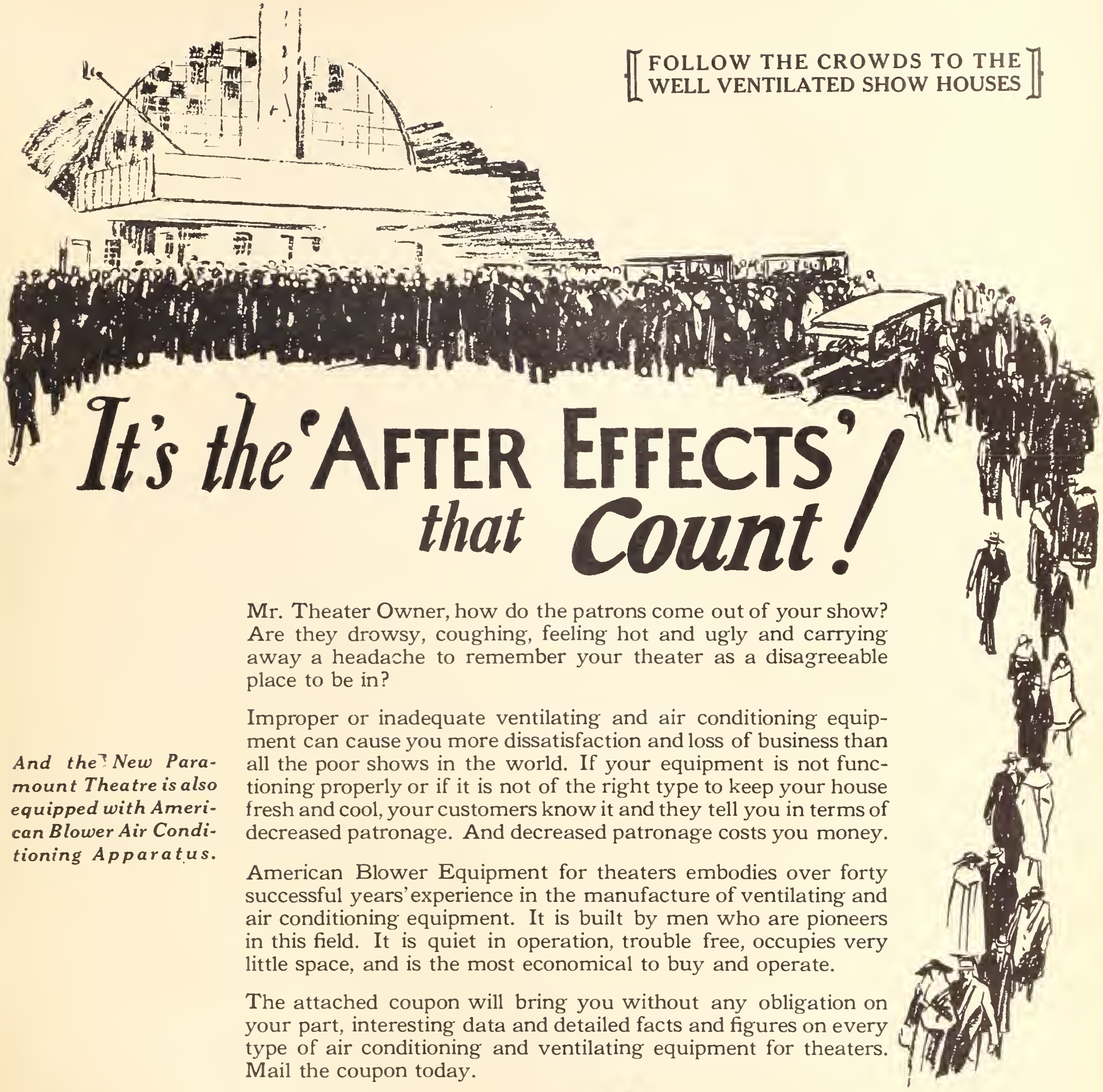
- Dallas, Tex.
- Denver, Colo.
- Detroit, Mich.
- Kansas City, Mo.
- Los Angeles, Calif.
- Miami, Fla.
- Minneapolis, Minn.
- New Orleans, La
- New York City, N. Y.
- Omaha, Neb.
- Philadelphia, Pa.
- Pittsburgh, Pa.
- Portland, Ore.
- Seattle, Wash.
- San Francisco, Calif
- Winnipeg, Canada
- London, Ont., Can.

PARAMONT Theatre, New York
C.W. and Geo. L. Rapp, Architects



MAJOR FA SYSTEM
TRADE MARK



FOLLOW THE CROWDS TO THE WELL VENTILATED SHOW HOUSES

It's the 'AFTER EFFECTS' that Count!

Mr. Theater Owner, how do the patrons come out of your show? Are they drowsy, coughing, feeling hot and ugly and carrying away a headache to remember your theater as a disagreeable place to be in?

Improper or inadequate ventilating and air conditioning equipment can cause you more dissatisfaction and loss of business than all the poor shows in the world. If your equipment is not functioning properly or if it is not of the right type to keep your house fresh and cool, your customers know it and they tell you in terms of decreased patronage. And decreased patronage costs you money.

And the New Paramount Theatre is also equipped with American Blower Air Conditioning Apparatus.

American Blower Equipment for theaters embodies over forty successful years' experience in the manufacture of ventilating and air conditioning equipment. It is built by men who are pioneers in this field. It is quiet in operation, trouble free, occupies very little space, and is the most economical to buy and operate.

The attached coupon will bring you without any obligation on your part, interesting data and detailed facts and figures on every type of air conditioning and ventilating equipment for theaters. Mail the coupon today.

American Blower

"Sirocco" TRADE MARK

VENTILATING, HEATING, AIR CONDITIONING, DRYING, MECHANICAL DRAFT

MANUFACTURERS OF ALL TYPES OF AIR HANDLING EQUIPMENT SINCE 1881

AMERICAN BLOWER COMPANY, DETROIT
BRANCH OFFICES IN ALL PRINCIPAL CITIES
CANADIAN SIROCCO COMPANY, LIMITED, WINDSOR, ONTARIO

(488)

COUPON

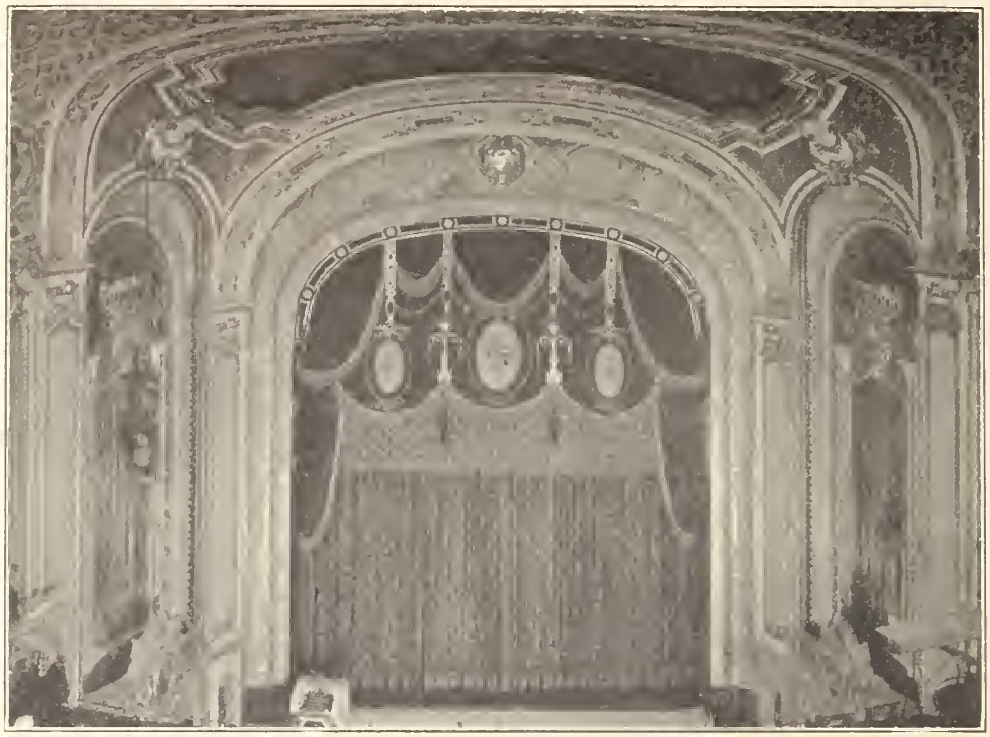
American Blower Company, Detroit, Mich.

Please send me all the facts on ventilation and air conditioning for theaters.

*Name*____________________________

*Street and No.*________________________

*City and State*________________________



Paramount Theater, New York *C. W. & Geo. L. Rapp, Architects*

THE

PARAMOUNT THEATRE

selected

SPENCER CENTRAL CLEANING SYSTEM

to handle its cleaning problems

AND

SPENCER STEEL ORGOBLO

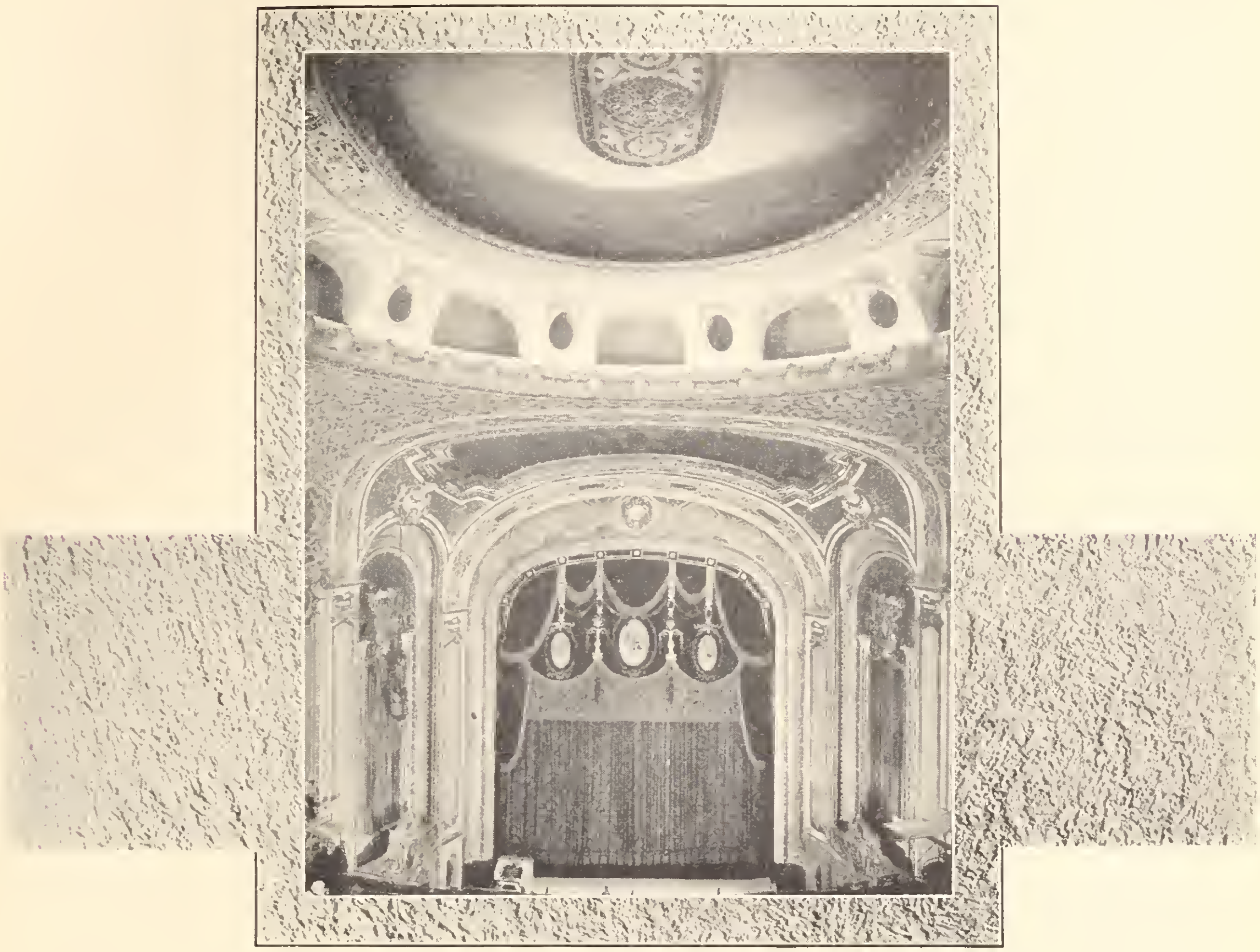
to supply air for its Great Organ

Spencer apparatus is standard equipment
for many hundreds of prominent theatres

The Spencer Turbine Company

HARTFORD, CONN.

CRAFTEX IN THE PARAMOUNT THEATRE



Craftex in new Paramount Theatre, New York City, Rapp & Rapp, Architects

This Wonderful Decorative Material Holds Unlimited Possibilities for Theatres

Craftex is an interior decorating material applied by painters to any surface to which paint can be applied. With it, almost limitless rough textures and stonelike effects can be made in any color or combination of colors. For new theatres it can be applied direct to rough brown coat plaster, thus saving the long wait for white plaster to dry before decorating. Many theatres have opened on time completely decorated because of Craftex.

The following is a partial list of new theatres where Craftex has been used:

Capitol Theatre, Chicago, Ill.
Ambassador Theatre, Chicago, Ill.
St. Louis Theatre, St. Louis, Mo.
Oak Park Theatre, Kansas City, Mo.
Grand Riviera Theatre, Detroit, Mich.
Hippodrome, New York City
North Shore Theatre, Chicago, Ill.
North Centre Theatre, Chicago, Ill.
Fourth St. Theatre, Moberly, Mo.
Ritz Theatre, Tulsa, Okla.
New Olympia Theatre, Miami, Fla.
West End Theatre, Atlanta, Ga.
Roxy Theatre, New York City

CRAFTEX is a decorative medium that can be applied wherever paint can be used. It is composed of mica, clay and ammonia held together by casein. It comes in a powder and when mixed in hot water, can be spread with a brush and modeled and colored as desired. It dries into a surface that has texture, character and a curious resiliency all its own. The panel at the right shows the steps in Craftex application.

CRAFTEX COMPANY
37-39-Antwerp Street, Brighton Station,
Boston, Mass

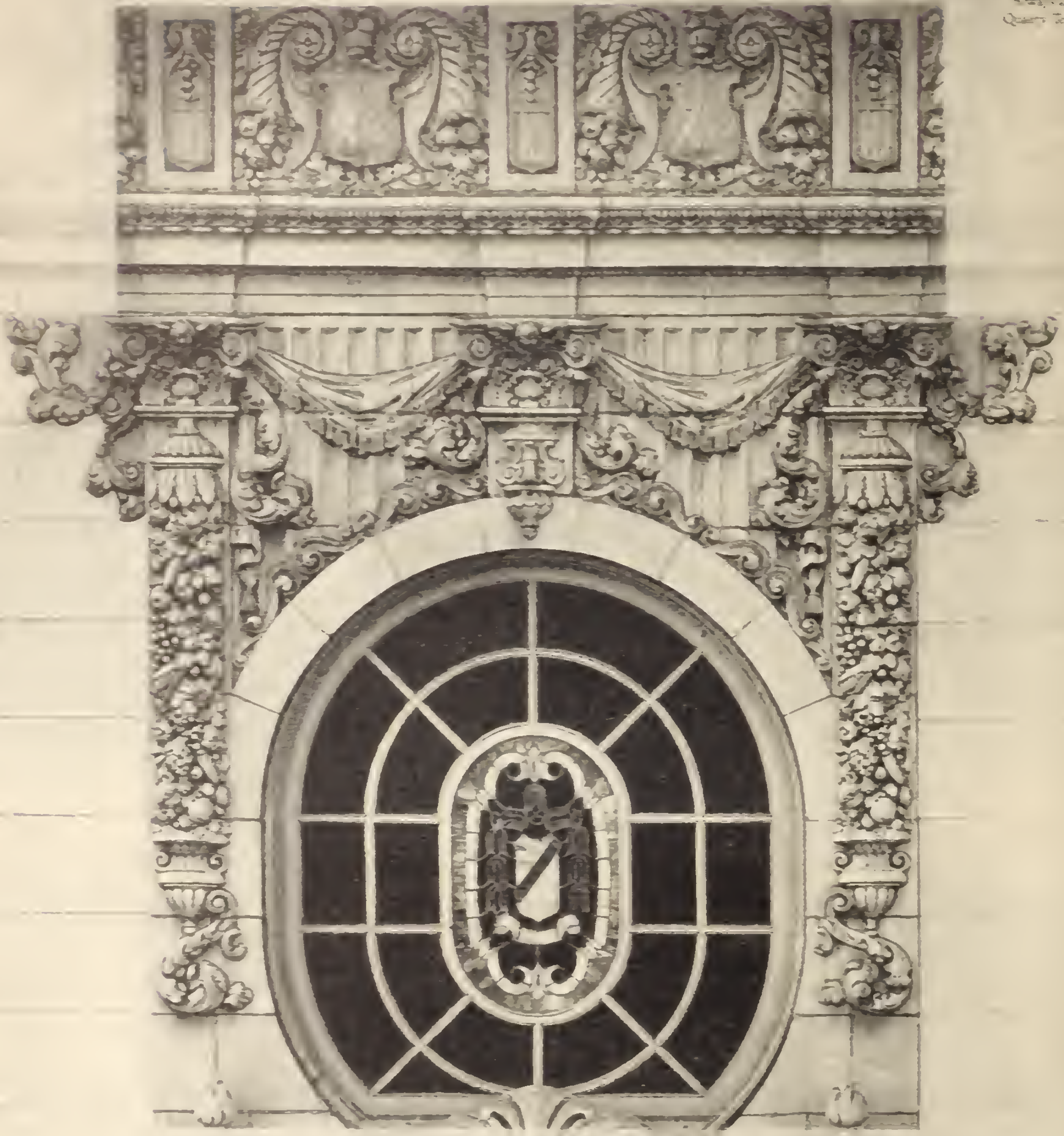
Please send me complete details about Craftex.

Name.......................................
Address.......................................
City.......................... *State*............

CRAFTEX COMPANY

MIDLAND
TERRA COTTA

Always a Safe
Quality Terra Cotta



Detail—Diversey Theatre, Chicago, Illinois
Levy & Klein, Architects

Lending itself readily to the creative genius of the architect Midland Terra Cotta transforms his ideas into beautiful realities—into buildings to house and inspire all mankind.

Midland Terra Cotta Company

105 West Monroe Street, Chicago, Illinois

Theatre Building & Equipment

Buyers Guide

Published Semi-Annually as a Supplement to Motion Picture News, 729 Seventh Ave., New York City

Theatre Progress

NOT long ago I saw the model of the Paramount Theatre in the Chicago office of Messrs. C. W. and Geo. L. Rapp.

Today "at the crossroads of the world" this remarkable type of ultra modern theatre is in full operation on a box-office scale that sets a new record in theatre annals.

A gigantic task has been accomplished here. It is a story in itself of great vision, courage, and mastery of modern theatre enterprise; and we extend our congratulations to Adolph Zukor, to Sam Katz, to C. W. and Geo. L. Rapp and their organization and last but by no means least to those two who by this one accomplishment alone have put their names so high in theatre progress, namely, Harold B. Franklin and Robert E. Hall.

* * *

We are in the midst today, the country over, of a vast theatre building program. Here and there, in certain sections, there is a wagging of heads about overbuilding; not without reason, for theatres, like any other enterprise, will not stand reckless speculation. If, however, there is overbuilding in spots, there is underbuilding in others. Right along plans are being made, financing is being arranged, by the conservative interests of the industry, to give the public new and beautiful theatres where such theatres are obviously needed.

The motion picture theatre is unlike all previous theatres. The latter have been built to house a show. The motion picture theatre of the Paramount type is a show place in itself. Modern conditions of living, in the cities, make highly attractive its mere physical luxuries. Music is a great drawing card. And pictures are striving earnestly and are succeeding in meeting the level of attraction so tremendously set for them by such palatial theatres.

We look to see the building program go steadily and increasingly forward in this country; not so much in the down-town sections of the cities but especially in the neighborhoods. Europe, the various countries of which are from five to fifteen years behind the American theatre, will come to the fore in 1927 with the beginning of a big theatre development in its large cities.

* * *

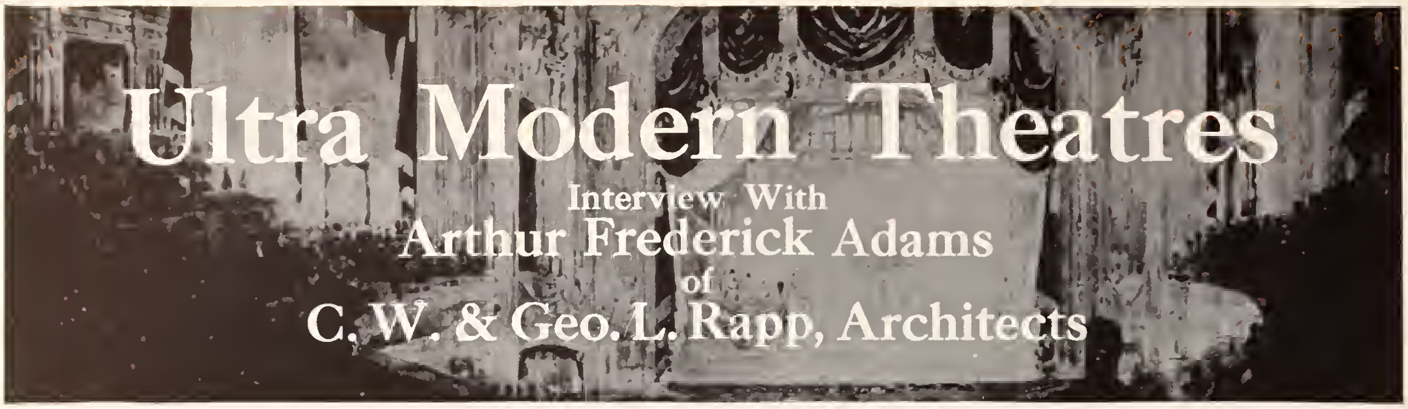
Just a word about the third issue of the "Theatre Building and Equipment Buyers Guide of Motion Picture News."

It has become an institution, and an important one, in the trade.

This edition goes to every important theatre and theatre project in the world. And everywhere it is standard authority on complete service in theatre building and equipment activities.

We are proud of its standing and the service it gives.

W A Johnston



Ultra Modern Theatres

Interview With
Arthur Frederick Adams
of
C. W. & Geo. L. Rapp, Architects

The Paramount

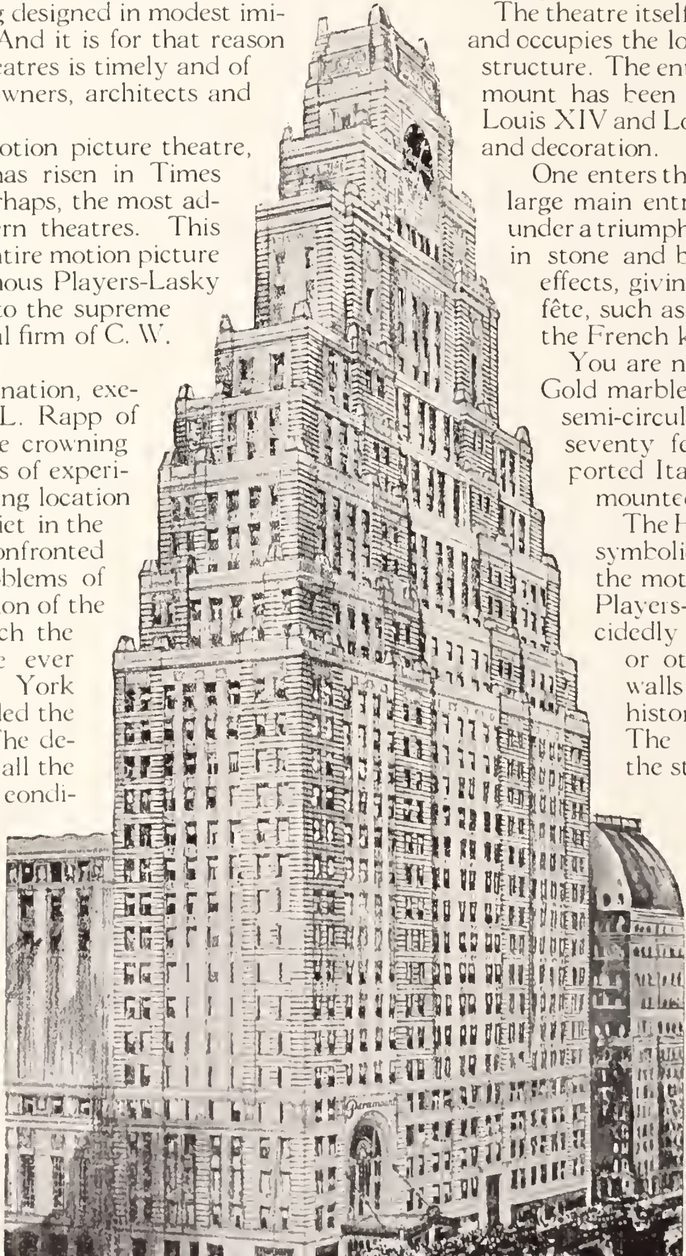
ULTRA-MODERN motion picture theatres have made our present building era in the amusement field the most outstanding of all time. Moreover, they take their place among America's finest structures.

Smaller houses are now being designed in modest imitation of our finest theatres. And it is for that reason that a review of these ultra theatres is timely and of particular interest to theatre owners, architects and builders.

The world's most palatial motion picture theatre, the new Paramount, which has risen in Times Square, New York, affords, perhaps, the most advanced thought in ultra-modern theatres. This theatre is a monument to the entire motion picture industry, a tribute to the Famous Players-Lasky Corporation, and a testimonial to the supreme achievement of the architectural firm of C. W. and George L. Rapp.

The new key theatre of the nation, executed by C. W. and George L. Rapp of Chicago and New York, is the crowning glory of that firm's thirty years of experience. In view of its outstanding location in the greatest theatrical district in the world, these architects were confronted with the most perplexing problems of their careers. The high valuation of the land, the prominent view which the building commanded and the ever growing population of New York City, were factors that demanded the utmost study and thought. The decisions arrived at incorporated all the angles, it is predicted, to meet conditions as they will exist fifty years hence. No theatrical enterprise has required more intensive planning nor such exhaustive research.

The new Paramount Theatre and accompanying office building represents a money cost upward of $10,000,000, not including the ground on which it stands, facing Broadway and extending from 43rd to 44th streets. The land alone is valued at $6,500,000. The building is 38 stories in height, and the upper part towers skyward in eight setbacks, the architecture being governed by the zoning act, which prevails in the erection of tall buildings in New York City. These setbacks are illuminated at night by more than a thousand indirect reflectors, creating a remarkably beautiful effect.



The theatre itself has a seating capacity of 4,000 and occupies the lower ten stories of the gigantic structure. The entire conception of the new Paramount has been formed from the styles of the Louis XIV and Louis XVI periods of architecture and decoration.

One enters this spectacular edifice through a large main entrance off Times Square passing under a triumphal arch which is superbly carved in stone and brilliantly lighted by concealed effects, giving one the impression of a scenic fête, such as were known during the time of the French kings.

You are next received into the Black and Gold marble hall or rotunda, which rises in semi-circular fashion to a height of about seventy feet. The columns are of imported Italian marble and the hall is surmounted by a rich, golden dome.

The Hall of Nations, next entered, is symbolic of the international scope of the motion picture and of the Famous Players-Lasky Corporation. It is decidedly unique in architecture, theatre or otherwise, for imbedded in the walls of the room are stones from historic buildings in 35 countries. The most noteworthy, perhaps, is the stone taken from the oldest theatre in the world, the Dionyssus in Greece, which was built in 496 B. C. A bronze historical tablet adorns each stone, forming an exhibit that will create world-wide interest and enthusiasm.

Leaving the Hall of Nations one enters the grand lobby, termed the Paramount Marble Hall, measuring fifty feet in width and two hundred feet in length. More than half a million dollars in Italian marble was expended in this space. Great columns support a vaulted ceiling rich in decorations, paintings, sculpture and electrical effects. The richest effect yet conceived by man has been produced in this indescribably beautiful lobby with its draperies, marbles and bronzes.

What is claimed to be the largest pipe organ ever constructed, which, it is said, took three years to build, has been installed. The console is located at the extreme left side of the orchestra pit and is mounted on an elevator.

The orchestra pit and platform is of remarkable construction. It is of the disappearing type and so arranged by a clever mechanical device that the entire orchestra platform can be raised to the level of the stage, which has a thirty-foot depth, and rolled back onto the stage.

Loges and mezzanine boxes have unique lighting effects developed from cut glass crystals, all of which have been imported from the great crystal works of Europe. The idea is that of a diamond horseshoe displaying a richness of silver and gold which is distinctively eccentric in presentation.

Ascend Stairs Without Exertion

As is customary in Rapp & Rapp houses, the staircases have been arranged in such a way that one may ascend without exertion, in fact everything has been done to make climbing a pleasure, as numerous objects of art may best be seen from these stairs.

The retiring and smoking rooms are executed in flawless appointment, with many features entirely new to the theatre world. Each one a novelty, luxuriously furnished.

In no theatre in the land has the profession been so thoroughly considered. No expense has been spared to give the performers all the comforts of life amid happy surroundings. Starting from the basement, one will find a huge space allotted to the care of performing animals. Here they have a daily bath, are fed in clean and up-to-date fashion and are exercised by special keepers.

Arriving at the stage level one is met by the doorman. He acts as a hotel clerk, accommodating the entertainers in every possible way. On this floor are the mammoth ceiling entrances where scenic productions are received. The entire stage equipment can be accepted and erected within one hour, thanks to the latest in special machinery for this purpose.

Taking an elevator to the next floor we enter the Green Room, elaborately furnished in every detail. This large room permits the actors to receive their friends, and is also used for small functions and the receptions that follow the end of engagements. The dressing rooms are indeed an actor's paradise.

The Famous Players-Lasky section occupying the space between the 5th and 12th floors, is furnished in magnificent style. Each floor has running ice water. Communication between floors where inter-office messages are used are through the pneumatic tube system, while electric dumb waiters facilitate the handling of mail. A private automatic elevator connects the executive offices of all floors. Offices are equipped where visiting managers to the home office may make their headquarters and transact business while in the city.

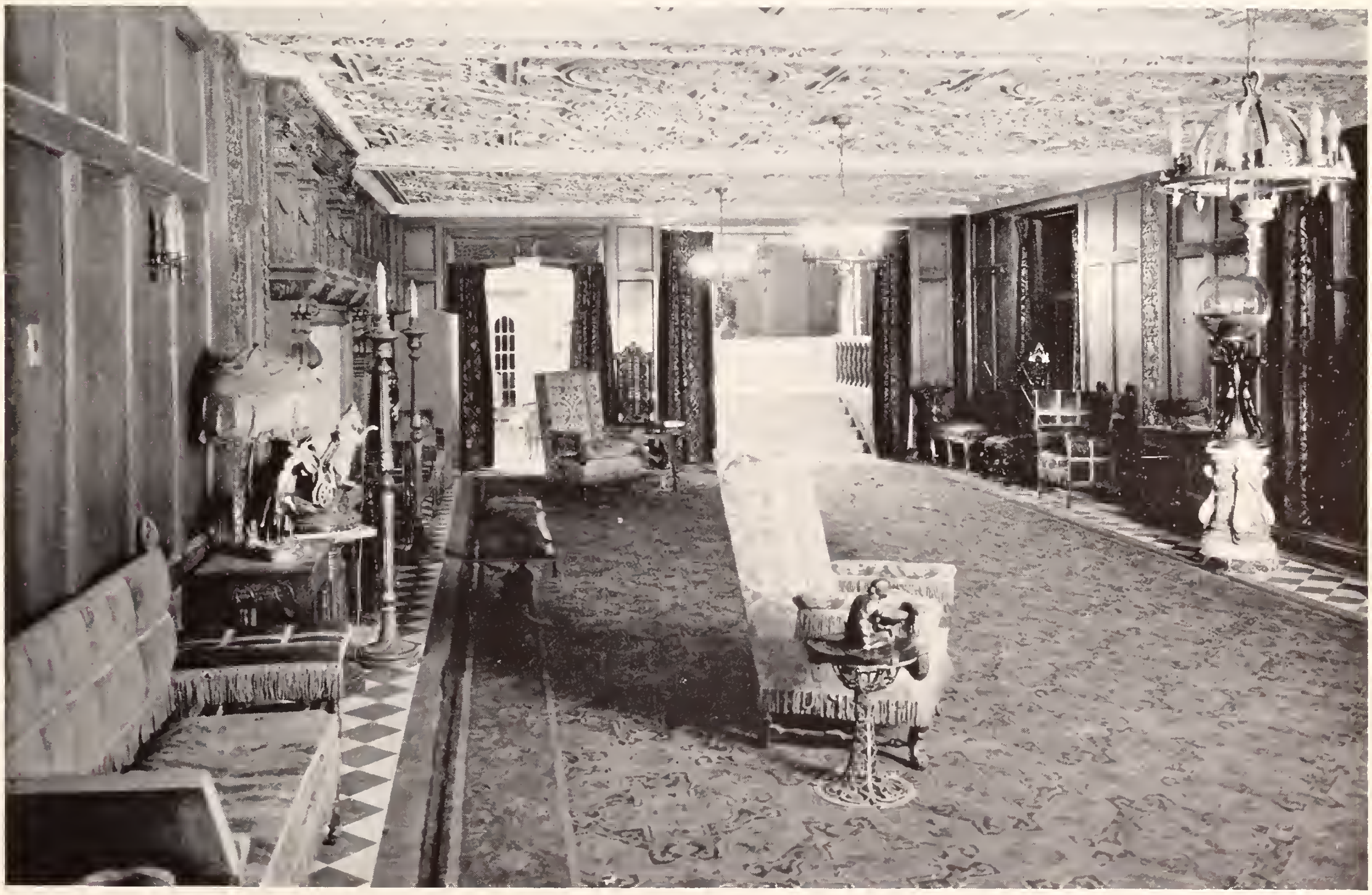
There are five projection rooms, eliminating any delay or waits when a screening is urgent. A dictograph system connects all offices, and there are three hundred telephone connections in the Famous-Players offices alone. The principal executive offices are equipped with a shower and locker room, while shower lockers are installed on each floor for the use of all executives of the company.

A completely equipped miniature hospital has been installed, having a surgery room, dispensary, X-ray room, laboratory and separate rest rooms for men and women.

Unique Flashing Globe

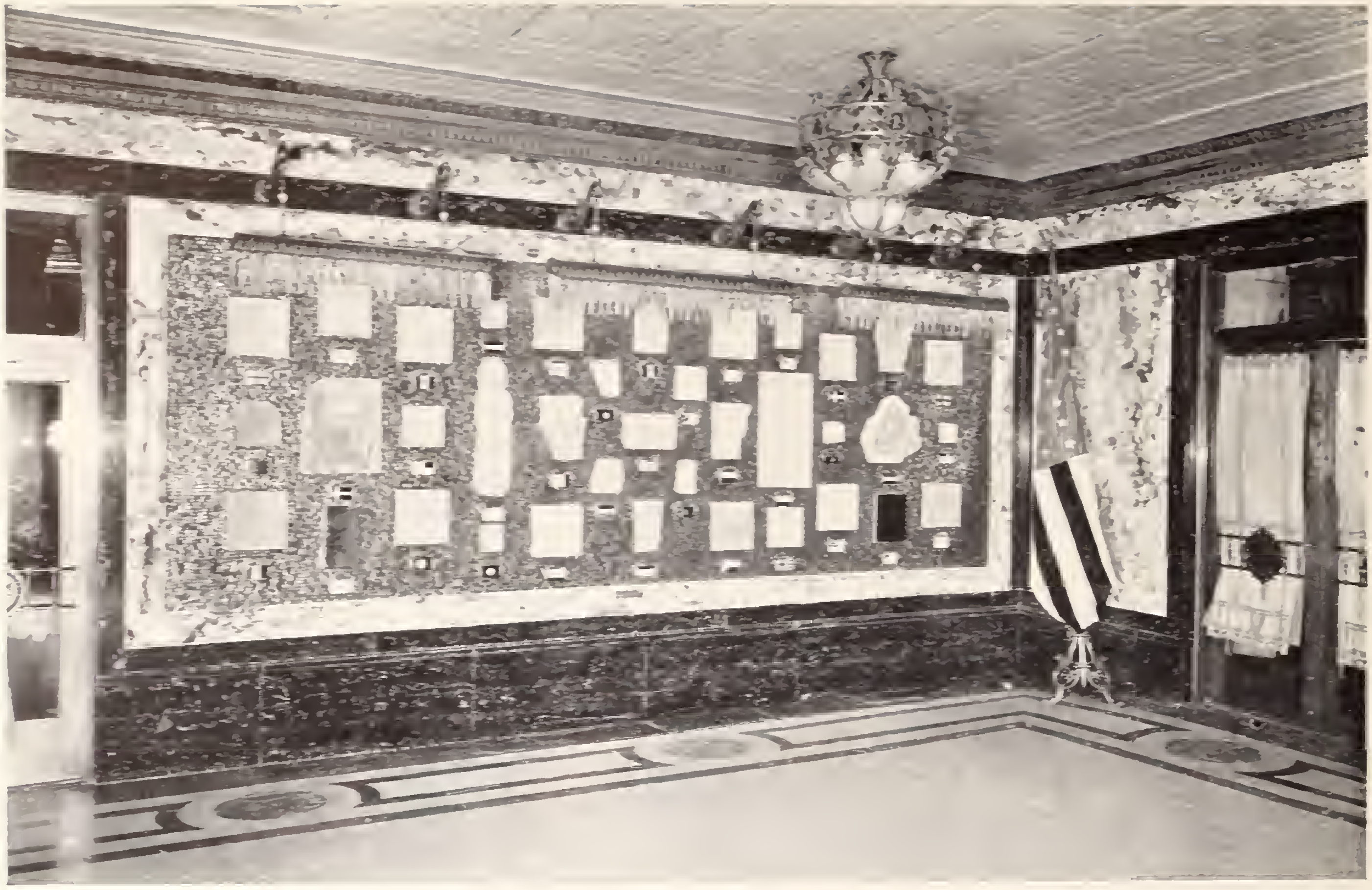
The executive offices of the higher officials have imported fireplaces, hand-wrought chandeliers, and an atmosphere of quiet dignity.

There were 7,000,000 bricks used in this building, 10,950 tons of steel, 200,000 bags of cement and 68,000



PERIOD FURNITURE AND ART OBJECTS ADD CHARM TO THE ELIZABETHAN ROOM IN THE PARAMOUNT THEATRE

C. W. & Geo. L. Rapp, Architects



PANEL CONTAINING HISTORICAL STONES FROM THE VARIOUS COUNTRIES OF THE WORLD, HALL OF NATIONS, PARAMOUNT THEATRE
C. W. & Geo. L. Rapp, Architects

cubic feet of limestone and granite, while 200,000 rivets hold the steel in place. Before the building started 41,000 cubic yards of rock had to be excavated and the building rests on solid rock foundation 53 feet below the surface. As each cubic yard of rock weighs 2,000 pounds, the weight of the material excavated almost equals that of the building.

A flashing globe 255 feet above the street level will mark the hours for Broadway's first great tower clock on the Paramount building and theatre. The globe will be designed as a map of the world, representing the world-wide activities of the Famous Players-Lasky Corporation, and illuminated with high power lamps from within. It will be visible for miles, standing 40 feet higher than the present top of the Paramount tower.

The great glass ball will be 19 feet in diameter, and will be composed of ninety squares of reinforced glass sheeted with copper. Four of these squares will be hinged to swing outward, giving access to the surface from within. The smokestack of the building will pass directly through the center of the ball, and alone measures six feet and a half in diameter. A steel ladder reaching up from the tower below gives access to the ball and passes on through to the top where a runway two feet and a half wide passes around the top of the stack. Steel walkways also pass completely around the interior of the ball, from which workmen may tend the mechanism.

Landmark for Times Square

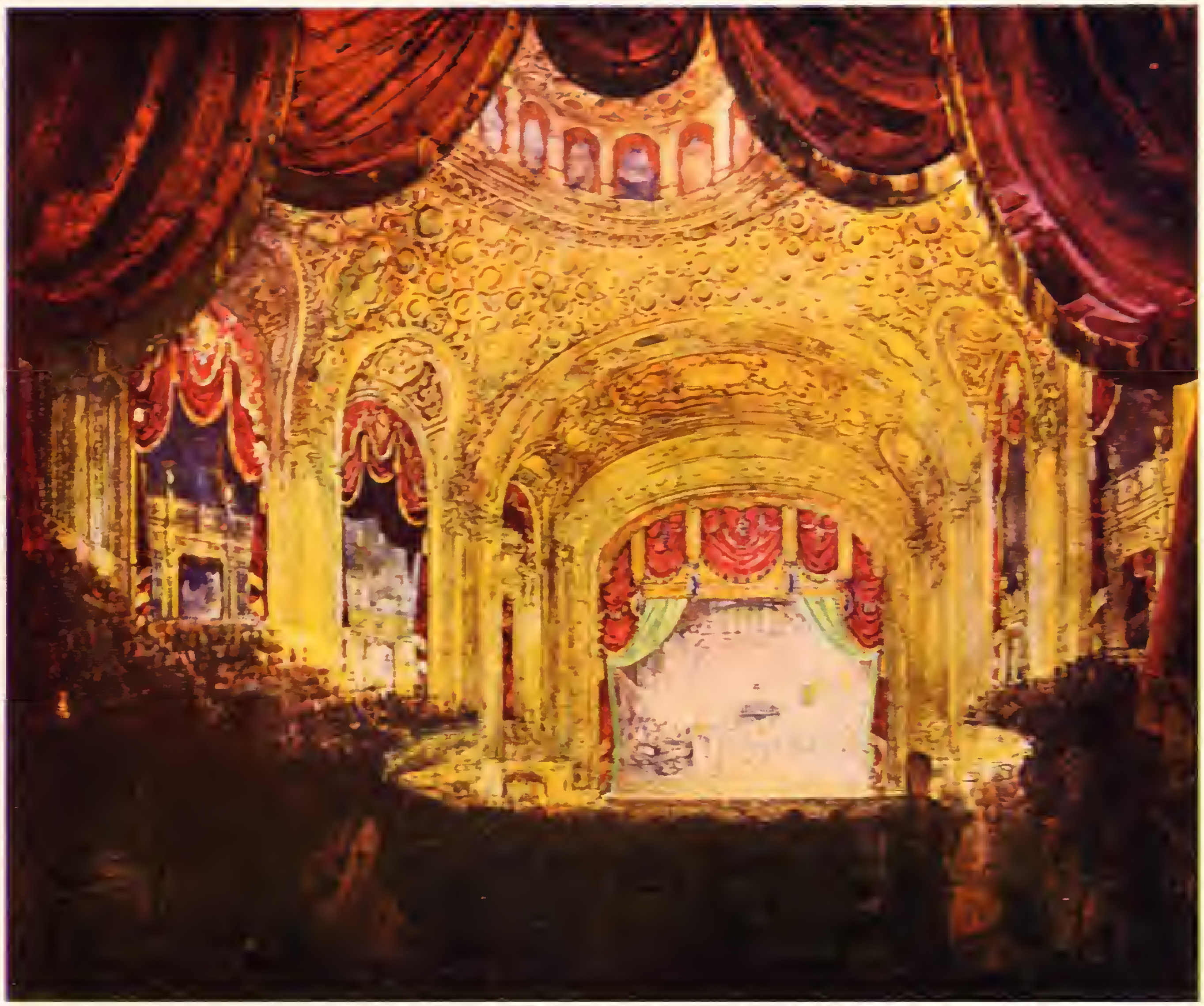
The lamps inside the ball will be connected with a flasher switch so geared to the great clock that it will flash red on the quarter hours and white on the even. Thus, the light, which is a steady white, at the hour of twelve will turn and flash four times, immediately turning to white again it will flash twelve times. At a quarter after the hour it will flash red once, two on the half and three at three-quarter, always turning to a steady white in the meantime.

Besides being a great landmark for Times Square in the future, the ball itself will be significant of what motion pictures have done for the world. Trade now follows the film instead of the flag, and in the thatched huts of Africa, as well as in every city in the world, American motion pictures are shown. This great ball at Times Square stands as an emblem for American motion pictures, which enlighten the universe. It is a fitting addition to the new Paramount, which stands as the greatest monument of the industry.

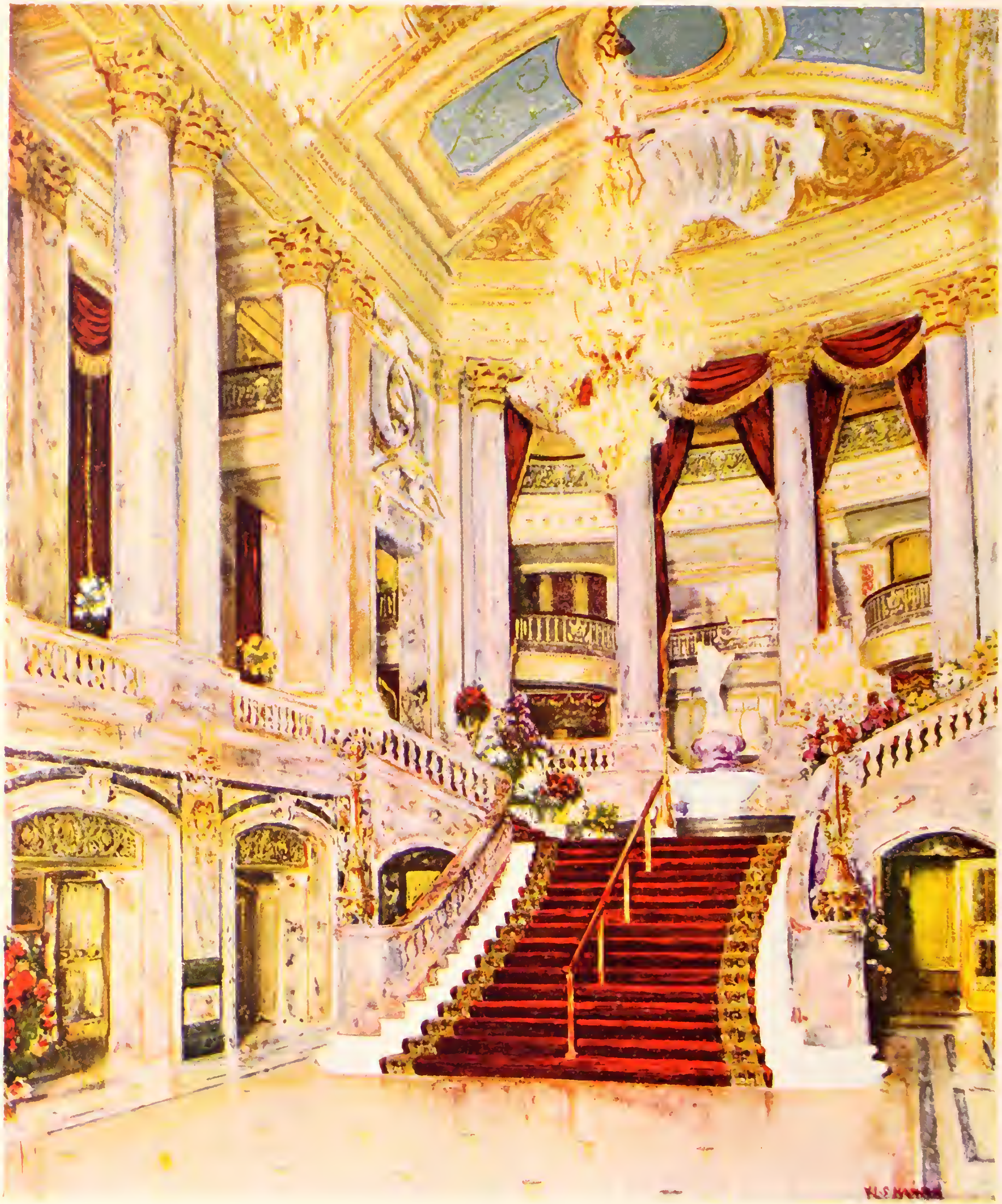
World Traversed for Furnishings

Adjoining this hall are spacious foyers with mammoth ceilings, enriched with marble columns and attractively decorated panels. These abound in rare furniture and imported furnishings. Experts were commissioned to traverse the world over in order to secure the rarest and most priceless art treasures without which the building would seem incomplete.

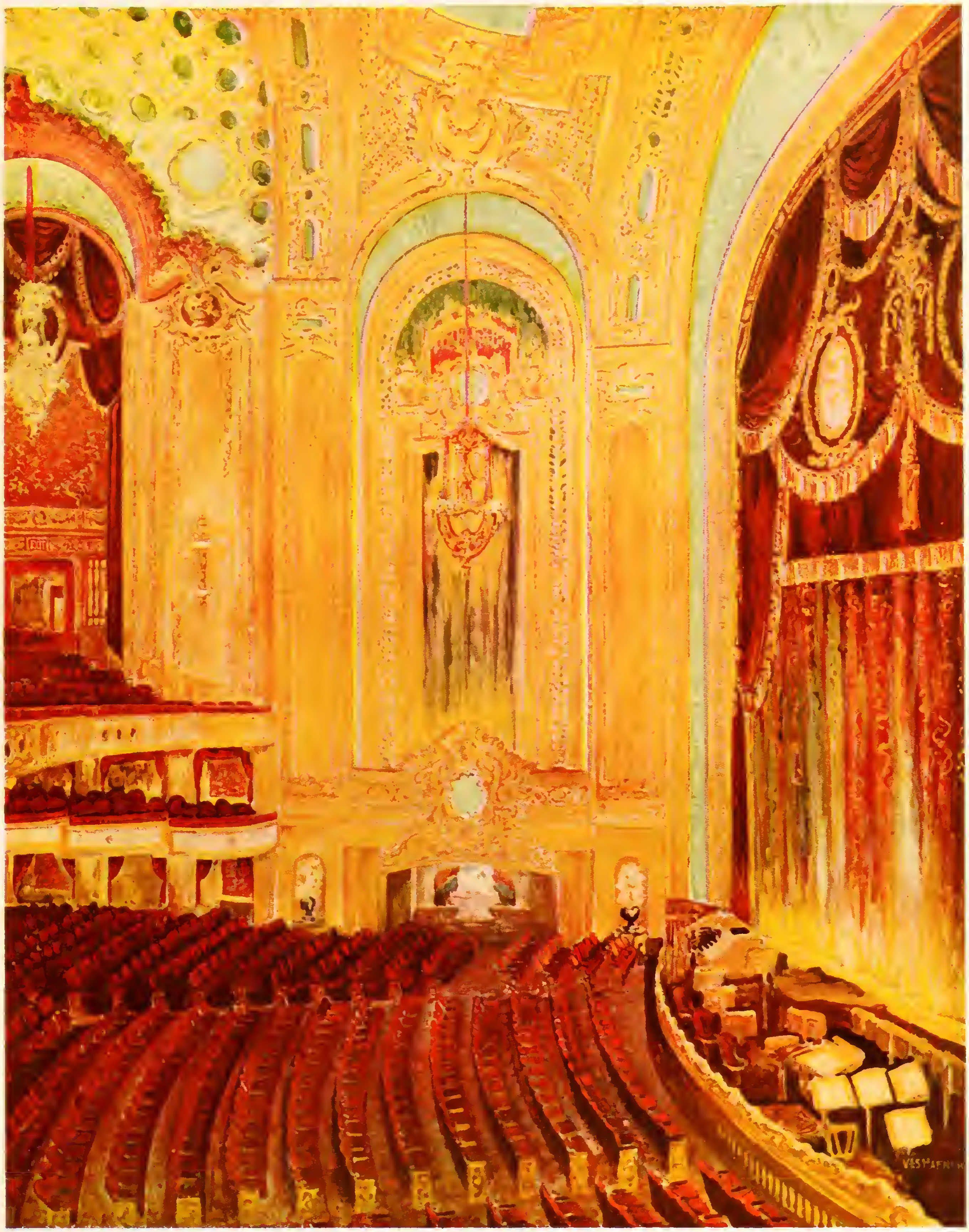
The entire auditorium is surmounted by a huge dome which is penetrated by large openings through which the public may view the lower portion of the auditorium. Some term it the spectators' gallery. This dome is lighted brilliantly with different tones of colored lighting effects, such as flood lights, chandeliers and special electrical apparatus to obtain atmospheric effects. The proscenium arch is an outstanding feature. There is a wonderful mural painting depicting the progress of music, drama and the spirit of song and surmounting this proscenium arch is a riot of colors in perfect harmony. Rapp & Rapp and the owners were especially generous in regard to space. An auditorium which could have seated 6,000 has been sacrificed for 4,000 seats in which the patrons may relax and rest in perfect ease.



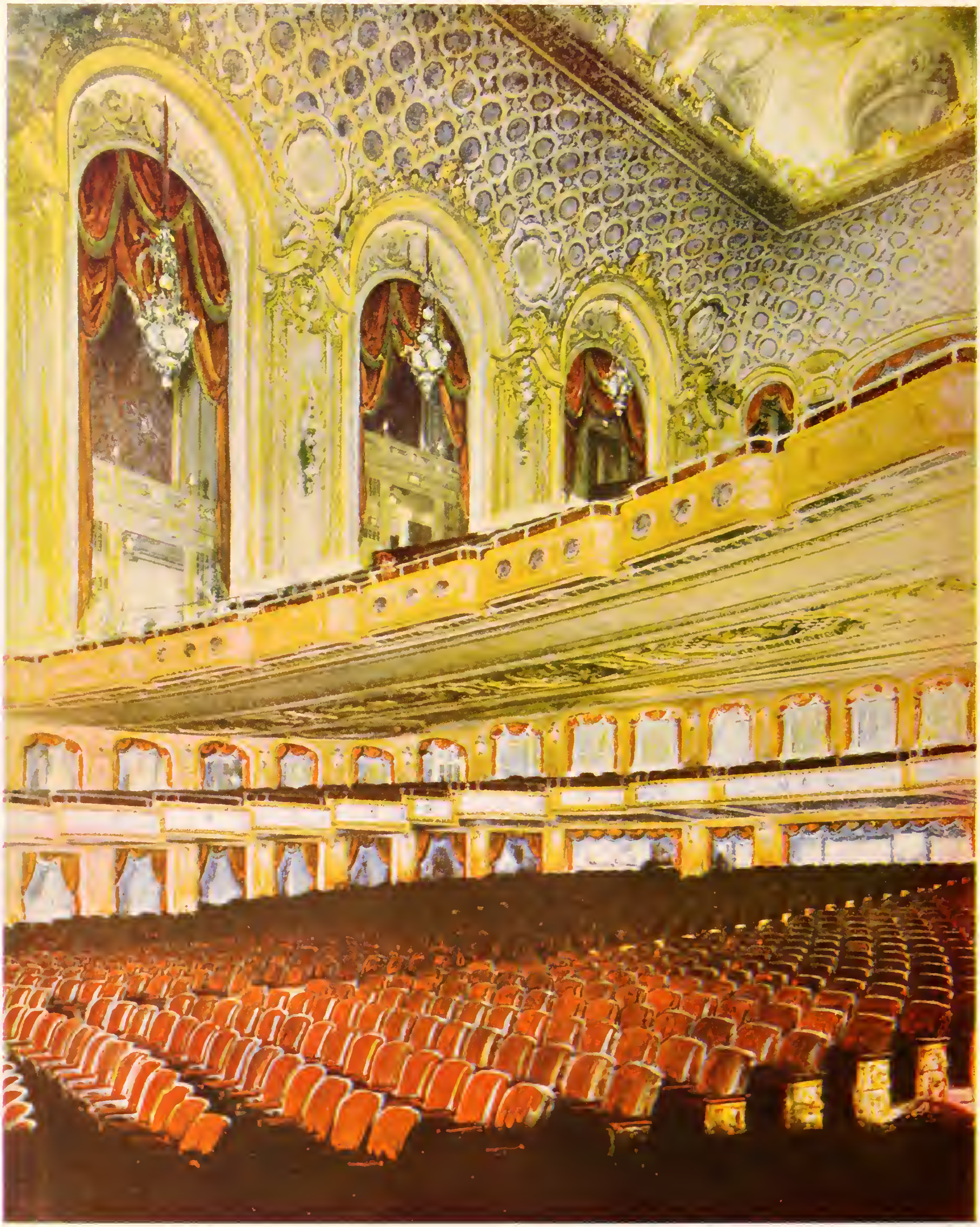
STUDY IN COLOR OF THE AUDITORIUM, PARAMOUNT THEATRE, NEW YORK
C. W. & GEO. L. RAPP, ARCHITECTS



GRAND STAIRS AND FOUNTAIN, LOBBY OF THE PARAMOUNT THEATRE, NEW YORK
C. W. & GEO. L. RAPP, ARCHITECTS

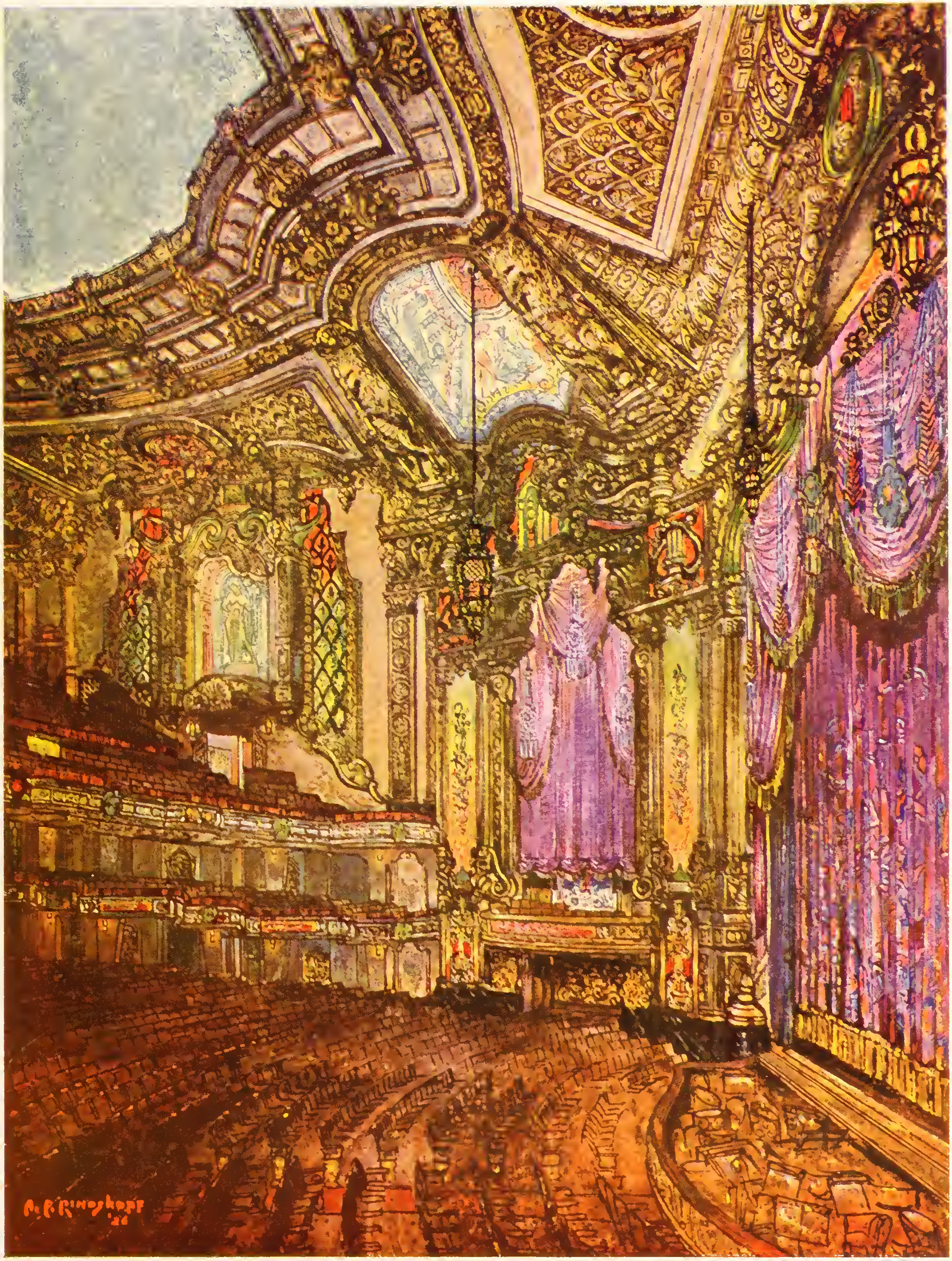


ORGAN SCREEN AND PROSCENIUM ARCH, PARAMOUNT THEATRE, NEW YORK
C. W. & GEO. L. RAPP, ARCHITECTS



AUDITORIUM OF THE PARAMOUNT THEATRE, NEW YORK, SHOWING MEZZANINE, LOGES AND BALCONY

C. W. & GEO. L. RAPP, ARCHITECTS



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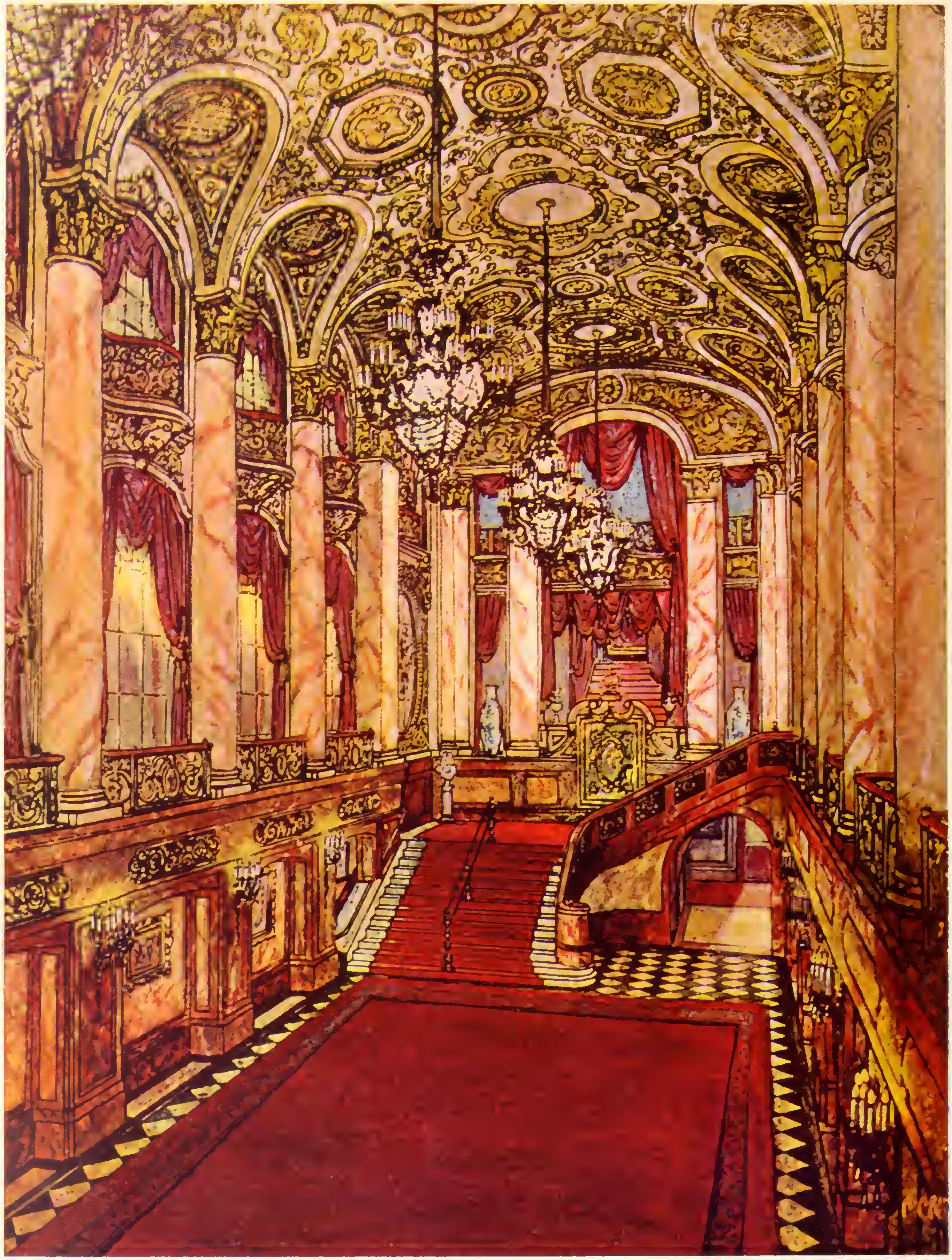
VIEW OF THE ORGAN SCREEN AND SURROUNDING TREATMENT, ORIENTAL THEATRE, CHICAGO
C. W. & GEO. L. RAPP, ARCHITECTS



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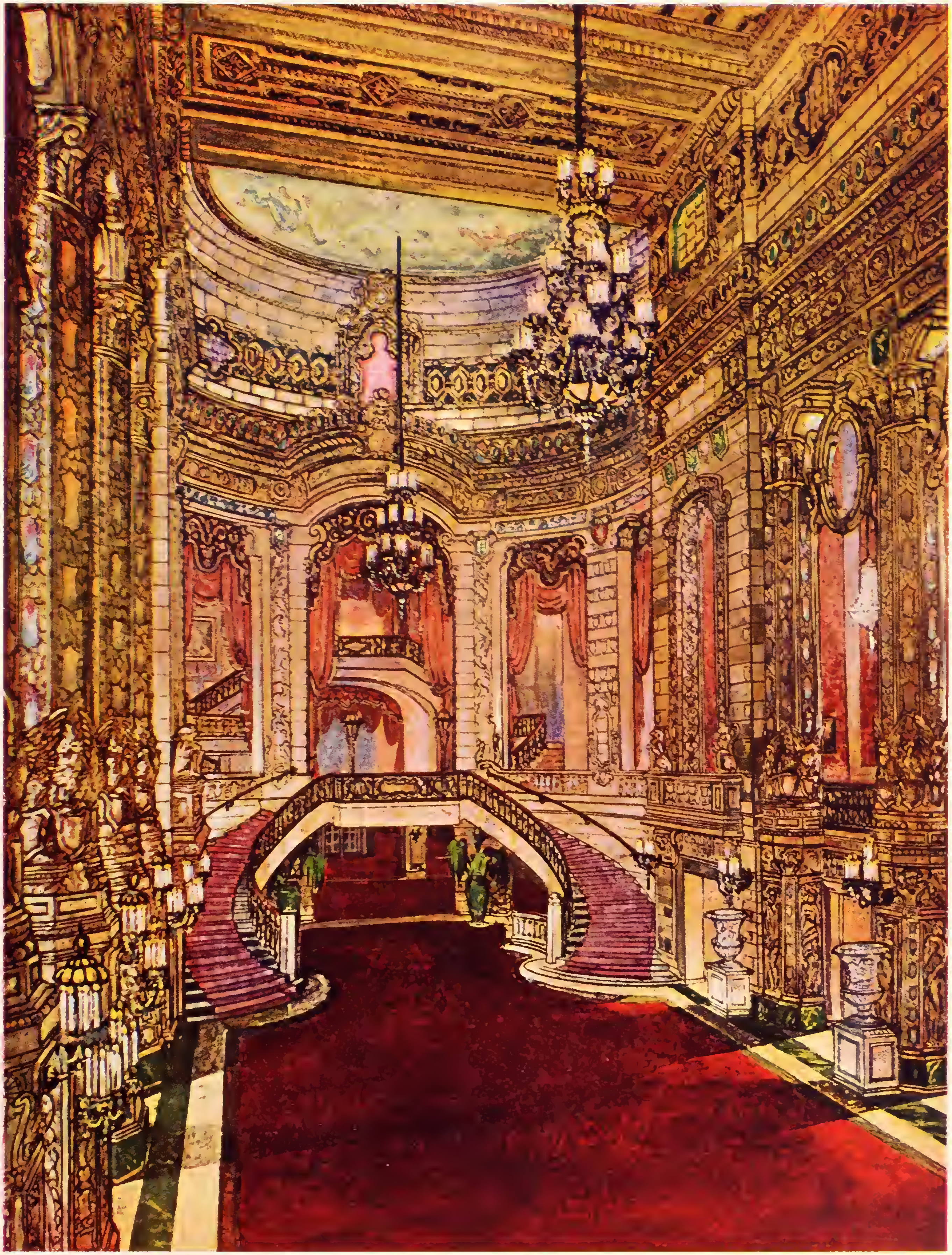
GRAND LOBBY OF THE MICHIGAN THEATRE, DETROIT

C. W. & GEO. L. RAPP, ARCHITECTS



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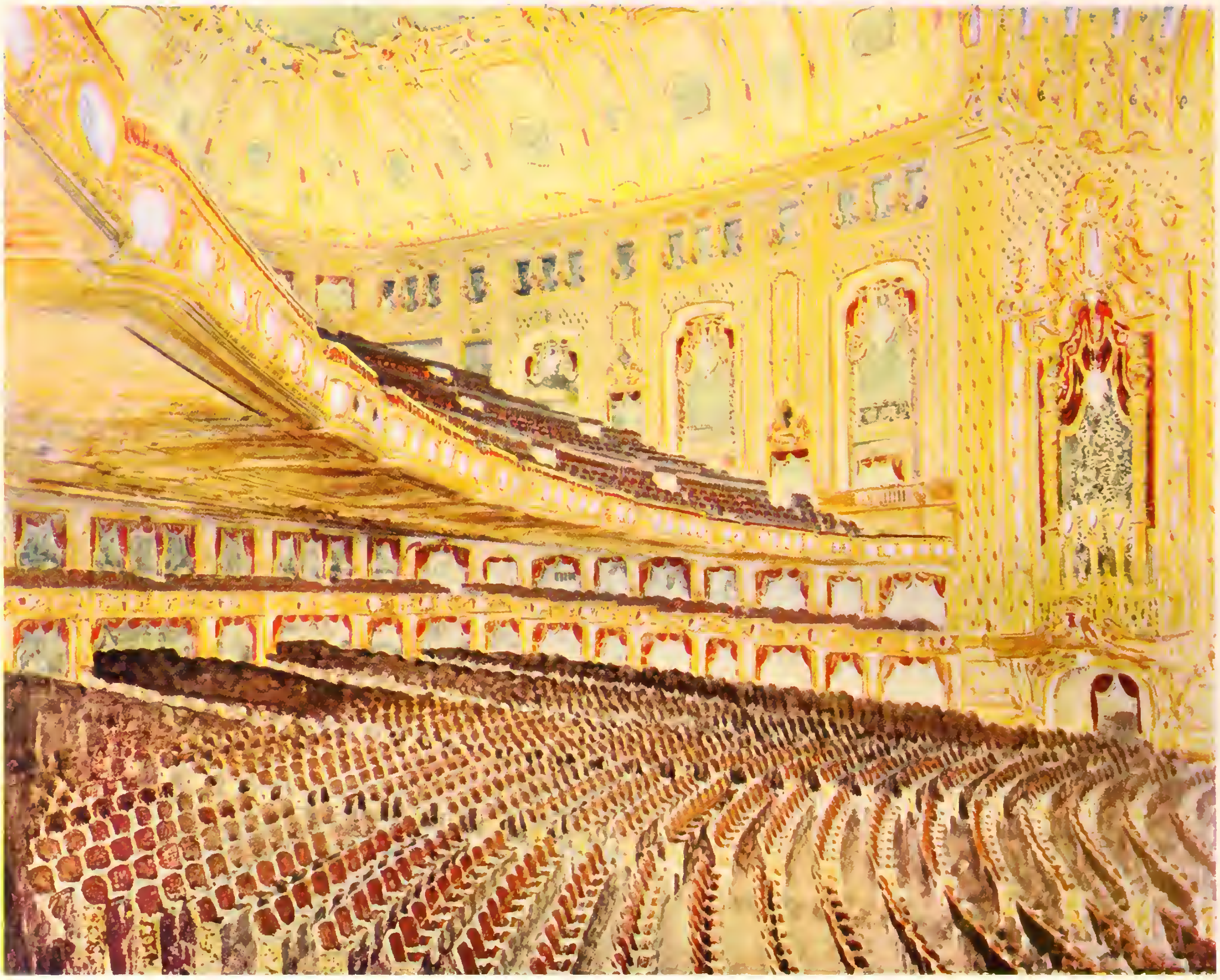
GRAND STAIRS AND LOBBY AS SEEN FROM THE MUSIC ROOM, UPTOWN THEATRE, CHICAGO

C. W. & GEO. L. RAPP, ARCHITECTS



AUDITORIUM OF THE UPTOWN THEATRE, CHICAGO, SHOWING MEZZANINE, LOGES AND BALCONY
C. W. & GEO. L. RAPP, ARCHITECTS

Ultra Modern Theatres

(*Continued*)

THE achievements of C. W. and George L. Rapp were featured in a past issue of Theatre Building & Equipment BUYERS GUIDE. Pictorial emphasis was placed on the theatres which gave this firm of architects an international reputation. There was the Chicago Theatre in the city of the same name, the first of the truly great picture houses, and today the same sensation that it was the day it was opened. The majestic Tivoli in Chicago, carrying with it the inspiration of the famous palace of Versailles, still remains a masterpiece of architecture. Then that great giant of residential Chicago—the Uptown—46,000 square feet of brilliant Spanish treatment which will survive as one of the wonders of the second city for scores of years. The B. F. Keith Theatre in Cleveland, magnetic and atmospheric, endowed with a charm that will be everlasting. We were thrilled with that splendid tribute to the master showman of the big tops, the Al Ringling Memorial Theatre at Baraboo, Wisconsin, which will ever be a perfect model for our smaller communities. The Capitol, Davenport, Iowa; the Wisconsin, Milwaukee, Wisconsin; the Capitol, St. Paul, Minnesota; the Tivoli, Chattanooga, Tennessee, to name but a few, are still secure in today's list of the foremost houses.

New Work More Amazing

To excel such a record seems impossible, and yet, the accomplishments of the firm during the year drawing to a close have set a new high standard. Aside from the Paramount, Rapp & Rapp have invaded new metropolitan centers with startling innovations and have further acquitted themselves with distinction.

Any mention of the activities of C. W. and George L. Rapp would be incomplete without proper credit being given to their associates, Lieberman & Hein, engineers, also situated at 190 N. State St., Chicago. This firm of engineers has distinguished itself in the field of theatre building, and has contributed in great part to the success attained in Rapp & Rapp houses.

Ranking with the country's finest playhouses is the new $5,500,000 Ambassador Theatre and office building in St. Louis, which climaxes the remarkable career of Skouras Brothers, those three great exhibitor-owners, who entered the field with a $1,500 investment and provided the business with one of its most compelling romances.

The theatre occupies the first six floors of the Ambassador building, that section alone being figured to cost approximately $3,750,000.

The lower floors of the exterior of the building are finished in marble and ornamental terra cotta, graduating into a buff brick that is surmounted at the seventeenth floor by an elaborate cornice.

The theatre seats 3,000 persons on the first floor and balcony. It is a one-price house, the seats in the balcony being as desirable as those on the first floor.

The ticket lobby is finished in marble with a golden ceiling and opens into the grand lobby running parallel to Seventh Street and rising to a height of forty feet.

From the floor of Travertine marble rise large piers to support the curved ceiling. These piers are beautifully modeled in plaster relief and decorated in buff, a light green gold and a striking shade of red, a color scheme that is ornately carried out in the ceiling.

At the far end of the lobby rises the grand staircase flanked on either side by rails of beaten bronze and finished in marble. It carries the visitor to the second floor level of the lobby around which lies the grand promenade. Luxurious furniture and richly colored draperies and tapestries provide a restful atmosphere here.

Two huge chandeliers suspended from the ceiling of the lobby dominate this portion of the theatre and overshadow in beauty the ornamental fixtures outside the auditorium. They are essentially Spanish Renaissance in spirit of design, expressing in their rich black and gold finish the Moorish influence in Spanish art.

This grand promenade opens directly into the mezzanine loge. Ramps also provide an easy entrance to the balcony. The entrance to the main floor is via the grand foyer, especially decorated, carpeted with a hand tufted rug imported from Europe. It is furnished with comfortable chairs.

The auditorium decorations express the baroque and dazzling spirit of the Spanish Renaissance. The architects, however, did not confine themselves to any particular style of Spanish construction art, but endeavored to symbolize in the unusual coloring and design the spirit of a Spanish festival such as were held in the early fifteenth century. Accordingly the walls have been ornamented with brilliant and bizarre tones that convey the Spanish atmosphere. Throughout the auditorium statues have been placed in niches and figures have been raised in bold relief to express the gaiety of a carnival procession.

But the most distinctive of the decorative features of this truly wonderful picture palace is the hanging ceiling, which makes it appear that the roof has been suspended in the air. This novelty was achieved by cutting a series of eleven domes in the roof.

Above the stage is the first of this series—a group of three domes finished in silverleaf and so lighted as to resemble a brilliant sunburst. In the center is the second unit, a massive dome also done in silverleaf but lighted in deep blue and colored to give the effect of fleecy clouds.

Seven more domes, also done in silverleaf and lighted with the rays of numerous concealed blue lamps, complete the effect of the open sky top above the mezzanine in the rear of the theatre. The ornamental lighting fixtures of the auditorium are in Oriental design. There are also various colorful decorations on the ceiling and walls.

The proscenium opening of the stage is 50 feet wide and 45 feet high. It is the largest in the city and will permit the staging of any type of production. The stage equipment is unsurpassed. The curtains are of rich velvet, silk and velour.

Backstage there has been provided modern dressing rooms for the stage artists and musicians, all equipped with modern furniture, draperies and private baths. An elevator takes the performers to their dressing rooms where by private telephone they are called for their act. There is a reception room where artists may meet their guests. Space is also provided in the basement for animals.

Shea's Buffalo Theatre

Comparing in gorgeousness of decoration, completeness of equipment and conveniences for patrons with the finest theatres of the capitals of the world, Shea's Buffalo Theatre has been opened to an expectant public which now is singing its praises on all sides. The new Buffalo is the climax of a half century of accomplishment in the theatre world by Michael Shea, who, when only 23 years old, launched on his first venture, the Shea Music Hall in the old Arcade building on Clinton Street. Today, Mr. Shea is nearing the age of three score and ten, but still "on the job," continuing to direct the operation of his chain of Buffalo houses under the new Publix-Shea organization known as the Shea Operating Company.

UNIQUE PROSCENIUM AND ORGAN SCREEN TREATMENT, NEW AMBASSADOR THEATRE, ST. LOUIS
C. W. & Geo. L. Rapp, *Architects*

SPACIOUS AND DECORATIVE STAIRWAY AT THE END OF GRAND FOYER, AMBASSADOR THEATRE, ST. LOUIS
C. W. & Geo. L. Rapp, *Architects*

The Shea Buffalo, built in exactly one year, cost close to $2,000,000 and has a seating capacity of 4,000. The entrance, which is on Main Street, is an impressive one. It rises to a height of 100 feet. A mammoth marquise is faced with three interchangeable attraction signs. Directly above the marquise opens a plate glass and ornamental iron window, surmounted by a 40-foot parapet in Gothic design and constructed of terra cotta, elaborately decorated.

Entering a vestibule, 22 by 30 feet, from Main Street, through five double bronze doors one comes to a ticket office placed in the center, which is of marble, six feet by five feet and seven feet high. Five more bronze and leaded glass doors lead from the vestibule into the lobby which is 80 feet long and 30 feet wide. Here one comes upon a spectacular scene of marble walls and pillars, including immense mirrors of panelled glass which reflect the graceful arches opposite them. These mirrors are hung with red and gold curtains. On the walls are beautiful candelabra, while from the ceiling hang four crystal chandeliers, costing many thousands of dollars.

Large arches extend up each side of the lobby. A grand marble staircase leads from the right end of the lobby to the mezzanine promenade which runs around the rear and along the south and front sides of the lobby. This promenade is artistically furnished, laid with rich rugs, and has a lounge at the front over the space occupied on the ground floor by the ticket vestibule. Here is placed a grand piano, divans and large easy chairs. From this promenade the patron looks down into the lobby. From the front lounge one looks through the large front arched window into Main Street. This window is decorated on the inside with draperies in gold and crimson silk.

From the lobby, one enters the foyer which extends along the entire length of the auditorium to Pearl Street, where there is another entrance. This foyer is 22 feet wide and 90 feet long. It is separated from the auditorium by glass doors and, like the rest of the house, is strikingly and elaborately furnished.

French Renaissance Decorations

The first impression is that of a harmonious mass of gold, pink and blue. The eye notes the elaborately decorated proscenium arch which has a height of 50 feet. The stage has an opening 66 feet wide. It is 32 feet deep. The balcony seats 1,600.

There are eleven rows of loge seats in the front of the balcony. There are three mammoth arches at each side of the balcony, each of which has a large mirror at the top and a fire exit at the bottom. A large crystal chandelier hangs from the ceiling in front of each arch mirror.

At the center of the top of the auditorium is an immense dome, indirectly lighted. This dome is 56 feet north and south by 70 feet east and west. The total distance from the top of the dome to the orchestra floor is 89 feet, a distance equal to the height of the average seven-story office building.

In front of this dome is a smaller, rectangular-shaped dome, in which are concealed ten floodlights for the stage.

The whole interior decoration of the theatre is French Renaissance in character, approaching most nearly to the Louis XIV styles, but with a modern and American adaptation. The ceiling is covered with an infinite variety of interlacing woodwork designs on curving panels, painted in the dominant golds, pinks and blues, with many variations of these shades.

Ten great hanging lamps in variegated glass provide light at the sides, together with a number of lights of similar glass set in plaques on the walls. At the front the proscenium arch is set off by indirect lights all around.

The orchestra is arranged on a special platform which can be lowered to the basement, and raised to the stage level at the time of the overture. The organ console, similarly arranged, is on a separate elevating unit.

Opportunities for originality in stage fittings are somewhat limited, but the stage of the Shea Buffalo offers something quite different. The fire curtain in the 66-foot wide proscenium, is raised at the opening of the house in the morning, and only the drop of red silk is visible. This curtain alone weighs 800 pounds. When this is parted, the real novelty of this stage is visible in the form of enormous gilded gates weighing 1,600 pounds, which slowly fold back. The opening of the portal is 42 by 26 feet, and forms the stage proper. The sounding board is attached to this and extends 42 feet into the air, making the acoustics practically faultless.

Chicago's New Palace

October saw the opening of another great Rapp creation, the new Palace Theatre, Chicago, the pride of the entire Orpheum circuit. It is the central unit of the huge Eitel block, with the new Bismarck hotel on the west and the Metropolitan office building on the east.

An idea of the furore excited by this magnificent playhouse is best told in a review by Frederick Donaghey, dramatic critic of the *Chicago Tribune*. He said, in part:

"I think the new Palace is the most nearly ideal variety-theatre I've yet seen, in this country or abroad. It is, as a place wherein to look on and listen in as a miscellaneous and elastic bill is run off, a better and a lovelier theatre than London's best, the spacious Coliseum, which, until I saw the new Palace the other day, has for years stood in my esteem as *the* variety-theatre of the world.

"The period scheme is Louis XIV and Louis XVI, freely treated with regard for the utilities and the uses of a theatre made to hold more than 2,500 persons. And this great 'capacity,' as the showmen call it, has been achieved without a sense of vastness in the auditorium: the proportions have been so gauged that the effect from the last row of the main floor is actually one of what some showmen like to speak of as 'intimacy.' The foyer, the lobby, and the promenades are features the like of which are in possession of no other theatre I've seen in the United States."

The Oriental at Chicago

Chicago's most unique and original theatre, the Oriental, is located in the new $5,000,000 United Masonic Temple, the most magnificent structure of its kind in the world.

The theatre, a flawless example of the best in Oriental art, including the entresol floor and balcony, has a capacity of about 4,000 seats. It is operated by Balaban & Katz, the pre-eminent showmen of all America.

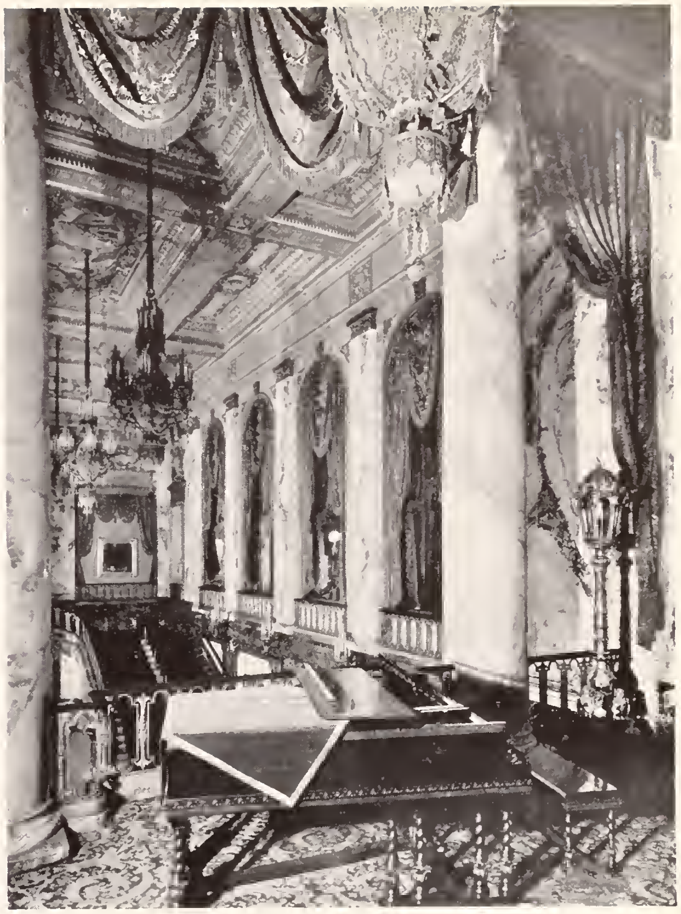
The exterior of the entrance is unusually interesting with the East Indian ornament and grotesques around the large window over the sheltering canopy, giving the effect of a grand triumphal arch—the entrance to the Orient.

The interior far surpasses anything heretofore attempted for a place of amusement of this character. It is an educational treat in itself as a work of art to study and examine the array of sculptured detail throughout the theatre.

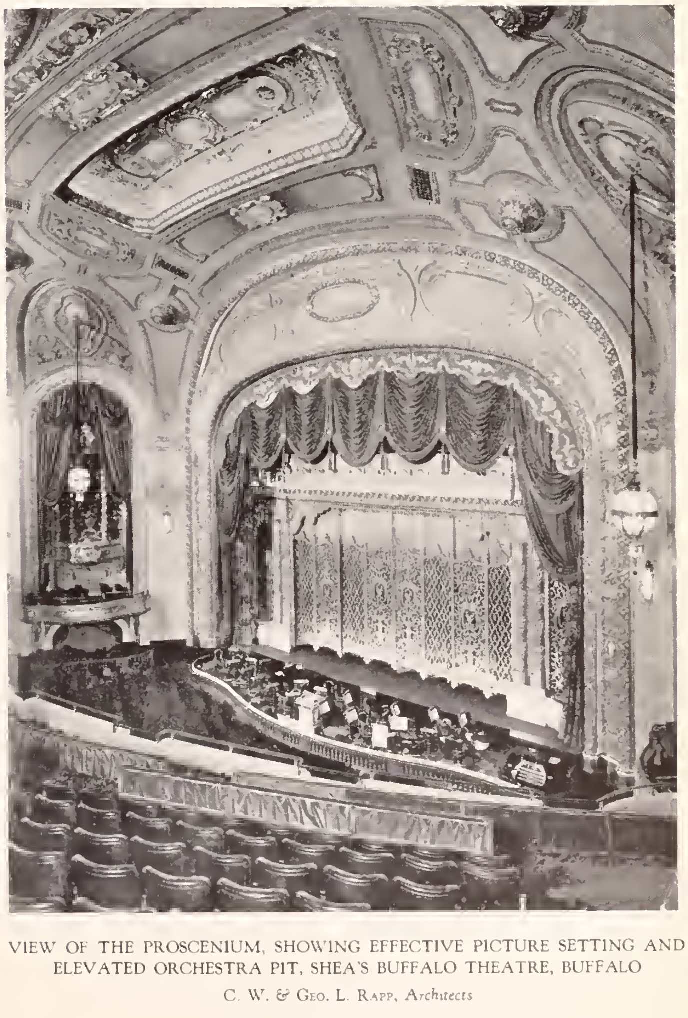
The entrance or grand lobby is elaborately treated with marble columns and walls extending 40 feet high and enriched with ornamental plaster panels, mosaic glass niches, and overhead balconies in the architecture of the Far Eastern Orient, and brilliantly illuminated with special lighting effects. Imported mosaic glass-lined niches in the upper side wall bays of this lobby are of most interesting original Indian design, depicting dancers of the Orient and are examples of the highest class of mosaic art.

The massive ceiling beams and enclosing ceiling panels and coffers are richly ornamented on all surfaces with a multitude of varying Oriental detail. The main cornice frieze is formed with a series of recessed niches in which are located concealed electric lights.

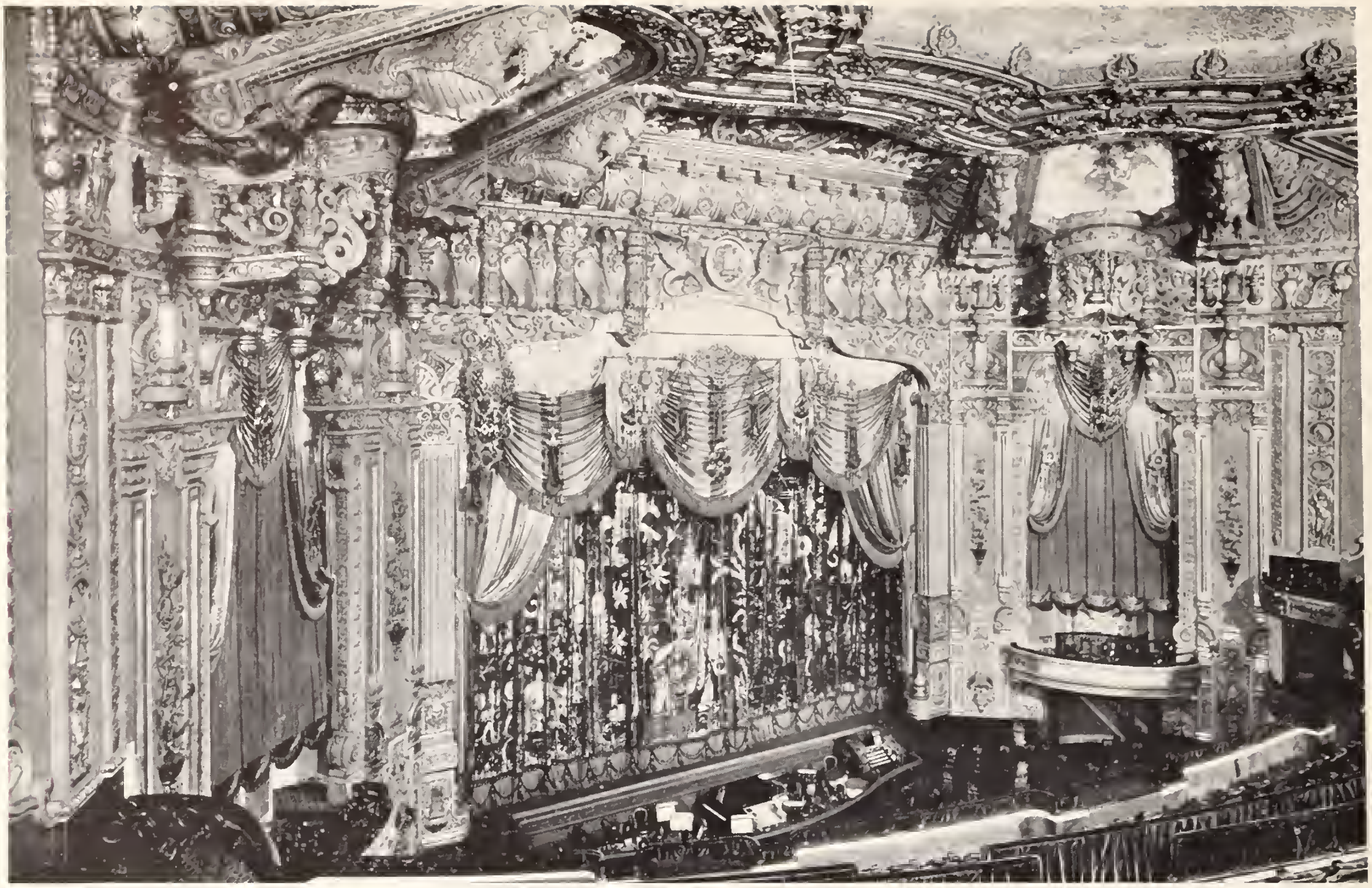
Marble stairs lead up from either side of this lobby to the entresol foyer above, meeting on and forming a balcony at the north end of the lobby. Another balcony occurs at the front or opposite end of the grand lobby over the ticket lobby. Above the north balcony is another group of Oriental balconies on landings leading to the upper


GRAND LOBBY VIEWED FROM THE MUSIC ROOM, SHEA'S NEW BUFFALO THEATRE, BUFFALO

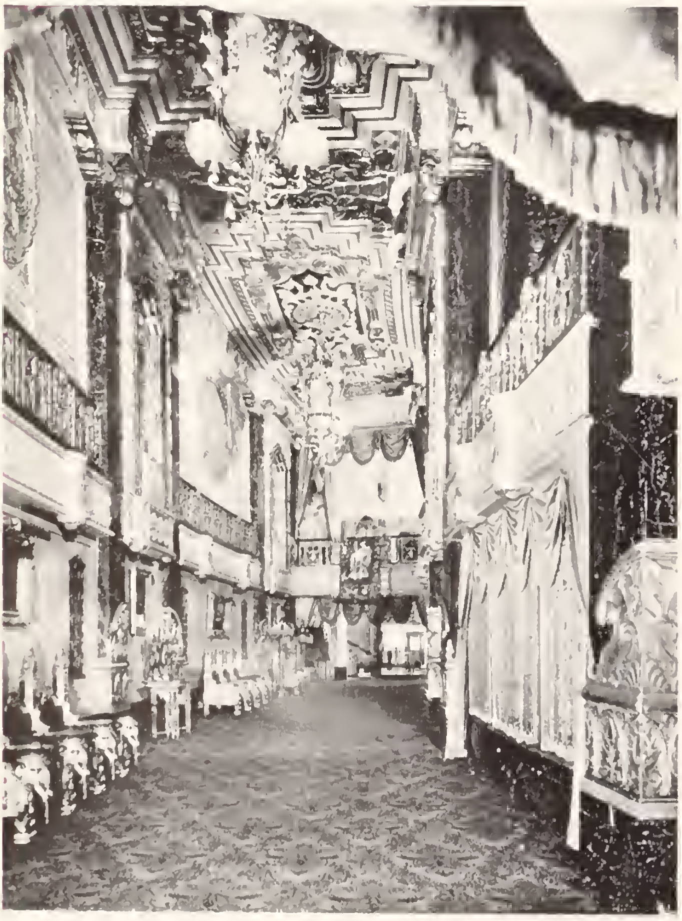
C. W. & GEO. L. RAPP, *Architects*


VIEW OF THE PROSCENIUM, SHOWING EFFECTIVE PICTURE SETTING AND ELEVATED ORCHESTRA PIT, SHEA'S BUFFALO THEATRE, BUFFALO

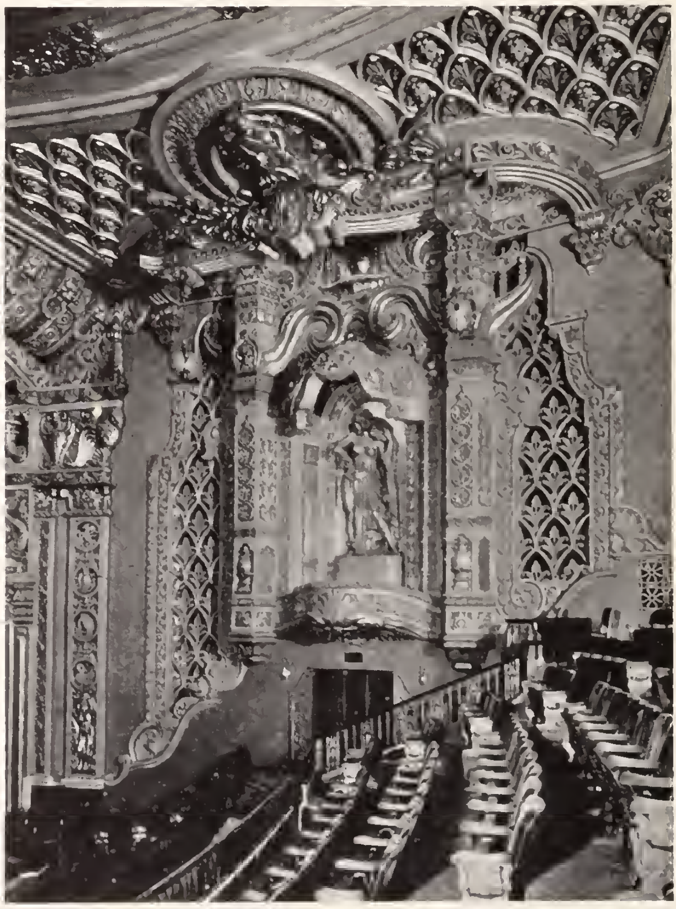
C. W. & GEO. L. RAPP, *Architects*



ELABORATE DECORATIVE PROSCENIUM AND ORGAN NICHE TREATMENT AS SEEN FROM THE BALCONY, ORIENTAL THEATRE, CHICAGO
C. W. & GEO. L. RAPP, *Architects*



GRAND FOYER, ORIENTAL THEATRE, CHICAGO. THE CHARM OF THE FAR EAST EXEMPLIFIED IN DECORATIONS AND FURNISHINGS
C. W. & GEO. L. RAPP, *Architects*



THE CENTRAL WALL TREATMENT ABOVE THE BALCONY IS UNIQUE IN DECORATION AND LIGHTING EFFECTS, ORIENTAL THEATRE, CHICAGO
C. W. & GEO. L. RAPP, *Architects*

balcony foyer, and on this upper foyer is still another balcony from which high level the public can look down upon this beautiful and awe-inspiring spectacle with the feeling that they are in the Far East and overlooking the nave of an ancient Oriental temple or palace.

The grand foyer at the rear of the auditorium extends up through the entresol foyer above with balustrade around the wall opening on the upper foyer from which interesting views of the foyer below are obtained. The walls in this grand foyer are embellished with marble wainscot, marble columns, Oriental ornamented panels, and friezes. Mosaic mural scenes of original Oriental fetes and gala festivities allegorically displaying the life, pastimes and history of the Far East decorate the walls of this foyer.

The architectural treatment of the auditorium is beyond description with its intricacies of Oriental magnificence, grotesques, dancers and Indian sculptured animal figures. The side walls of the auditorium are resplendent with lights back of colored glass around ornate canopied shrine-like niches. The proscenium arch, including the organ screens, is extremely well developed and will be a subject for much study to absorb the splendor of the details. Of special interest are four prancing grotesque horses bracketed out 25 feet long on each side of the proscenium arch supporting the ceiling above the organ screen. Figures or statues of various Oriental entertainers and magicians adorn numerous niches and panels in the auditorium. The front of the entresol balcony is cleverly illuminated with concealed lights. The ceiling of the auditorium is also of much interest with its Oriental treatment. The concealed lighting effects on the wall and ceiling enhance and display the ornamentation to best advantage.

The entire conception will recall the famous pageant of the East Indian Durbar, which is the most notable and most theatrical presentation of all India. The glorious procession with all its dazzling color and splendor is portrayed in this magnificent work of art and architecture. A number of the architectural motifs are inspirations from the famous palaces, temples and ancient edifices of the Orient, including the Delhi, Bijapur, Agra, Almedabad, Ajmere and Akbar of East India.

The furnishings and decorations throughout are executed to accentuate the various hues and colors of Oriental splendor and richness, exemplifying the actual conditions, customs and life of the East.

The orchestra pit is of the movable or disappearing type, providing the audience a wonderful spectacle, with the orchestra dressed in Eastern costumes and their unique Oriental instruments. The general personnel, ushers and maids within this wonderful place of amusement are dressed in the costumes and styles of old Far Eastern magnificence and grandeur.

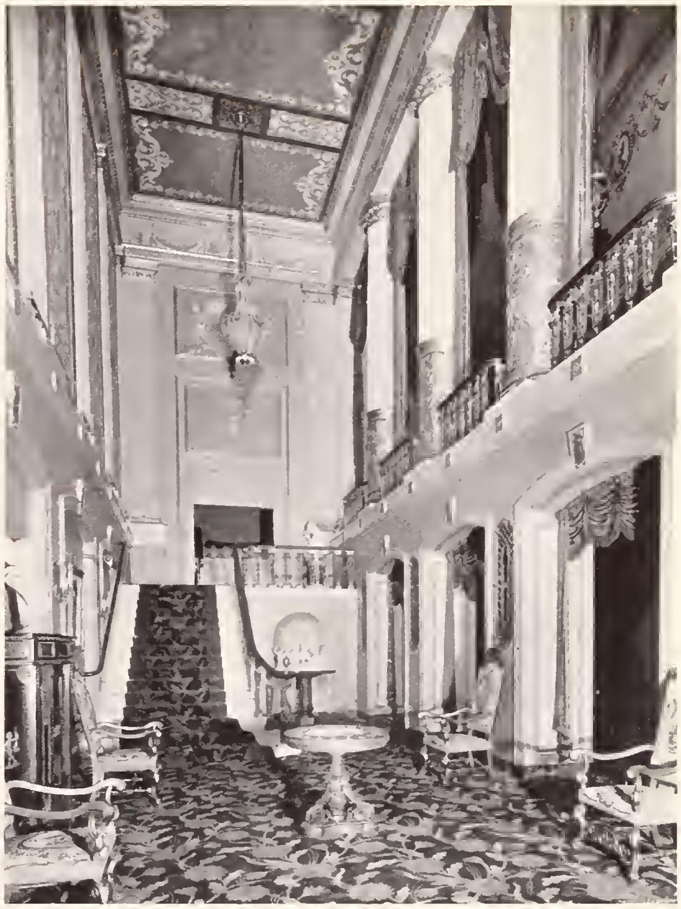
The Michigan at Detroit

Detroit now takes its place among the leaders of the world in theatredom, thanks to the new Michigan Theatre, designed by Rapp & Rapp, which opened its doors in late August.

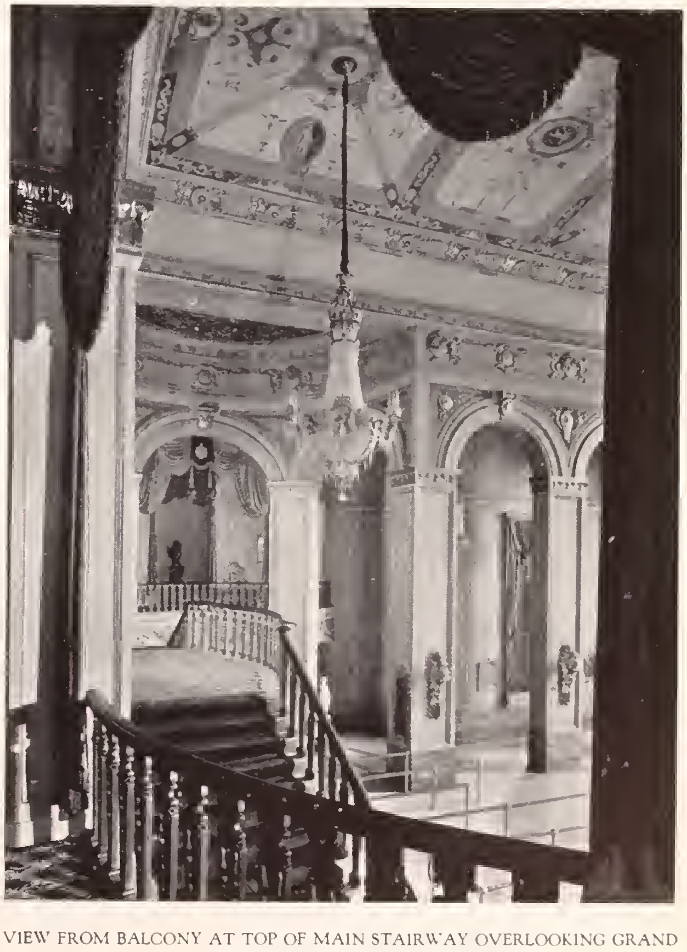
The new motion picture palace represents the zenith of combined resources and experience of Balaban & Katz of Chicago and the Kunsky Enterprises of Detroit.

As many authorities have said, Rapp & Rapp, architects for all Balaban & Katz theatres, have given their finest work here. There are no "mistakes" in the theatre, either in construction, color scheme or decoration. It took nearly two years to build the Michigan theatre, which is located on Bagley Avenue off Grand Circus Park, a neighborhood that until recently was the least desirable part of Detroit, but which now is part of Detroit's better downtown business section. It represents the fulfillment of the first unit of a $75,000,000 development program by a syndicate of leading Detroit financiers, who expect to anchor Detroit's business district which has "floated" from Cadillac Square, to half a dozen locations.

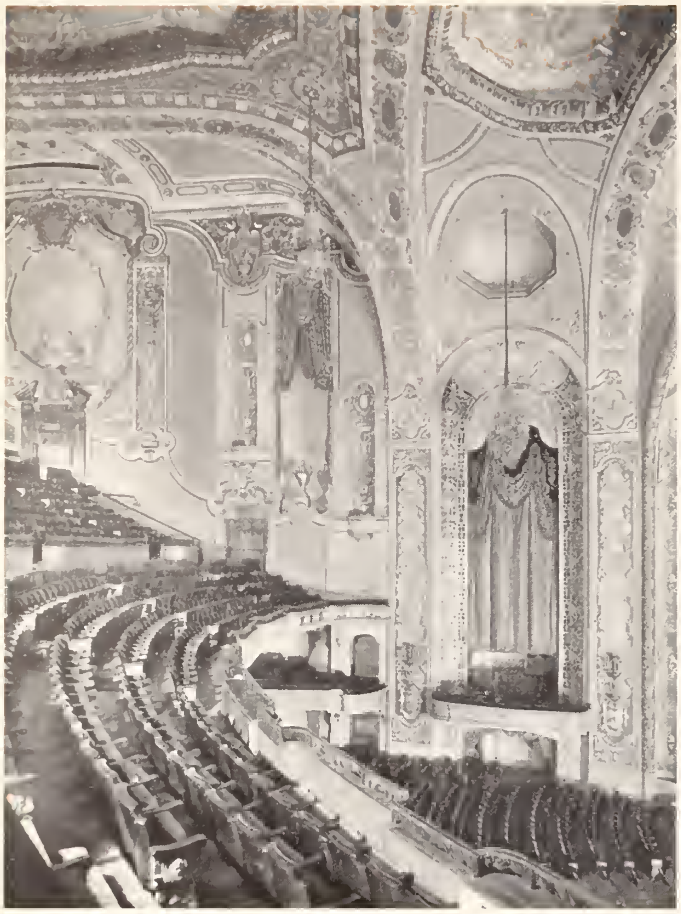
The Michigan Theatre is built in connection with a 12-story office building, the whole of which is of a very



LOFTY AND SPACIOUS FOYER AT THE REAR OF ORCHESTRA AND MEZZANINE FLOOR, NORSHORE THEATRE, CHICAGO
C. W. & Geo. L. Rapp, *Architects*



VIEW FROM BALCONY AT TOP OF MAIN STAIRWAY OVERLOOKING GRAND LOBBY, NORSHORE THEATRE, CHICAGO
C. W. & Geo. L. Rapp, *Architects*



MICHIGAN THEATRE, DETROIT, SHOWING AUDITORIUM SIDE WALL AND ORGAN SCREEN TREATMENT

C. W. & Geo. L. Rapp, *Architects*

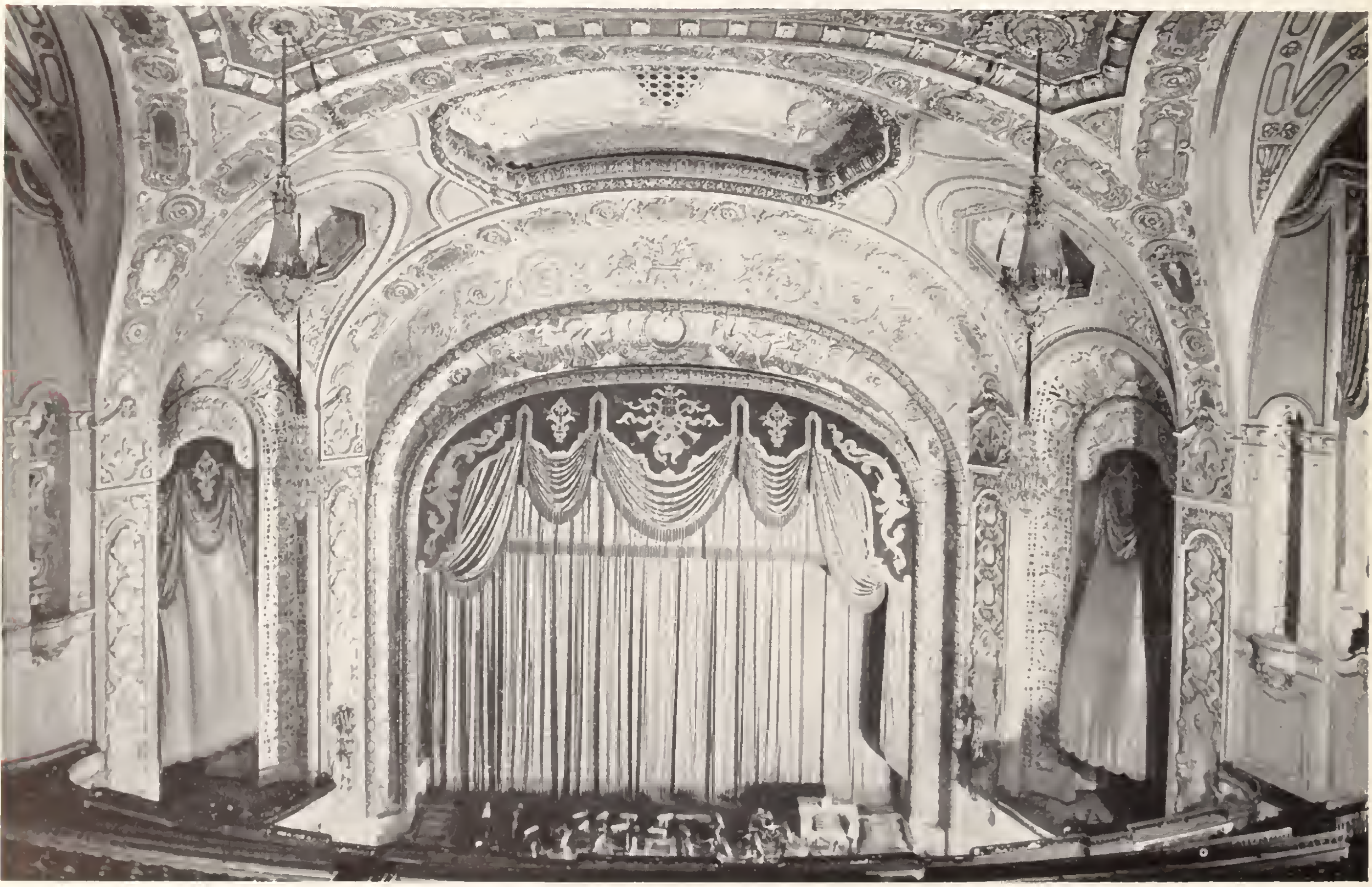
dignified class of architecture of terra cotta, granite and brick.

One enters this palace of pictures into a marble vestibule with fountains, statuary and mirrors. From this vestibule one is received into the grand lobby which is 60 feet wide running back to a distance of 100 feet. This grand lobby, rising to a height of 60 feet, is surrounded by magnificent marble columns, enclosing a number of floors or foyers from which one can step onto myriads of small balconies. Surmounting the entire space is a large vaulted ceiling of intricate design of plaster and paintings. Large and elaborate crystal chandeliers hang from the ceiling, giving a truly magnificent effect.

From this great hall one enters the foyer, which unlike many theatres, is large and spacious and full of interesting features. From the mezzanine foyer at the end of the grand lobby one ascends a stairway to the foyer above. This stairway is flanked on either side by palm trees, and has been well named the Avenue of Palms. There are other features on this mezzanine foyer, such as an exedra of four magnificent black and gold marble columns. On the opposite end from this exedra is a small foyer with an elliptical dome under which sets a terra cotta chariot beautifully modeled, imported from Europe.

Unlike many theatres, the Michigan has a great number of spacious stairways to avoid unnecessary walking from place to place in order to find access to different levels. The architects and designers have given great thought to the placing of stairways, and have arranged such in order to make stair climbing comfortable and inviting.

The main auditorium covers a distance of 140 x 200 feet, and is one of the largest built. The entire auditorium has been developed in the style of the French kings, notably Louis XIV and Louis XVI styles. However, the scale has been increased to such an extent as to impress upon the public the immensity and richness which was the desire of the owners and operators. The entire auditorium is surmounted by a dome having two systems of flood



VIEW OF THE PROSCENIUM ARCH AND ORGAN SCREEN IN THE MICHIGAN THEATRE, DETROIT

C. W. & Geo. L. Rapp, *Architects*

lighting, something which has not been done in other houses. In other words, the effect is one of two domes, one surmounting the other. The auditorium has a large balcony under which is a horseshoe mezzanine loge. An orchestra of sixty pieces is raised and lowered by a hydraulic pit. The number of seats housed in this wonderful palace of filmdom is 4,350, the largest in that part of the country.

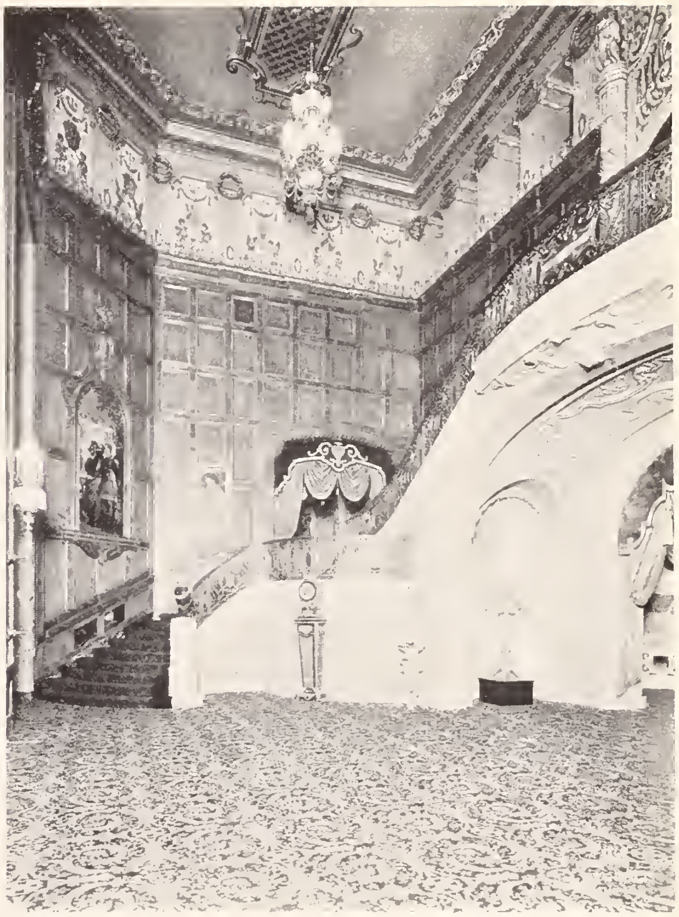
This theatre is unusually equipped with beautiful furnishings, especially imported marble. Hand tufted carpets and rugs have been made and imported from Europe, together with numerous art objects. French furniture in design has been carried throughout and is well in keeping with its architecture. Lighting fixtures are copies of imported designs overladen with numerous cut glass crystals.

Chicago's New Norshore

The new Balaban & Katz theatre, the Norshore, is located at the extreme north edge of Chicago, a stone's throw from Evanston, and is the finest neighborhood house in the city.

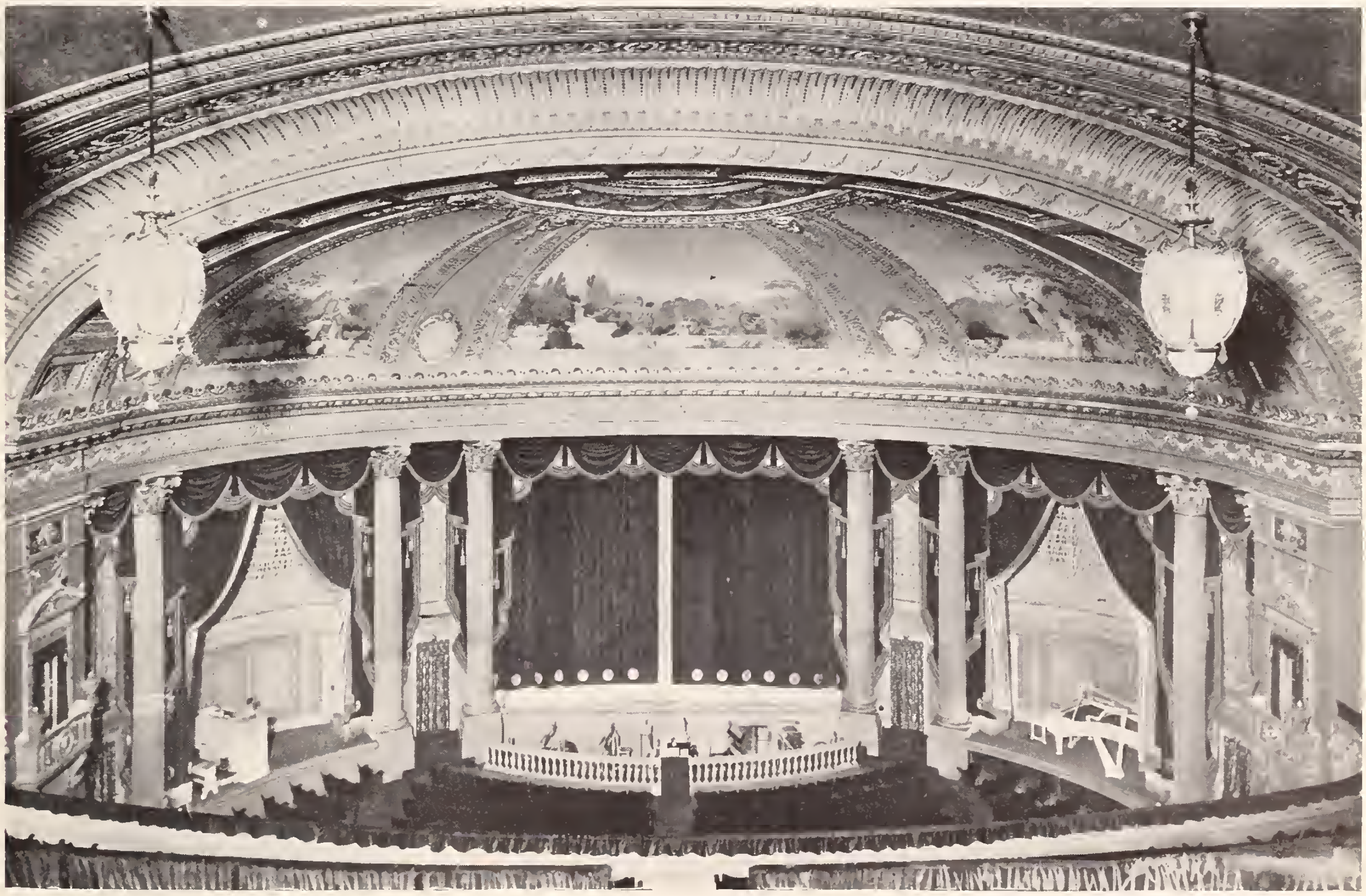
The seating arrangement, unlike the other great Balaban & Katz houses, is confined to the main and mezzanine floors. The former accommodates 2,400 patrons, the latter, 700.

The main auditorium of the Norshore Theatre has been inspired from the Roman amphitheatre type, a type of theatre also used by the Greeks in the time of old Pompeii. The decorations are done in a spirit of Roman treatment with a touch of Renaissance of Italian character. Around the walls of the auditorium are large pylons in groups, recalling the triumphal arches, which one sees in the city of Rome, the gates through which the victorious armies of Rome passed. These pylons support an arch ceiling, the base of which is decorated to resemble wonderful Roman fabrics in gold and red. The entire scheme resembles a Roman fete or a grand celebration, such as was common during the time of the Cæsars.



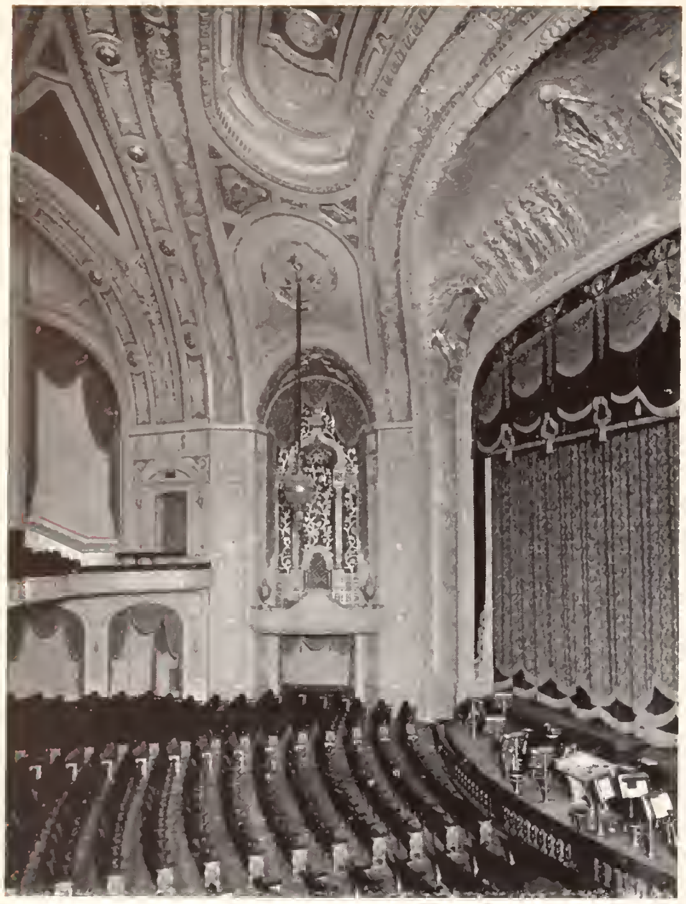
DETAIL OF ONE OF THE LOBBY STAIRCASES IN BALABAN & KATZ UPTOWN THEATRE, CHICAGO

C. W. & Geo. L. Rapp, *Architects*



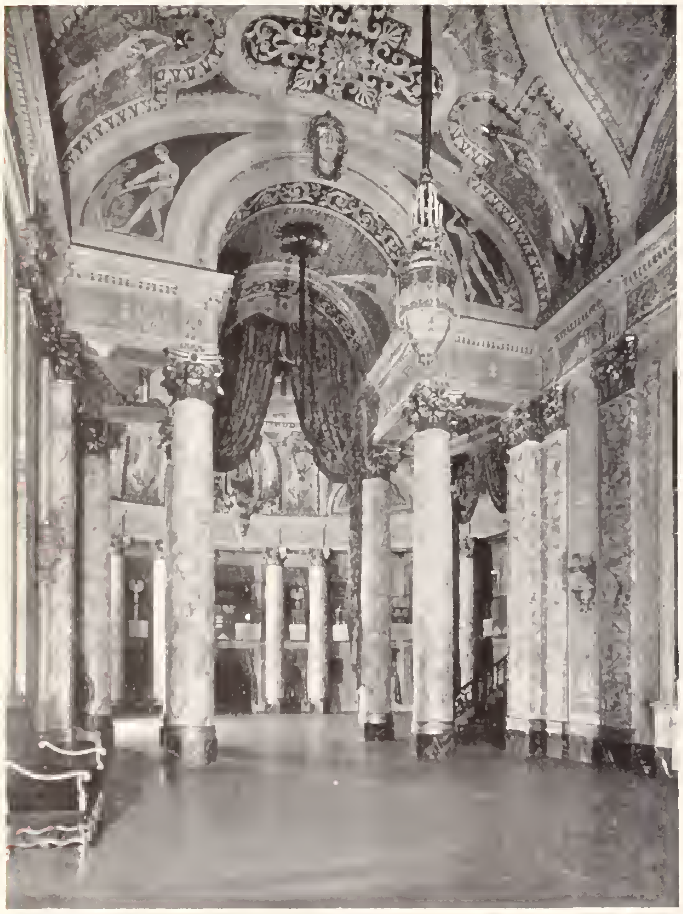
THE INTERIOR BELOW THE BALCONY OF THE CAPITOL THEATRE, DAVENPORT, IOWA

C. W. & Geo. L. Rapp, *Architects*



AUDITORIUM, SHOWING PROSCENIUM ARCH AND ORGAN SCREEN, RIALTO SQUARE THEATRE, JOLIET, ILL.

C. W. & Geo. L. Rapp, *Architects*



ELLIPTICAL GRAND LOBBY VIEWED FROM ENTRANCE LOBBY, RIALTO SQUARE THEATRE, JOLIET, ILL.

C. W. & Geo. L. Rapp, *Architect*

The entire auditorium is surrounded by a dome which is of silver tones, with an introduction of mother of pearl. The lighting effect of this dome is of variegated colors, recalling the rich Italian blue and the brilliant golden tones of the setting sun.

At the right and left side of the proscenium arch are boxes, in which is placed a mammoth organ. In front of this organ is the organ screen designed in such a way as to recall the old Roman altars of sacrifice. These altars are beautifully carved and enriched in gold plaster mosaics and alabaster. The proscenium arch is beautifully modeled in Roman-Italian detail, giving one the effect of a gateway or vista to wonderful pageants of theatricals, which have been contemplated.

The auditorium is approached from the main entrance by a grand lobby. The grand lobby has on each side, large arch openings, known as a colonnade through which one sees large mirrors flanked by wonderful drapes, giving the appearance of a wonderful vista on each side of the grand lobby. The floors of this lobby are of imported marble from Italy. Proceeding from this grand hall, one is greeted by a grand staircase. This staircase has been inspired from the gardens of the wonderful Villa d'Este, near Rome, and is enclosed by a Roman exedra. From this exedra are balconies over which are thrown wonderful banners, depicting the different periods of Roman-Italian architecture. The ceiling of this exedra is of Italian blue, the whole giving an effect of the interior of a wonderful Italian courtyard. At the left of this exedra one passes into the Raphael loggia. This loggia has been inspired by the products of Italian artists. Five mammoth panels are installed in this loggia on the wall. These panels have been inspired by the works of Raphael, and are modeled in relief in plaster and decorated in colors, conforming to the style of that great artist. The ceilings of this loggia are of Italian colors, rich in relief, giving the whole an effect of the Italian loggia. This loggia has five beautiful columns, the bases of which are ornamented in relief, depicting the different periods of art and architecture in the time of Raphael.

The main foyer is on a tremendous scale, the high ceilings giving the effect of a majestic approach to the auditorium: the walls of this mammoth foyer being covered with draperies imported from palaces of Italy. Statues of marble and bronze show reproductions of the famous artists of the Italian Renaissance.

Progressive Joliet, Illinois

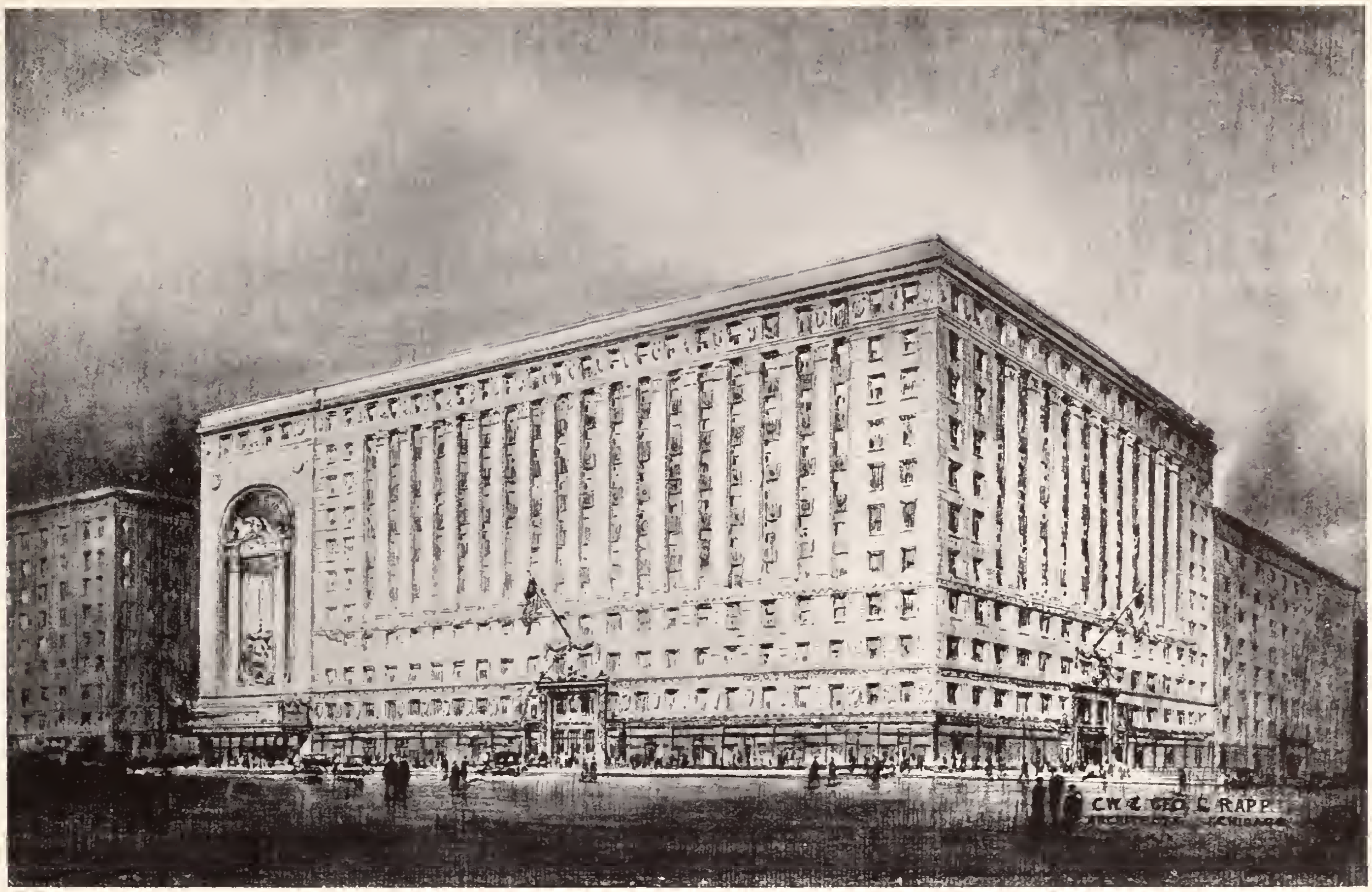
Leading all other smaller cities of the country in theatrical architecture, is Joliet, Illinois, where C. W. and George L. Rapp have created the wonder Rialto Square Theatre as the parent house of the Great States Theatre Corporation.

Unusual property conditions have made it possible to incorporate in the Rialto Square Theatre grand lobbies of exceptional size and shape, which make this theatre one of unique arrangement and development.

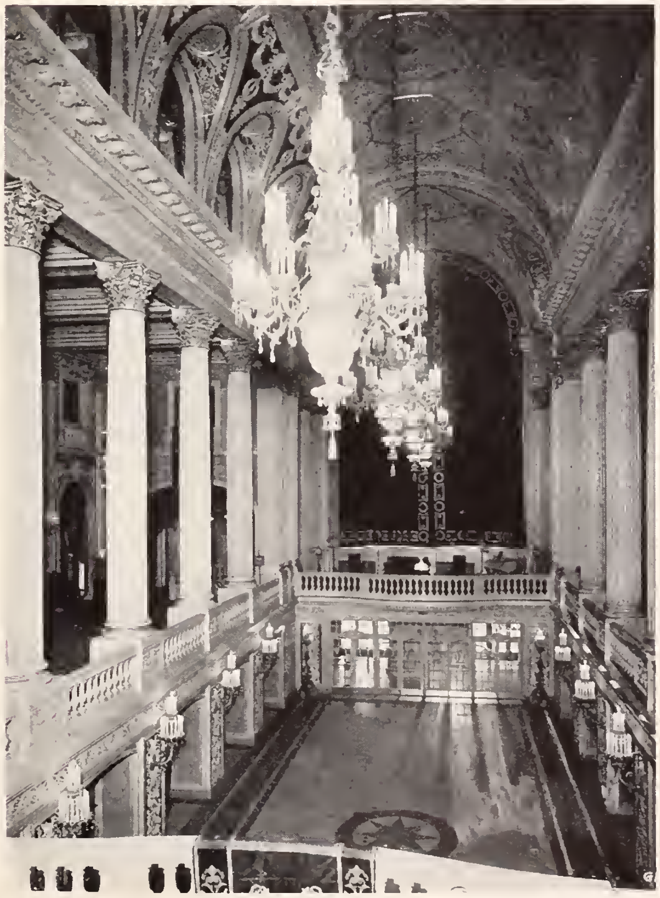
One enters this new palace of varieties through a ticket lobby, into what is known as the inner lobby. This lobby is flanked on either side by large monumental mirrors, over which springs a vaulted ceiling, elaborately enriched in sculpture and paintings. From this lobby one is ushered into the grand lobby, which is oval in shape and is surmounted by a gorgeous dome supported by sixteen monumental marble columns.

The floors of these grand lobbies are of terrazzo, made of imported marbles, all inlaid in unique and original design.

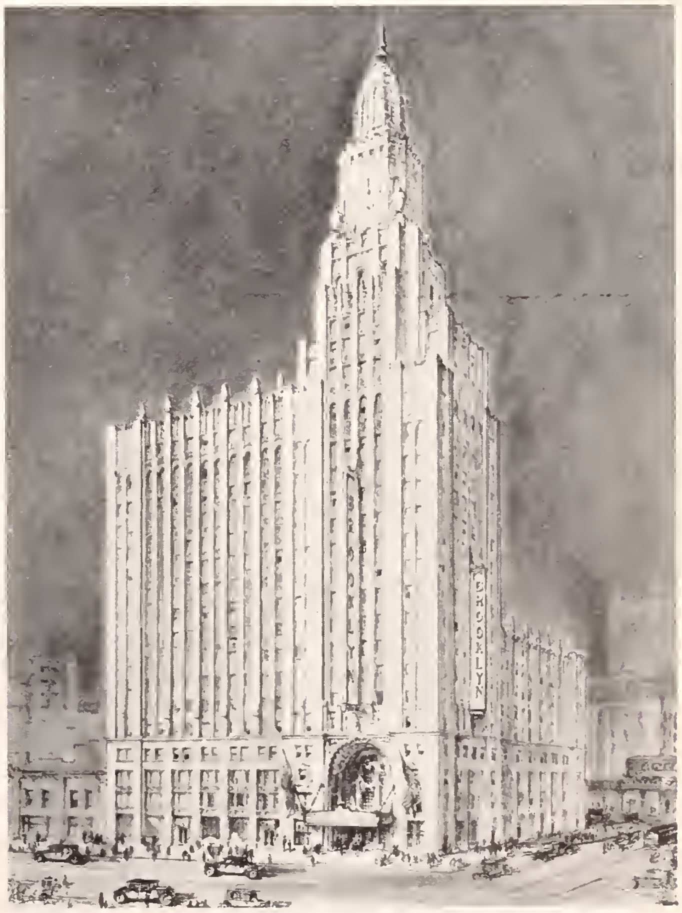
The auditorium, although planned in general outline, similar to the Chicago and Tivoli theatres, in Chicago, has many unique and original features, which lend distinction and character to this one house. Special stress was given to the designing of the proscenium arch in which is portrayed the figure of Aphrodite rising from the sea and being viewed from either side by the Wise Men and other characters of this world-famous legend. This entire sounding board and proscenium arch has been developed



NATIONAL PRESS CLUB BUILDING, NOW UNDER CONSTRUCTION IN WASHINGTON, D. C., WHICH WILL HOUSE THE NEW FOX THEATRE
C. W. & Geo. L. Rapp, *Architects*



A STUDY IN DETAIL OF THE MEZZANINE FLOOR AND LOBBY IN THE TIVOLI THEATRE, CHICAGO
C. W. & Geo. L. Rapp, *Architects*



THIRTY-STORY WITTEMANN BUILDING AND PUBLIX'S 4,500-SEAT BROOKLYN THEATRE, NOW UNDER CONSTRUCTION
C. W. & Geo. L. Rapp, *Architects*

in antique gold and colors in soft tones. The dome of the auditorium, unlike some of the other houses, has been enriched with an abundance of ornament and detail, which is enhanced a great deal by flood lighting effects. The general color scheme of the entire conception is what may be known as a Florentine color harmony.

The entire building, although not ranking as the greatest theatre in the country, can be classed as one of the best for its detail, its general conception, its color harmony, furnishings and design.

The exterior of the building is dominated by a large triumphal grand niche. This niche is mammoth in size and is decorated in polychrome terra cotta, the whole being flood lighted in different colors, creating a wonderful theatrical effect from the outside. This feature alone has become a nationally known detail and no doubt will influence a great many theatre exteriors in the future.

The Rialto Square, located as it is in a section of the country which draws on small cities, has proved the architect's argument that people throughout the country, whether from the small town or from the large city, are demanding the utmost in theatre design, an atmosphere of good taste and the best in theatrical presentation.

The accommodations provided in this theatre, such as lounge rooms, smoking rooms and parlors, are equal to the big time houses and an environment of welcome has been embodied in the designing and planning of these special features

Spurred on by its monumental successes of the current year, the firm of C. W. and George L. Rapp is eagerly looking forward to 1927, which from present appearances, will again shatter all previous records. For the first time the firm will invade the great Northwest, designing veritable palaces for the theatregoers of Seattle and Portland. Pittsburgh, Portland, Maine, Omaha and other metropolitan centers are all waiting to be served by these great architects, and the motion picture world awaits with anticipation full details of these projects.

There are two outstanding activities now under way, however, that should be recounted.

The National Press Building

The National Press Club building brings Rapp & Rapp to the city of magnificent distances, and also shows the versatility of these famous designers. Although primarily theatre architects, the Rapps have by no means confined their efforts to that field. Witness the Trianon, Chicago, the largest ballroom in the world; the Hotels Windemere, the finest in residential Chicago; the stately Sigma Chi fraternity house at the University of Illinois; Akdar Shrine Temple, Tulsa, Oklahoma, and numerous skyscraper office buildings in a dozen cities.

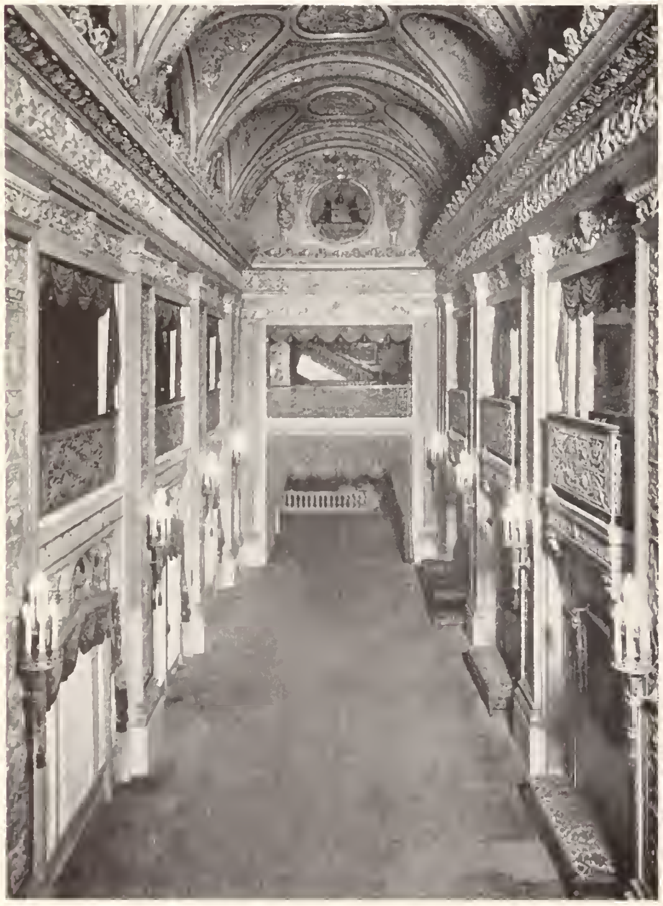
The Press Club will be the largest office building in the nation's capital, and will serve as the national headquarters for the press of America, furnishing accommodations for all of the Washington correspondents, news services, publishers, etc. The great edifice, directly opposite the New Willard Hotel, will cost $10,000,000.

Washington's finest theatre, with 3,500 seats, will be included in this great monument to the Fourth Estate. It has been leased to the Fox Theatres Corporation for 35 years.

The Brooklyn Theatre

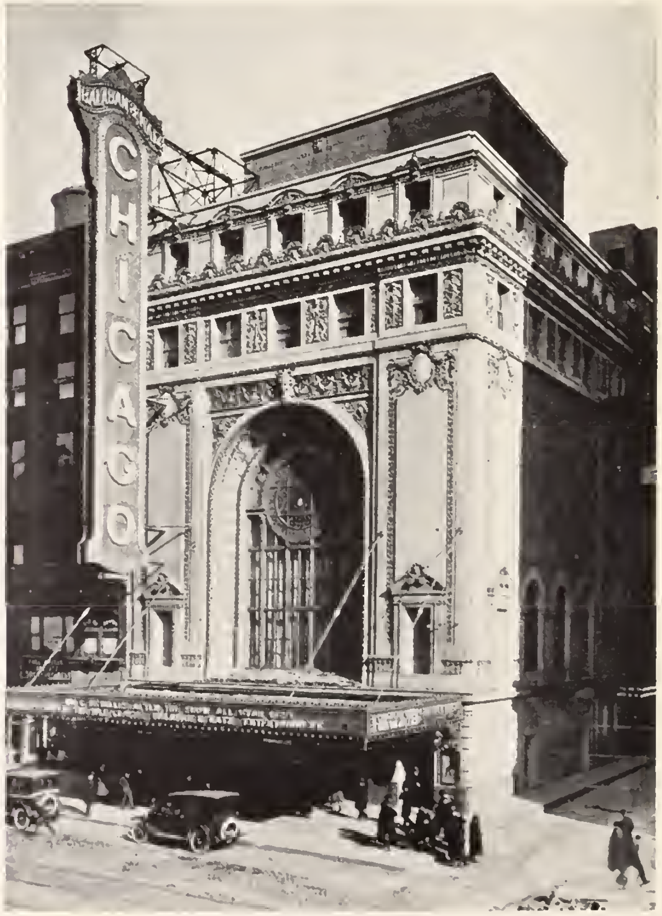
Rapp & Rapp have designed a most striking structure for erection at DeKalb Avenue and Flatbush Street in Brooklyn, N. Y. An office building of 30 stories will surround a 500-foot tower, the whole being designed in modern adaptation of the later Spanish Renaissance.

The building will enclose a theatre with a seating capacity of 4,500 and will be designed in the style of Old Spain, embodying the spirit of the Spanish carnivals and fêtes, which so gloriously characterize the arts and beauties of that race. Features and novelties new to theatre architecture will be employed to further inspire the amusement-loving world.



ONE OF THE SPACIOUS UPSTAIRS LOBBIES, CHICAGO THEATRE, SHOWING TREATMENT OF ARCH CEILINGS

C. W. & Geo. L. Rapp, *Architects*



EXTERIOR OF CHICAGO THEATRE, SHOWING THE MAMMOTH SIGN VISIBLE FOR MILES NORTH AND SOUTH

C. W. & Geo. L. Rapp, *Architects*

Where Theatres Will Be Built

Heavy Construction Program Will Continue; Neighborhood and Small City House Have Big Future

By J. S. DICKERSON, *Associate Editor of* MOTION PICTURE NEWS*

THE optimistic estimates for theatre building in 1926, predicting a record year, were fully justified.

A larger number of theatres were constructed, most of them of greater size and magnificence, than in any previous twelve months.

With this peak year a fact there comes the natural question of how long the theatre building era can continue and when or if at all the saturation or over-seating point will be reached.

Definite facts on this subject obviously cannot be presented, but it is possible, however, to advance reasonable arguments and draw logical conclusions, based on conditions as they exist at the present time.

That theatre building in its present proportions is nearly at an end, as many of considerable authority maintain, seems to the writer to be without foundation of logic and fact. Reasons for this viewpoint will be set forth later in this article.

Those, and there are many competent observers in this class, who fear overseating or who claim this condition has already been reached, are also, according to our viewpoint, not aware of all the facts.

Overseating applies mainly to business districts

The cry of overseating is being made principally over "downtown" conditions in a comparatively small number of large cities. The truth in this particular phase of theatre construction, when analyzed, is that there are not too many theatres and seats, but rather there is not sufficient product of high calibre to interest the public in sufficient quantities to fill these theatres week in and week out.

This may appear to be the same thing as overseating until it is remembered that expensive and supposedly high calibre pictures cannot be profitably produced until theatres capable of returning adequate rentals are provided.

Therefore, the conclusion drawn is that where overseating does exist, according to the above definition, it is not a case of giants of equal size and weight fighting it out to the detriment of all. Rather it is that certain theatres suffer and others benefit, depending on how well each particular house is meeting the public demand, not only in product, but also in the other departments that all go to make up modern conduct of the motion picture house. In other words, it is the individual misfortune of a theatre to find itself in competition with a better theatre presenting a better bill. The owners of the lesser theatre must suffer in proportion to the lack of equality in the shows themselves.

New theatres prosper to detriment of old houses

Generally speaking, the new theatres, most of which are better suited to meet public demand, will prosper to the detriment of the older houses. In many cases, perhaps in a majority, the new houses take business away from others owned by the same company, since those firms who are building in the "downtown" locations are usually the same companies who already own theatres on the same street.

When such a condition exists, it is a natural question to ask why experienced showmen, fully aware of the approximate amount of business any particular "street" will do, build in competition with themselves.

Reasons for building more down town houses

There are many logical reasons for such action, but perhaps the most general cause is the fear that if they don't build the new houses, someone else will. Furthermore, personal pride, always a big item in the show business, anticipation of a future demand, the alleged necessity of a "show window" for the producer, the necessity of having a first run outlet, and the willingness of big business as well as the public to invest in theatre stock, are other reasons for this building. All of these need no particular explanation here.

No matter what the reason, the fact remains that these palaces are going to be built in the key cities. The builders are apparently willing to take the chance of overseating, and since it is largely a battle of the giants, all of whom are quite able to take care of themselves, any fears for the future, speaking generally, seems like wasted sympathy.

The "downtown" theatres of big cities are not the motion picture business by any means, in spite of the fact that the Capitol Theatre, New York, does more business on an average week than all the houses of Wilkes-Barre and cities of that class. There are a lot more Wilkes-Barres, and still a lot more of the lesser cities, so that when the gross is in, the Capitol revenue gets lost in the grand total.

Review prospects for building neighborhood theatres

We have stated that overseating fears are based on the key cities and commented at some length on the downtown locations of theatres in this connection. The next step is to review the situation in the neighborhood sections of these same key centers. A little arithmetic gives us some interesting figures on the number of small houses still in existence. Greater New York has 313 theatres that seat less than 800, out of a total of 548. Chicago, where the neighborhood palace has reached its greatest development, has 200 small houses out of its total of 348. New Orleans has 31 out of 60 theatres. St. Louis with 112 discloses 59 under the 800 and Cleveland, where the overseating cry has been heard longest and loudest, still admits to 72 small theatres. It is unfortunate for owners of small and more or less antiquated houses, but there can be no denying that these theatres have outlived their usefulness in the large town. If greater capital were procurable and sufficient foresight had been possible, this type of theatre should never have built in cities.

Motion picture theatre building can be generally divided into three eras. First, the store show to meet an immediate demand and to conform to the requirements of an extremely limited pocket book. Next, the house that now is confronted with extinction, a fairly comfortable place when the public knew of nothing better; and last, our present building era.

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* *Figures and facts quoted in this article supplied by* MOTION PICTURE NEWS *Statistical Bureau*

Probably every new big neighborhood house that goes up means the closing of several smaller houses in the same section. They may hang on for a while under changing ownerships, but in the end they pass out. This is the history of a hundred cities and there seems to be no indication that the future will show a different trend.

Taking this condition as a fact, regrettable to those who may have spent fifteen years of their lives without greater profit than to have invested in out-of-date properties, it is worth while to study the various big cities for tentative locations of the new type of neighborhood house.

Twenty more theatres predicted for Kansas City

A shrewd observer of Kansas City (Mo. and Kans.) theatre conditions predicts that that city will soon be served by from 18 to 20 big neighborhood houses that will take the place of some 60 odd smaller houses now in operation. Most of these theatres remain to be built.

Figuring Kansas City as an average and taking the 68 large cities of the country, it is easy to see where over a thousand big theatres are to be built in the immediate future. And this makes no allowance for what is sure to happen in the first six great cities where there is unlimited opportunity for theatre business.

The group of cities from 50,000 to 100,000, seventy-six in number, does not present such big possibilities for neighborhood theatres. The apartment house does not flourish to any great extent and a given acreage contains a much smaller population. It is not so far "downtown" and the neighborhood house, because of its limitations, is less able to compete on an equal basis. So in this field, it is fair to assume that the greatest volume of building will be in added downtown houses to take care of additional patronage attracted from the present type of neighborhood house. Also of replacement building of the present first run theatres that have proven inadequate for present-day needs, both in size and luxury of construction. Generally speaking, the people who already own theatres in these cities will do the building, with a certain amount of producer and national circuit invasion. In either case, the alleged overseating prospect becomes the problem of people who are going into something with their eyes wide open and a very comprehensive knowledge of the ultimate result. From the plans drawn and the projected structures already announced it is easy to guess that there will be better than 500 new big houses built in this group within two or three years. They may not be needed according to an ultra-conservative viewpoint, but they will go up just the same.

Future building in cities with 25,000 to 50,000 population

In the third city group, 25,00 to 50,000 population towns, we now have 695 theatres, practically all of which are downtown houses, although all of them are not first run by any means. This group of cities is, of course, somewhat more restricted in the matter of theatre building per thousand of population than the larger cities, not only in the item of expense involved, but also in seating capacity. The two-thousand-seat house is about the limit in size and the expense cannot run into unlimited millions. On the other hand, in this group is a greater percentage of theatres built ten or fifteen years ago, costing possibly fifty or a hundred thousand dollars, that should have anticipated the growth of picture attendance and foreseen more clearly the possibilities of the present type of new house. The builders of these undoubtedly planned, on the basis of receipts at ten cents per admission, and were unable to finance except on the records of the past. Now they face the prospect of pulling down good sound masonary, scrapping equipment that is still serviceable, but not luxurious and up to date enough, for the double reason that they invite unequal competition if they don't, and are actually losing potential revenue by reason of their lack of seating capacity and more adequate surroundings.

This time, when these theatres are rebuilt, future conditions will be considered. Plenty of theatres that may boast "as good as Broadway," have been built in this class of city in the last two years and, at least, as many more will go up in the future.

There will be more "rhyme and reason" in this group than in the larger cities for most of the financing will have to be local, since Wall Street and the investing public think in terms of Broadway rather than in Main Street. But money to build good theatres can be had even from Main Street bankers today, which is just another proof that the motion picture has arrived. Even in very small communities, down to 2,500 population, capital looks with more and more favor on theatre loans, providing the project is backed by the right people.

Attractive theatres promote better business for towns

Many a small town board of directors, in the past few years, has voted yes on a proposal to finance a new theatre, with part of his mind on his manifest duty as a banker, and the other part thinking about how much material advantage his own particular business across the street would gain by his action. Attractive, comfortable, well built theatres bring people to town, he has learned. Parking space is at a premium in any small town nowadays where a good theatre has been built. And there are 1,400 towns in the United States with populations between 2,500 and 5,000. Seventy-five per cent. of these towns need new theatres. They will get them in due time. The building program will progress more slowly and be more modest, but the total of expenditure will be large in the aggregate.

Twelve million people go to picture shows every week in towns having less than twenty-five thousand population. And this is the group of theatres that has shown the least development, when everything is considered. It has been demonstrated that a modern house, properly conducted in a town of three to five thousand, does five times the business that two of the store show variety did ten years ago.

No prospect for better houses in small villages

The old type of house existed on a limited audience of fans from within the village border. The new type of house draws from all the smaller towns around. Good roads, the flivver and good pictures have worked wonders.

Just a word about the group of villages under 2,500 population, or, to be conservative, the 1,500 division. Here, with the usual exceptions to the rule of course, the picture business will end. The village hall, with its chairs, one ancient projector and pictures two years old is no longer in the running with the new modern house of the city or town a few miles away. No one can afford to invest a great deal, either in theatre, equipment or program when the weekly attendance (one or two nights only), is 350 people or less. So when a new "picture palace" is built in Podunkville, the best that can be expected is something that functions as town hall, Masonic Temple, Firemen's headquarters and election booth.

But the chances are that "Grange Hall" over the general store will have to serve another twenty-five years. Money is not too plentiful in this size town and those who have it even in amounts of a modest few thousands, prefer six per cent. mortgages on well kept farms, to investing in show shops. Certainly the manager of the show, in most cases, will never build. He hasn't the money and never will have.

Motion Picture News Theatre Building *and* Equipment

Buyers Guide

Giving complete sources of purchase for all types of theatre equipment, accessories and building construction materials

Published Semi-Annually as a separate supplement to Motion Picture News, 729 Seventh Ave., N. Y. C.
845 S. Wabash Ave., Chicago *Branch Offices* Room 616 Hollywood Security Bldg., Hollywood, Calif.

THE listings printed on the following pages have been compiled for the purpose of providing theatre owners, architects, builders, studios, laboratories and the motion picture industry in general with a reliable and complete reference for the purchase of all types of equipment and supplies. Whether important equipment or accessories that are infrequently used are desired, Buyers Guide will be found of invaluable aid to the purchaser. For through the sources of purchase given in this book, all models, grades and priced apparatus and materials may be investigated with practically no effort on the part of the buyer. ¶ Hang this issue of Theatre Building and Equipment Buyers Guide in some convenient place. It will serve an excellent purpose until our Fall Edition supplants it with additional valuable information. ¶ Through the advertising pages contained in Buyers Guide owners and builders of theatres are given the opportunity of learning about the latest and most up-to-date equipment available for modernizing theatres. ¶ The firms advertising in Buyers Guide make a specialty of serving theatres, laboratories, studios, etc., and build equipment and accessories best suited for the particular needs of the motion picture industry. ¶ Write us for sources of purchase for any special apparatus that is not listed in Buyers Guide.

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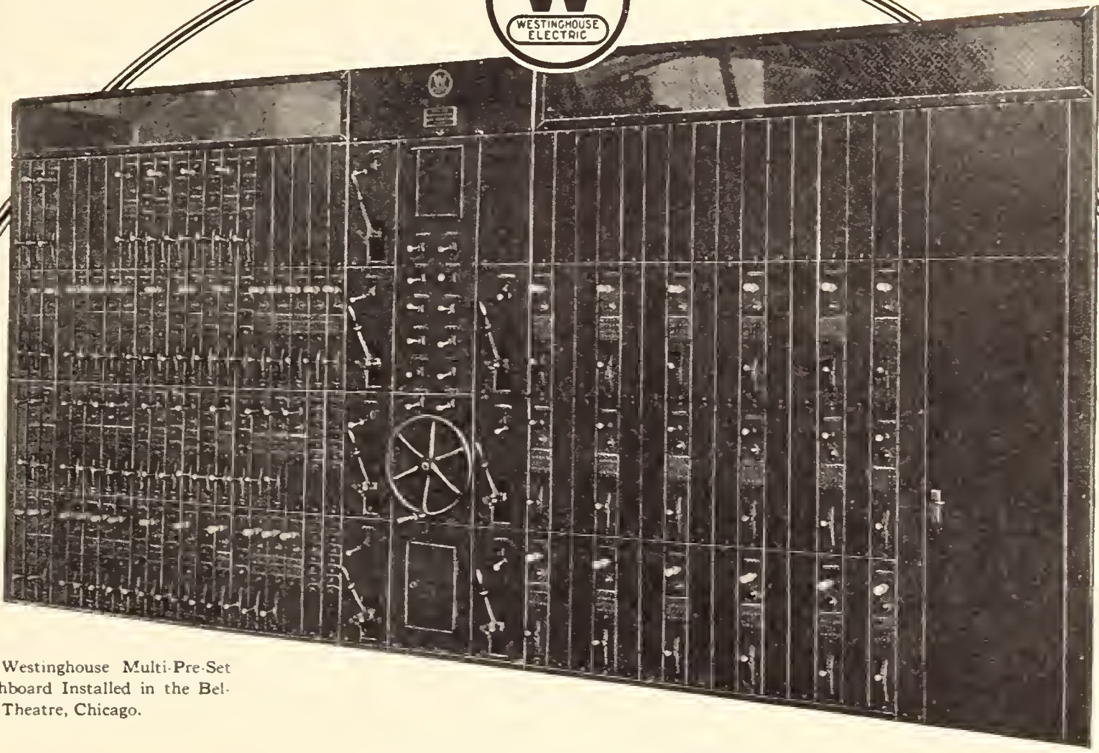

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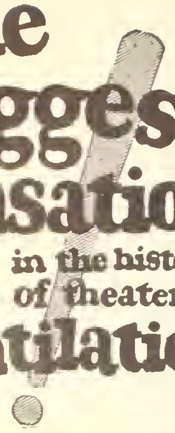

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(See Supply Dealers, Motion Picture)

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Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Finch & McCullouch, 76 S. La Salle St., Aurora, Ill.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Kardex-Rand Co., Main St., N. Tonawanda, N. Y.
World Ticket & Supply Co., 1600 Bway, N. Y. City.

ACOUSTICS, Theatre

Berry & Co., Inc., F. E., 101 Park Ave., N. Y. City.
Hamlin, Irving, 716 University Place, Evanston, Ill.
Keasby & Mattson, Ambler, Pa.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill
Union Accoustical Co., 104 S. 17th St., St. Louis, Mo.

ADAPTERS, Carbon

Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
Blue Seal Prod. Co., Inc., 456 State St., Brooklyn, N. Y.
Fulton & Co., E. E., 3208 Carrol Ave., Chicago, Ill.
Mestrum, Henry, 817 Sixth Ave.. N.Y.City.
Monarch Theatre Supply Co., 1223 S. Wabash Ave., Chicago, Ill.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill. (See Adv.)

ADAPTERS, Incandescent Projection

Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
Edison Lamp Works of the General Elec. Co., Harrison, N. J. (See Adv.)
Enterprise Optical Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Monarch Theatre Supply Co., 1223 S. Wabash Ave., Chicago, Ill.
National Lamp Works, Nela Park, Cleveland, Ohio.

ADAPTERS, Lens

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Enterprise Optical Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
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Mestrum, Henry, 817 Sixth Ave., N. Y. City.

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Universal Camera Co., 361 W. Ontario St., Chicago, Ill.

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Burroughs Adding Machine Co., 217 Broadway, N. Y. City.
Monroe Calculating Machine Co., 41 E. 42nd St., N. Y. City.
Tabulating Machine Co., 50 Broad St., N. Y. City.

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Rawson & Evans Co., 710 Washington Blvd., Chicago, Ill.
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Fibre Toy Mfg. Co., So. Gardiner, Me.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Howe Baumann Balloon Co., 187 Murray St., Newark, N. J.
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Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.
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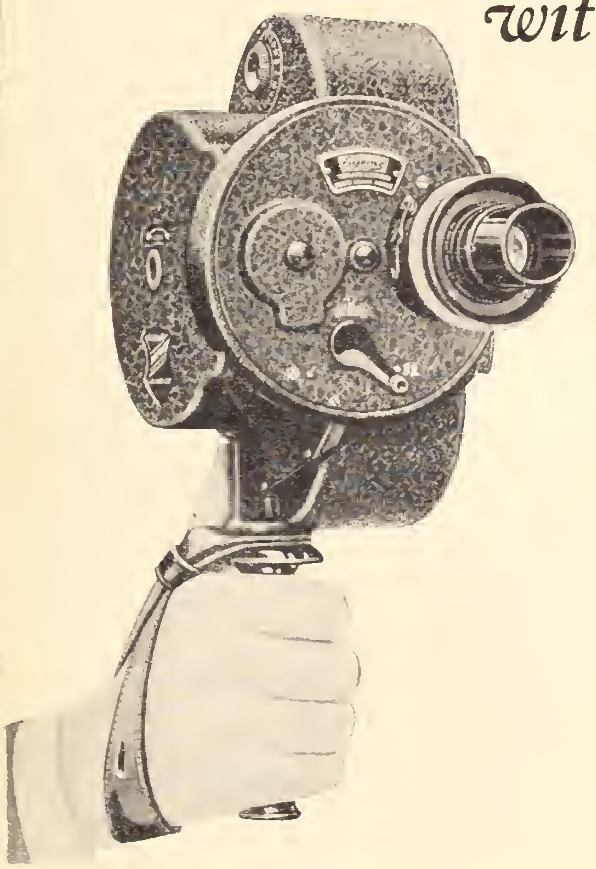

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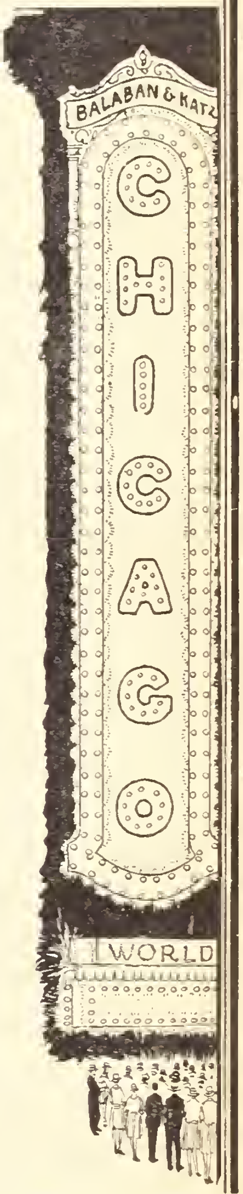

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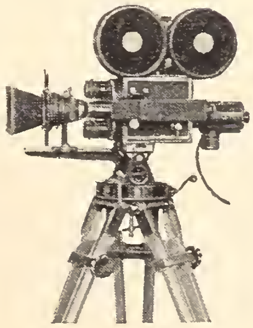

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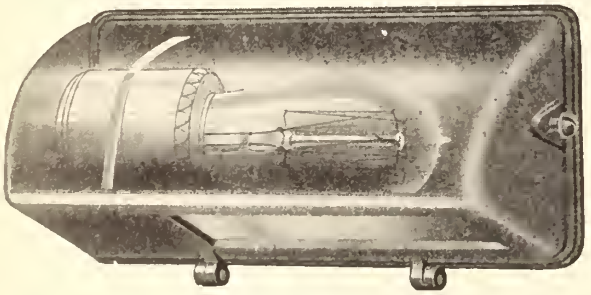

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Manhattan Slide & Film Co., 209 W. 48th St., N. Y. City.
Parish, P. S., 322 W. 89th St., N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Superior Slide Co., 209 W. 48th St., N. Y. City.

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Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
General Outdoor Advertising Co., 550 W. 57th St., N. Y. City.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Morgan Lithograph Co., Cleveland, Ohio.
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Motion Picture Bulletin, 4472 Broadway, Chicago, Ill.
Novel Service, Inc., 729 Seventh Ave., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.

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Blizzard Sales Co., 1514 Davenport St., Omaha, Neb. (See Adv.)
Brunswick-Kroeschell Co., New Brunswick, N. J. (See Adv.)
Carrier Engineering Corp., 748 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Cooling and Air Conditioning Corp., 31 Union Square, N. Y. City. (See Adv.)
Cooling Tower Co., Inc., 15 John St., N. Y. City. (See Adv.)
Helmer Air Conditioning Corp., 103 Park Ave., N. Y. City.
Shipley Construction & Supply Co., 42nd St. and Second Ave., Brooklyn, N. Y.
Wittenmeier Machinery Co., 30 Church St., N. Y. City.
York Manufacturing Co., York, Pa. (See Adv.)

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Kleigl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Major Equipment Co. Inc., 4603 Fullerton Ave., Chicago, Ill. (See Adv.)
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill. (See Adv.)
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.
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(See Rails, Rope)

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Ostrander Co., W. R., 371 Broadway, N. Y. City.

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(See Volt Meters)

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Fulton & Co., E. E., 3208 Carroll Ave., Chicago, Ill.
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City.

ARC LAMPS

(See Lamps, Arc)

ARC LAMPS, Reflecting Projector

(See Lamps, Mirror, Arc Reflector Projection)

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General Electric Co., Schenectady, N. Y.
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International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)

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Scroggs & Ewing, Lamar Bldg., Augusta, Ga.
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Jackson, J., 1819 Broadway, N. Y. City.
Burroughs, H. R., 70 E. 45th St., N. Y. City.
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Hall, Douglas P., 405 Lexington Ave., N. Y. City.
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Hemphill, J. C., Greenwood, S. C.
Kuehn, F. C. W., Huron, S. D.
Graf, R. F., Arnstein Bldg., Knoxville, Tenn.
Clenahan, Merle C., Ogden, Utah.
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(See Titles, Film)

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Weber Co., F., 1220 Buttonwood St., Philadelphia, Pa.

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American Society of Cinematographers, Guaranty Bldg., Hollywood, Cal.
Association of Motion Picture Equipment Dealers of America, Film Bldg., Cleveland, Ohio.
Association of Motion Picture Producers, 6912 Hollywood Blvd., Hollywood, Cal.
Film Players' Club, 161 W. 44th St., N. Y. City.
Hollywood Studio Club, 6129 Carlos St., Los Angeles, Cal.
International Alliance of Theatrical Stage Employees & Moving Picture Machine Operators, 110 W. 40th St., N. Y. City.
Motion Picture Commission, State of N. Y., 220 W. 42nd St., N. Y. City.
Motion Picture Directors' Association, 234 W. 55th St., N. Y. City.
Motion Picture Producers & Distributors of America, Inc., 469 Fifth Ave., N. Y. City.
Motion Picture Studio Mechanics, 800 Eighth Ave., N. Y. City.
Motion Picture Theatre Owners of America, 25 W. 43rd St., N. Y. City.
Society of Motion Picture Engineers, L. A. Porter, Sec., 5th and Sussex St., Harrison, N. J.
Society Theatre Organists, Rialto Theatre, N. Y. City.
Women's Association of Screen Publicists, Hollywood, Cal.
Writers' Club, The, 6700 Sunset Blvd., Los Angeles, Cal.

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(See Air Conditioning Equipment)

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Kleigl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Protectall Co., The, 1324 E. Front St., Fort Worth, Texas.

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(See Curtain Machines, Automatic)

AUTOMATIC SPRINKLERS

(See Sprinklers, Automatic)

AUTOMATIC TEMPERATURE CONTROL

(See Temperature Regulation System)

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(See Advertising Novelties)

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Meneely Bell Co., 220 Broadway, N. Y. City.
Schwarze Electric Co., Adrian, Mich.

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Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)

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Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Randall Co., A. L., 729 S. Wabash Ave., Chicago, Ill.

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(See Organ Blowers)

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Arctic Nu-Air Corp., 818 State Lake Bldg., Chicago, Ill. (See Adv.)
Autovent Fan & Blower Co., 730 W. Monroe St., Chicago, Ill.
Blizzard Sales Co., 1514 Davenport St., Omaha, Neb. (See Adv.)

Clarage Fan Co., Porter and North Sts., Kalamazoo, Mich.
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Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
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Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo. (See Adv.)
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)

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Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
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Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

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Russell & Erwin Mfg. Co., New Britain, Conn.
Sargent & Co., New Haven, Conn.
Steffens-Amberg Co., 260 Morris Ave., Newark, N. J.

BOOKKEEPING SYSTEMS, Theatre

(See Accounting Systems, Theatre)

BOOKING AGENTS

(See Vaudeville Agencies)

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Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

BOOTHS, Ticket

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Froehlich Cabinet Works, Jacob Whitlock & Leggett Aves., N. Y. City. (See Adv.)
Gorham Co., Bronze Division, Providence, R. I.
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Lobby Display Frame Corp., 723 - 7th Ave., N. Y. City. (See Adv.)
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Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Stanley Frame Co., 727 Seventh Ave., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

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Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
Green, P. A., 52 Rumford Ave., Waltham, Mass.

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Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Bilt Rite Mfg. Co., 225 N. Green St., Chicago, Ill.
Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
Clark Inc., Peter, 534 W. 30th St., N. Y. City. (See Adv.)
International Ticket Co., 50 Grafton Ave., Newark, N. J. (See Adv.)
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Lobby Display Frame Corp., 723 - 7th Ave., N. Y. City. (See Adv.)
Markendorff, S., 159 W. 23rd St., N. Y. City.
Mid-West Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Stanley Frame Co., Inc., 727 Seventh Ave., N. Y. City.
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BRASS FIXTURES

Angert Mfg. Co., 137 W. Broadway, N. Y. City.
Brass & Bronze Specialty Co., Inc., 340 Jackson Ave., N. Y. City.
Caldwell & Co., Inc., E. F., 36 W. 15th St., N. Y. City.
Central Brass Mfg. Co., Cleveland, Ohio.
Imperial Brass Mfg. Co., 524 S. Racine Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
New Star Brass & Bronze Works, 251 Fourth Ave., Brooklyn, N. Y.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

BRASS GRILLES

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Hungerford Brass & Copper Co., U. T., 80 Lafayette St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Palmenberg's Sons, Inc., J. R., 63 W. 36th St., N. Y. City.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.
Tyler Co., W. S., Cleveland, Ohio.

BRASS RAILS

Brasco Mfg. Co., 5025 Wabash Ave., Chicago, Ill.
Central Brass Mfg. Co., Cleveland, Ohio.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Daunt & Co., Wm. A., 110 E. 42nd St., N. Y. City.
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Mirigold Brass Co., 591 E. Tremont Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Western Brass Mfg. Works, Marshall Blvd. & 21st St., Chicago, Ill.

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Forrest, Mary, 145 W. 41st St., N. Y. City.
Wall, Margaret V., 80 Longacre Bldg., N. Y. City.

BROKERS, *Theatre*

(See Theatre Brokers)

BRONZE AND IRON WORKS

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Chicago Architectural Bronze Co., 4740 N. Clark St., Chicago, Ill.
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Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston. Texas.
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Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)
Jeandron, W. J. 345 Madison Ave., N. Y. City.
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Reisinger, Hugo, 11 Broadway, N. Y. City.
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Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.

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Lobby Display Frame Corp., 723 - 7th Ave., N. Y. City. (See Arv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Opalume Sign System, Box 288, Battle Creek, Mich.
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Stanley Frame Co., 727 Seventh Ave., N. Y. City.
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Duplex M. P. Industries, 74 Sherman Ave., L. I. City, N. Y.
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(See Cameras, Motion Picture)

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Bass Camera Co., 109 No. Dearborn St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
De Vry Corp., The, 1111 Center St., Chicago, Ill. (See Adv.)
Eastman Kodak Co., Rochester, N. Y.
Gennert Inc., G., 24 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6025 Santa Monica Blvd., Hollywood, Calif.
N. Y. Institute of Photography, 141 W. 36th St., N. Y. City.
Universal Camera Co., 361 W. Ontario St., Chicago, Ill.
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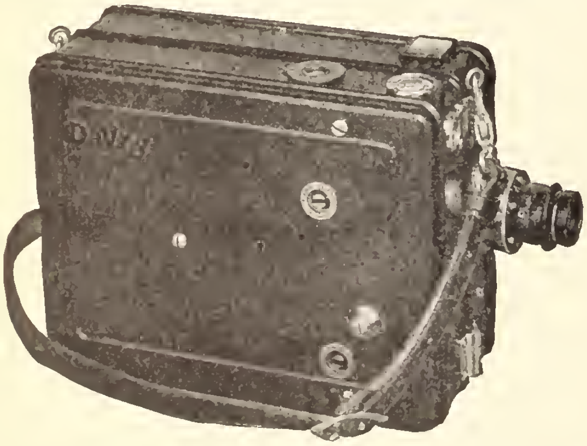

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(See Ticket Choppers and Racks)

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Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
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Mestrum, Henry, 817 Sixth Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

CLEANERS, Film

Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Bennett, Geo. H., Argentine Sta., Kansas City, Kan.
Duplex M. P. Industries, 74 Sherman Ave., L. I. City, N. Y.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Lochren Film & Slide Co., Wm. A., 706 Film Exchange Bldg., Minneapolis, Minn.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Stewart-Teitel Film Process, 1600 Broadway, N. Y. City.

CLEANERS, Vacuum

(See Vacuum Cleaners)

CLOCKS, Advertising and Screen

Luxe Clock & Mfg. Co., 1101 Broadway, N. Y. City.
Seth Thomas Clock Co., 19 W. 44th St., N. Y. City.
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Western Clock Mfg. Co., 107 Lafayette St., N. Y. City.

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Betts & Betts Corp., 645 W. 43rd St., N. Y. City.
Kleigl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Newton, Chas. I., 244 W. 14th St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Elec. Co., 2628 W. Congress St., Chicago, Ill.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

COLOR WHEELS

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
Newton, Chas. J., 244 W. 14th St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
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Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City (See Adv.)
Opalume Sign System, Box 288, Battle Creek, Mich.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Technical Color & Chem. Works, 523 Third Ave., Brooklyn, N. Y.
Welsh, J. H., 270 W. 44th St., N. Y. City.

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Handshiegl Color Process Corp., 1040 McCadden Place, Los Angeles, Cal.
Kelly Color Laboratories, Fort Lee, N. J.
Prizma, Inc., 3191 Boulevard, Jersey City, N. J.
Technicolor Motion Picture Corp., 120 Brookline Ave., Boston, Mass.

COLORING, *Incandescent Lamp*

(See Lamp Dip Coloring)

COMPENSATORS, *Current*

(See Transformers, Alternative Current)

CONDENSER LENSES

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y. (See Adv.)
Beseler & Co., Chas., 131 E. 23rd St., N. Y. City.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Corning Glass Works, Corning, N. Y.
Fish-Schurman Corp., 45 W. 45th St., N. Y. City.
Jones-Hewett Optical Co., 2 Gordon St., Boston, Mass.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City (See Adv.)
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Lancaster Lens Co., 220 W. Main St., Lancaster, Ohio.
Major & Co., M., 303 Fourth Ave., N. Y. City.
Motion Picture Service Co., 417 W. 44th St., N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

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Berger Mfg. Co., Canton, Ohio.
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Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Common Brick Mfg. Ass'n of America, 2121 Guarantee Title Bldg., Cleveland, Ohio.
Indiana Limestone Quarrymen's Ass'n, 360 N. Michigan Ave., Chicago, Ill.
Midland Terra Cotta Co., 105 W. Monroe St., Chicago, Ill. (See Adv.)

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Elvin Co., R. C., 852 Plymouth Bldg., Minneapolis, Minn.
Fleishman Construction Co., 531 7th Ave., N. Y. City.
Fuller & Co., G. A., 175 Fifth Ave., N. Y. City.
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Hall Co. Inc., R. E., Times Annex Bldg, N. Y. City.
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Pierce Elec. Co., 215 W. Randolph St., Chicago, Ill.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Thompson-Starrett Co., 250 Park Ave., N. Y. City. (See Adv.)

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(See Temperature Regulation Systems)

CONTROLS, *Automatic Temperature*

(See Automatic Temperature Control)

CONTROLS, *Automatic Arc*

(See Arc Feeds, Automatic)

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International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
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Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. (See Adv.)

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(See Air Conditioning Equipment and Heating and Ventilating Equipment)

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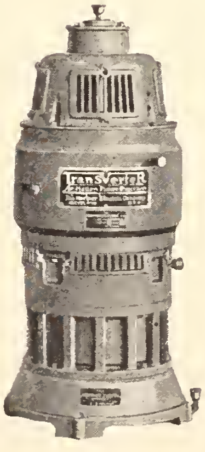

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Moeschl-Edwards Corrugating Co., 411 East 5th St., Cincinnati, Ohio.

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(See also Uniforms)

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Brooks Theatrical Costumers, 1439 Broadway, N. Y. City. (See Adv.)
Chicago Costume Works, 116 N. Franklin St., Chicago, Ill.
Chicago Theatrical Costume Co., 24 W. Washington St., Chicago, Ill.
Miller-Costumier, 236 S. 11th St., Philadelphia, Pa.
Oriental Costume Co., 6223 Santa Monica Blvd., Los Angeles, Cal.
Tam's, 318 W. 46th St., N. Y. City.
Western Costume Co., 935 S. Broadway, Los Angeles, Cal.

COVERS, Theatre Seat

Albano Co., The, 119 W. 40th St., N. Y. City. (See Adv.)
Nu-Tex Fabrics Co., 526 Broadway, Cincinnati, Ohio.
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Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio. (See Adv.)

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Clark Inc., Peter, 534 West 30th St., N. Y. City. (See Adv.)
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
National Theatre Supply Co., 624 S. Michigan Ave., Chicago, Ill. (See Adv.)
Richards-Wilcox Mfg. Co., Third St., Aurora. Ill.
Sundh Electric Co., 5 Avenue C, Newark, N. J.
Tiffin Scenic Studios, Tiffin, Ohio. (See Adv.)
Vallen Electrical Co., E. J., 225 Bluff St., Akron, Ohio. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.

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(See also Curtain Machines, Automatic)

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Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
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Clark, Inc., Peter, 534 West 30th St., N. Y. City. (See Adv.)
Coburn Trolley Track Mfg. Co., Holyoke, Mass.
Lee Lash Studios, Mt. Vernon, N. Y.
Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Triangle Iron Works, Inc., 435 Austin Place, N. Y. City.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Vallen Electrical Co., E. J., 225 Bluff St., Akron, Ohio. (See Adv.)
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

CURTAINS, Fireproof

Beck & Sons Co., Wm., Highland & Dorchester Aves., Cincinnati, Ohio.
Central Asbestos & Magnesia Co., Chicago, Ill.
Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Clark Inc., Peter, 534 W. 30th St., N. Y. City. (See Adv.)
Johns-Manville Co., Madison Ave. & 41st St., N. Y. City.
Kahn Scenic Studios, Theodore, 155 W. 29th St., N. Y. City. (See Adv.)
Keasby & Mattson, Ambler, Pa.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. City.
Lee Lash Studios, Mt. Vernon, N. Y.
Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
N. Y. Studios, 328 W. 39th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Tiffin Scenic Studios, Tiffin, Ohio. (See Adv.)
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.
Welsh, J. H., 270 W. 44th St., N. Y. City.

CURTAINS, Sound-proof

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CURTAINS, Velour and Velvet

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Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

CUT OUTS, Advertising

(See also Posters, Advertising)

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McCallum Decorative Corp., 135 7th St., Pittsburgh, Pa.
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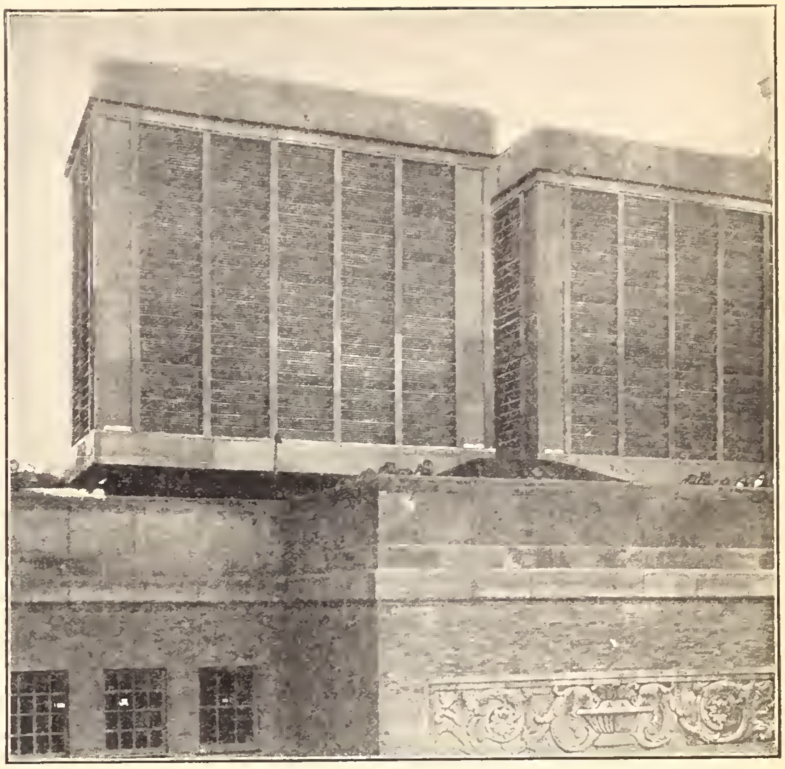

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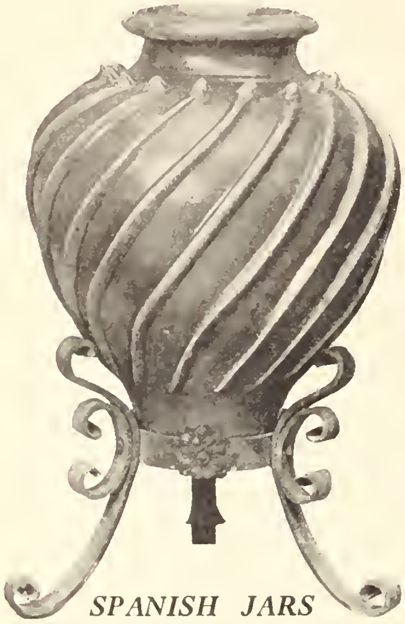

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Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City. (See Adv.)

Burke & James, 425 S. Wabash Ave., Chicago, Ill.

Universal Camera Co., 361 W. Ontario St., Chicago, Ill.

DECORATIONS, *Artificial Flower*

(See Artificial Flowers)

DECORATIONS, *Stage*

(See also Decorations, Theatre Interior)

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Kahn Scenic Studios, Theodore, 155 W. 29th St., N. Y. City. (See Adv.)

Kuhn Studios Inc., Louis, 105 W. 63rd St., N. Y. City.

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Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)

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Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.

Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

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Bodine-Spanjer Co., 1160 Chatham Court, Chicago, Ill.

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Eckart Studios, Inc., Wm., 1440 Broadway, N. Y. City.

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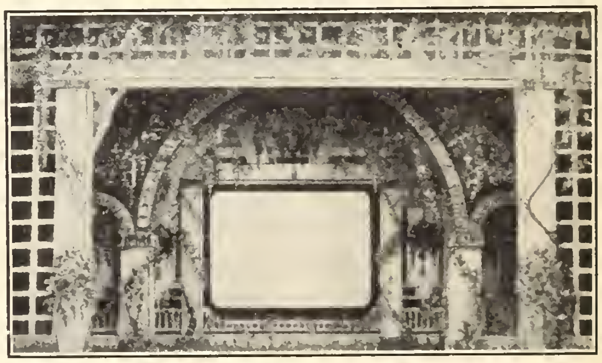

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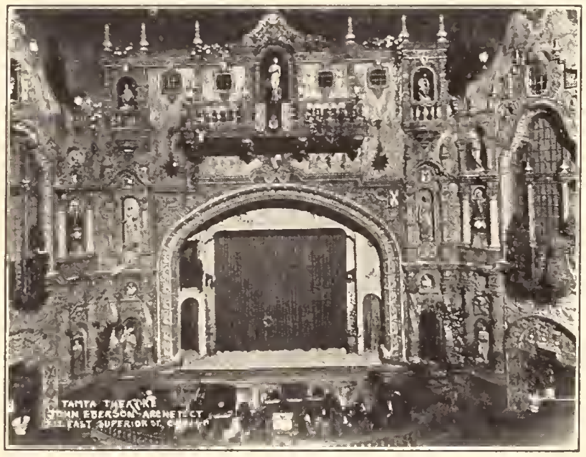

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Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.
Netschert Inc., Frank, 61 Barclay St., N. Y. City. (See Adv.)
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
Philadelphia Tapestry Mills, Allegheny Ave. & Front St., Philadelphia, Pa.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill. (See Adv.)
Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
Sarsi Studio, 4475 Santa Monica Blvd., Los Angeles, Cal.
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Vitrolite Co., 133 W. Washington St., Chicago, Ill.
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DECORATORS, Theatre

(See Decorations, Theatre Interior)

DEODORANTS, Theatre

(See Disinfectants)

DEVELOPING, Film

(See Laboratories)

DIMMERS, Lighting

(See Theatre Dimmers)

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Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.
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Weaver, Jay, 218 W. 48th St., N. Y. City.

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(See Reels, Film)

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Pierce Elec. Co., 215 W. Randolph St., Chicago, Ill.
Pittsburgh Lamp, Brass & Glass Co., 32nd & Penn Ave., Pittsburgh, Pa.
Plant & Co., L., 432 E. 23rd St., N. Y. City.
Rialto Import Co., 114 W. 44th St., N. Y. City. (See Adv.)
Shapiro & Aronson, Inc, 20 Warren St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FIXTURES, Plumbing

Crane Co., 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Economy Plumbing Co., 4646 Holly Blvd., Los Angeles, Cal.
Gibson Co., Geo. E., 441 Lexington Ave., N. Y. City. (See Adv.)
Kohler Co., Kohler, Wis.
Lieblich & Co., H., 551 W. 181st St., N. Y. City.
Maddock's Sons Co., Thomas, Trenton, N. J.
Meyer-Sniffen Co., 11 W. 48th St., N. Y. City.
Mock Inc., Chas., 200 W. 101st St., N. Y. City.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Pennsylvania Plumbing & Heating Co., 351 W. 38th St., N. Y. City.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Wheeling Sanitary Mfg. Co., W. 4th St., Wheeling, W. Va.

FLAG MAKERS

(See Advertising Novelties)
Annin Co., 99 Fulton St., N. Y. City.
Jackson, Henry, 141 Fulton St., N. Y. City. (See Adv.)

FLASHERS, Electric Sign

Betts Inc., Jas. H., 1391 Sedgwick Ave., N. Y. City.
Betts & Betts Corp., 645 W. 43rd St., N. Y. City.
Brilliant Co., The, 3531 Washington Ave., St. Louis, Mo.
Cramblet Engineering Corp., 286 Milwaukee St., Milwaukee, Wis. (See Adv.)
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Elec. Co., 2628 West Congress St., Chicago, Ill.
Sundh Electric Co., 5 Avenue C., Newark, N. J.
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

FLOOD LIGHTING

Alexander, Inc., Harry, 20 West 34th St., N. Y. City.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of The General Electric Co., Harrison, N. J. (See Adv.)
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Major Equipment Co. Inc., 4603 Fullerton Ave., Chicago, Ill. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

FLOOR COVERINGS

Acme Asbestos Covering & Flooring Co., 240 N. Elizabeth St., Chicago, Ill.
Commercial Floors, Inc., 89 Warren St., N. Y. City.
Congoleum-Nairn, Inc., 1412 Chestnut St., Philadelphia, Pa.
Cook Linoleum Co., Trenton, N. J.
Dreadnought Flooring Co., Inc., 177 Broadway, N. Y. City.
Fee & McQuillan, Inc., 215 E. 34th St., N. Y. City. (See Adv.)
Finck Co. Inc., S., 177 Broadway, N. Y. City.
Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.
Miller, John, 5 W. 29th St., N. Y. City.
O'Neill Floors, Inc., W. J., 168 W. Jackson Blvd., Chicago, Ill.
Pepper, Inc., G. H., 279 Fifth Ave., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave. & Front St., Philadelphia Pa.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.
Roxbury Carpet Co., 295 Fifth Ave., N. Y. City.
Russelloid Co., 18th and Rudy Sts., Harrisburg, Pa.
Scott, West & Aitken, 15 E. 40th St., N. Y. City.
Sloane, W. & J., Fifth Ave. and 47th St., N. Y. City.
Wild, Joseph, 230 Fifth Ave., N. Y. City.

FLOOR SCRUBBING & WAXING MACHINES

Ace Floor Waxing Co., 348 Third Ave., N. Y. City.
Electric Rotary Machine Co., Grand Central Terminal, N. Y. City.
Fay Co., The, 514 W. 57th St., N. Y. City.
Herr Mfg. Co., John, 44 N. 4th St., Philadelphia, Pa.
Kent Co., The, 160 Fifth Ave., N. Y. City.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.
Ponsell Floor Machine Co., 220 W. 19th St., N. Y. City.

FLOORING, Mosaic

Howden Tile & Marble Co., 216 E. 42nd St., N. Y. City.
Linomosaic Co., 15 E. 40th St., N. Y. City.
Mueller Mosaic Co., 154 W. 49th St., N. Y. City.
Ravenna Mosaics, Inc., 101 Park Ave., N. Y. City.

FLOORING, Tile

Armstrong Cork & Insulation Co., 24th St. and Allegheny River, Pittsburgh, Pa.
Associated Tile Mfrs., Beaver Falls, Pa.
Bonded Floors Co., Inc., Long Island City, N. Y.
Kennedy Inc., David E., 250 W. 57th St., N. Y. City.
National Floor Tile Co., Mobile, Ala.
Supreme Cork Flooring Co., 6418 Third Ave., Brooklyn, N. Y.
United Cork Flooring Co., 50 Church St., N. Y. City.
Velvetile Floor Co., 231 S. Wells St., Chicago, Ill.

FLOWER BASKETS

(See Baskets, Decorative)

FLOWERS, Artificial

(See Artificial Flowers)

FOOTLIGHTS

(See Lighting, Stage Equipment)

FOUNTAINS, Decorative

Fink Co. Inc., John, 104 Lexington Ave., N. Y. City.
Fisk Iron Works, J. W., 78 Park Pl., N. Y. City.
Kleigl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FOUNTAINS, Drinking

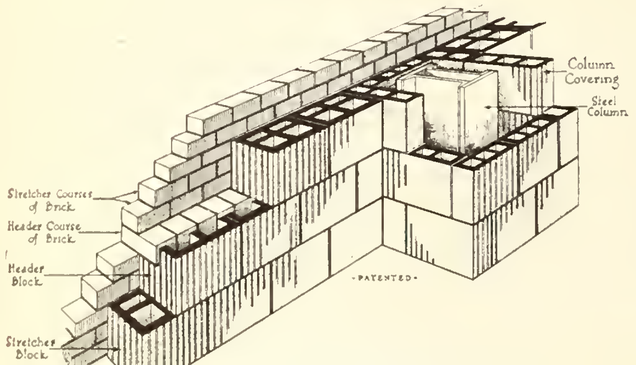
(See Drinking Fountains)

FRAMES, Poster & Lobby Display

Bilt Rite Mfg. Co., 221 N. Green St., Chicago, Ill.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City. (See Adv.)
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)

(Listing continued)

"Raritile"
Enclosure-Blocks



PERSPECTIVE VIEW SHOWING USE OF "RARITILE" ENCLOSURE BLOCKS

Paramount Theatre Building, New York

The New York Evening Post Building and the Industrial Building, Newark, were built with Hollow Tile Blocks made by

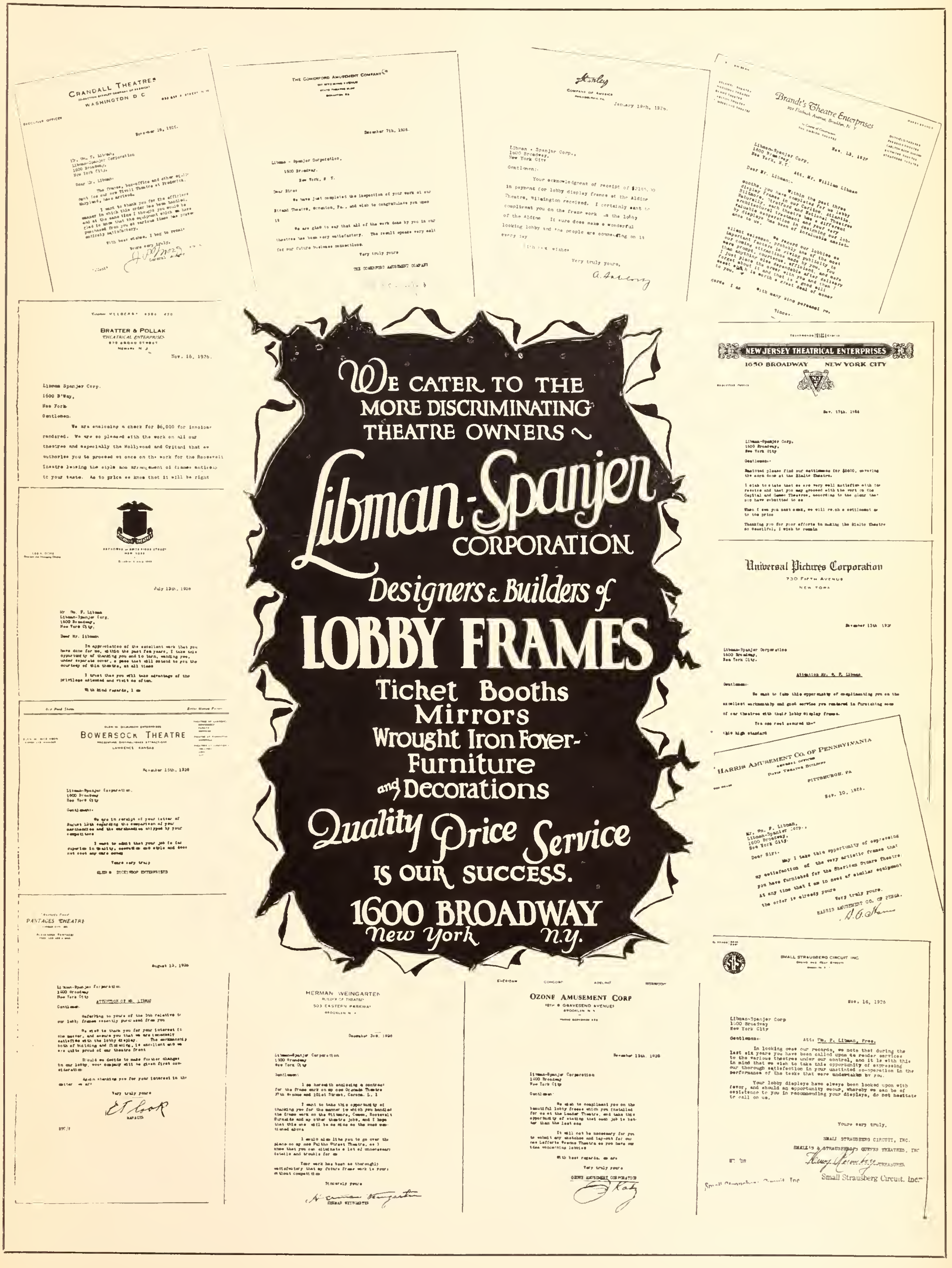
RARITAN HOLLOW TILE CORPORATION
47 WEST 34th STREET, NEW YORK CITY

Installation of Plumbing
Paramount Theatre and Office Building

By

GEORGE E. GIBSON COMPANY
NEW YORK

EFFICIENCY SERVICE ECONOMY



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THEATRE OWNERS ~

Libman-Spanjer CORPORATION

Designers & Builders of

LOBBY FRAMES

Ticket Booths
Mirrors
Wrought Iron Foyer-Furniture
and Decorations

Quality Price Service
IS OUR SUCCESS.

1600 BROADWAY
New York N.Y.

CRANDALL THEATRES
WASHINGTON D C

EXECUTIVE OFFICES

November 18, 1926.

Mr. Wm. F. Libman,
Libman-Spanjer Corporation
1600 Broadway,
New York City.

Dear Mr. Libman:

The frames, box-office and other equipment for our new Tivoli Theatre at Frederick, Maryland, have arrived.

I want to thank you for the efficient manner in which this order has been handled, and at the same time I thought you would be glad to know that the equipment which we have purchased from you at various times has proven entirely satisfactory.

With best wishes, I beg to remain

Yours very truly,
General Manager

THE COMERFORD AMUSEMENT COMPANY
STATE THEATRE BLDG.
SCRANTON PA.

December 7th, 1926.

Libman - Spanjer Corporation,
1600 Broadway,
New York, N. Y.

Dear Sirs:

We have just completed the inspection of your work at our Strand Theatre, Scranton, Pa., and wish to congratulate you upon it.

We are glad to say that all of the work done by you in our theatres has been very satisfactory. The result speaks very well for our future business connections.

Very truly yours
THE COMERFORD AMUSEMENT COMPANY

Stanley
COMPANY OF AMERICA
PHILADELPHIA, PA.

January 19th, 1926.

Libman - Spanjer Corp.,
1600 Broadway,
New York City

Gentlemen:

Your acknowledgment of receipt of $2195.00 in payment for lobby display frames at the Aldine Theatre, Wilmington received. I certainly want to compliment you on the frame work in the lobby of the Aldine. It sure does make a wonderful looking lobby and the people are commending on it every day.

With best wishes

Very truly yours,

Brandt's Theatre Enterprises
902 Flatbush Avenue, Brooklyn, N. Y.

Nov. 13, 1926

Libman-Spanjer Corp.
1600 Broadway,
New York, N.Y.

Att. Mr. William Libman

Dear Mr. Libman:-

Within the past three months, you have completed for us lobby display frames in our Carlton, Atlantic, Biltmore, Stratford and National Theatres. Naturally, each theatre has a different architectural treatment and your very valuable cooperation in designing our lobby displays has been of invaluable assistance to us.

We regard our lobbies as silent salesmen, probably one of the most important factors in giving publicity to our coming attractions. You were prompt, courteous, efficient, and more than anything else dependable after delivery. I just place the order with you and then I forget about it and that is a good will asset which is worth a great deal of money to you.

With many kind personal regards, I am

Sincerely,

BRATTER & POLLAK
THEATRICAL ENTERPRISES
Newark N. J.

Nov. 16, 1926.

Libman Spanjer Corp.
1600 B'way,
New York

Gentlemen.

We are enclosing a check for $6,000 for invoices rendered. We are so pleased with the work on all our theatres and especially the Hollywood and Oritani that we authorize you to proceed at once on the work for the Roosevelt Theatre leaving the style and arrangement of frames entirely to your taste. As to price we know that it will be right

---

NEW YORK

July 13th, 1926

Mr. Wm. F. Libman
Libman-Spanjer Corp.
1600 Broadway,
New York City,

Dear Mr. Libman:

In appreciation of the excellent work that you have done for me, within the past few years, I take this opportunity of thanking you and in turn, sending you, under separate cover, a pass that will extend to you the courtesy of this theatre, at all times.

I trust that you will take advantage of the privilege extended and visit me often.

With kind regards, I am

BOWERSOCK THEATRE
LAWRENCE KANSAS

November 15th, 1926

Libman-Spanjer Corporation,
1600 Broadway
New York City

Gentlemen:

We are in receipt of your letter of August 13th regarding the comparison of your merchandise and the merchandise shipped by your competitors.

I want to admit that your job is far superior in quality, execution and style and does not cost any more money.

Yours very truly
GLEN W. DICKINSON ENTERPRISES

PANTAGES THEATRE

August 13, 1926

Libman-Spanjer Corporation
1600 Broadway
New York City

ATTENTION OF MR. LIBMAN

Gentlemen:

Referring to yours of the 5th relative to our lobby frames recently purchased from you.

We wish to thank you for your interest in the matter, and assure you that we are immensely satisfied with the lobby display. The workmanship both of building and finishing, is excellent and we are quite proud of our theatre front.

Should we decide to make further changes in our lobby, your company will be given first consideration.

Again thanking you for your interest in the matter, we are

Very truly yours
E T Cook
MANAGER

NEW JERSEY THEATRICAL ENTERPRISES
1650 BROADWAY NEW YORK CITY

Nov. 17th, 1926

Libman-Spanjer Corp.
1600 Broadway,
New York City

Gentlemen:-

Enclosed please find our settlement for $6600, covering the work done at the Rialto Theatre.

I wish to state that we are very well satisfied with the results and that you may proceed with the work on the Capitol and Cameo Theatres, according to the plans that you have submitted to us.

When I see you next week, we will reach a settlement as to the price.

Thanking you for your efforts in making the Rialto Theatre so beautiful, I wish to remain

---

Universal Pictures Corporation
730 FIFTH AVENUE
NEW YORK

December 13th 1926

Libman-Spanjer Corporation
1600 Broadway,
New York City.

Attention Mr. W. F. Libman

Gentlemen:

We want to take this opportunity of complimenting you on the excellent workmanship and good service you rendered in furnishing some of our theatres with their lobby display frames.

You can feel assured that

this high standard

HARRIS AMUSEMENT CO. OF PENNSYLVANIA
GENERAL OFFICES
DAVIS THEATRE BUILDING
PITTSBURGH, PA

Nov. 10, 1926.

Mr. Wm. F. Libman,
Libman-Spanjer Corp.,
1600 Broadway,
New York City.

Dear Sir:

May I take this opportunity of expressing my satisfaction of the very artistic frames that you have furnished for the Sheridan Square Theatre. At any time that I am in need of similar equipment the order is already yours.

Very truly yours.
HARRIS AMUSEMENT CO. OF PENNA.

HERMAN WEINGARTEN
BUILDER OF THEATRES
503 EASTERN PARKWAY
BROOKLYN N. Y.

December 3rd, 1926

Libman-Spanjer Corporation
1600 Broadway
New York City

Gentlemen:

I am herewith enclosing a contract for the frame work on my new Granada Theatre 37th Avenue and 101st Street, Corona, L. I.

I want to take this opportunity of thanking you for the manner in which you handled the frame work on the Biltmore, Cameo, Roosevelt, Burnside and my other theatre jobs, and I hope that this one will be as nice as the ones mentioned above.

I would also like you to go over the plans on my new Fulton Street Theatre, as I know that you can eliminate a lot of unnecessary details and trouble for me.

Your work has been so thoroughly satisfactory that my future frame work is yours without competition.

Sincerely yours
HERMAN WEINGARTEN

SHERIDAN CONCORD ADELPHI

OZONE AMUSEMENT CORP
18TH & GRAVESEND AVENUES
BROOKLYN N. Y.

December 15th, 1926

Libman-Spanjer Corporation
1600 Broadway
New York City

Gentlemen:

We wish to compliment you on the beautiful lobby frames which you installed for us at the Leader Theatre, and take this opportunity of stating that each job is better than the last one.

It will not be necessary for you to submit any sketches and lay-out for our new Lefferts Avenue Theatre as you have our idea concerning lobbies.

With best regards, we are

Very truly yours
OZONE AMUSEMENT CORPORATION

SMALL STRAUSBERG CIRCUIT INC.

Nov. 16, 1926

Libman-Spanjer Corp
1600 Broadway
New York City

Gentlemen: Att: Wm. F. Libman, Pres.

In looking over our records, we note that during the last six years you have been called upon to render services to the various theatres under our control, and it is with this in mind that we wish to take this opportunity of expressing our thorough satisfaction in your unstinted co-operation in the performance of the tasks that were undertaken by you.

Your lobby displays have always been looked upon with favor, and should an opportunity occur, whereby we can be of assistance to you in recommending your displays, do not hesitate to call on us.

Yours very truly,
SMALL STRAUSBERG CIRCUIT, INC.
SMALL'S & STRAUSBERG'S QUEENS THEATRES, INC
TREASURER
Small Strausberg Circuit, Inc.

Lobby Display Frame Corp., 723 7th Ave., N. Y. City. (See Adv.)

Markendorff, S., 159 W. 23rd St., N. Y. City.

Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.

Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)

Stanley Frame Co., 727 Seventh Ave., N. Y. City.

Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

FRONTS, Metal Theatre

Brasco Mfg. Co., 502 S. Wabash Ave., Chicago, Ill.

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.

Edwards Mfg. Co., 5th & Culver Sts., Cincinnati, Ohio.

Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.

Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.

Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.

Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.

FROSTING LAMP

(See Lamp Dip Coloring)

FURNACES, Coal Burning

Reynolds & Co., B. F., 118 West Ohio St., Chicago, Ill. (See Adv.)

Skinner Bros. & Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.

Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo. (See Adv.)

Thatcher Co., The, 19 W. 44th St., N. Y. City.

Williamson Heater Co., 1819 Broadway, N. Y. City.

FURNACES, Oil Burning

(See Oil Burning Equipment)

FURNITURE, Theatre

(See also Seats, Theatre)

Albano Co., The, 119 W. 40th St., N. Y. City. (See Adv.)

Allied Furniture Mfg. Co., Inc., 1341 S. Michigan Ave., Chicago, Ill.

Bristol & Barber Co., Inc., 3 E. 14th St., N. Y. City. (See Adv.)

Hasbrouck Bergen Co., Inc., 797 Madison Ave., N. Y. City.

Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.

Newcomb Mfg Co., F. J., 42 W. 13th St., N. Y. City.

Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

FUSES, Electric

Chicago Fuse Mfg. Co., Laflin & 15th Sts., Chicago, Ill.

General Electric Co., Schenectady, N. Y.

Motion Picture Service Co., 417 W. 44th St., N. Y. City.

Western Electric Co., 195 Broadway, N. Y. City.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

GAZING BALLS, Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City. (See Adv.)

Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

GELATINES

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)

Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.

Curtis Lighting, Inc., 1123 West Jackson Blvd., Chicago, Ill.

Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.

Elco Gelatone Pub. Corp., 57 Ninth Ave., N. Y. City.

Essex Gelatine Co., 40 N. Market St., Boston, Mass.

Gelatine Products Co., Inc., 224 Flatbush Ave., Brooklyn, N. Y.

Kleigl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)

Major Equipment Co., Inc., 4603 W. Fullerton Ave., Chicago, Ill. (See Adv.)

Rosco Laboratories, 131 3rd Pl. So., Brooklyn, N. Y. (See Adv.)

Sussfeld Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

Ucopco Gelatine Co., 607 W. 34th St., N. Y. City.

GENERATORS, Motor

Allis-Chalmers Mfg. Co., Milwaukee, Wis.

Automatic Devices Co., 15 N. 7th St., Allentown, Pa. (See Adv.)

Fidelity Electric Co., Lancaster, Pa.

General Electric Co., Schenectady, N. Y.

Hallberg, J. H., 445 Riverside Drive, N. Y. City.

Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)

Holtze-Cabot Electric Co., 101 Park Ave., N. Y. City.

Kimble Electric Co., 634 N. Western Ave., Chicago, Ill.

Liberty Electric Co., Stamford, Conn. (See Adv.)

Marathon Electric Mfg. Co., Wausau, Wis.

Northwestern Electric Co., 408 S. Hoyne Ave., Chicago, Ill.

Peerless Electric Co., Warren, Ohio.

Roth Bros. & Co., 1400 W. Adams St., Chicago, Ill.

Samuels Stabilarc Co., Hunsicker Bldg., Allentown, Pa. (See Adv.)

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

GLASS SPECIALTIES

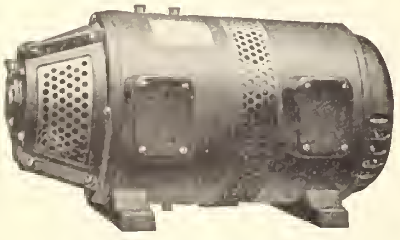
Bates, S. T., 482 Austin Pl., N. Y. City.

Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.

Solomon & Son, L., 199 Wooster St., N. Y. City

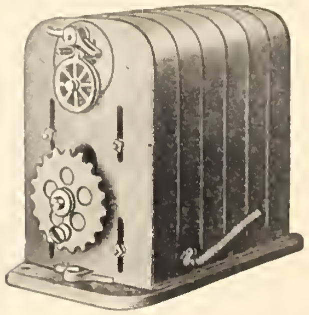
Welded Glass Co., Springfield, N. J.

SIMPLICITY, RELIABILITY & ECONOMY IN THEATRE EQUIPMENT!



The experiences of exhibitors, dealers and projection engineers were freely drawn upon in designing this Motor-Generator Set STABILARC. Every part of the equipment represents the best of material and workmanship. Manufactured in Series and Multiple types and in all commercial voltages, cycles, phases and sizes.

The height of perfection in Motor-Generator Sets



Perfect Showmanship and Performance are created with the A. D. C. Curtain Control—operated from any point of the house by "simply pressing a button."

Quiet operation—one of its greatest features—is accomplished by the rubber curtain rollers and ball bearing steel pulley wheels in the enclosed track. Explanation of its other many features will be mailed upon request.

Smooth—Silent
Economical and Simple

AUTOMATIC DEVICES COMPANY
15 N. 7th St. Allentown, Pa.

THE AUTOMATIC DEVICES CO.,
15 N. 7th St., Allentown, Pa.

Gentlemen:

Send me further information on the Curtain Control.

The Stabilarc

Name ....

Address ....

Do You Want--

Theatre Circuit Executives

Independent Theatre Owners

Theatre Architects

Theatre Builders

Supply Dealers

Laboratories

Exchanges

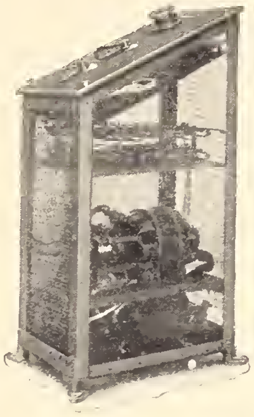
Studios

To know about your product--

Then Advertise in

BUYERS GUIDE

The SYNCROVERTOR Guarantees Dependable Projection at Lower Operating Cost



THE trend today in motion picture equipment is in the direction of greater efficiency at less cost. The development of the Liberty Syncrovertor for current rectification is therefore a matter of chief interest to every theatre owner—present or prospective.

The Syncrovertor has, quite convincingly, proven its ability to save 25% in costs of current rectification over other types of installations. In addition to its normal function of rectification its transformer also acts as an emergency unit if anything happens to the motor element. Where the Syncrovertor is used the "change-over" is effected without any flicker whatever on the screen.

The Syncrovertor is made in four types as follows: Type 25 and Type 25B for rated capacity of 25 amperes; Type 26 for rated capacity of 50 amperes, and Type 28 for rated capacity of 100 amperes.

Write today for detailed specifications and prices.

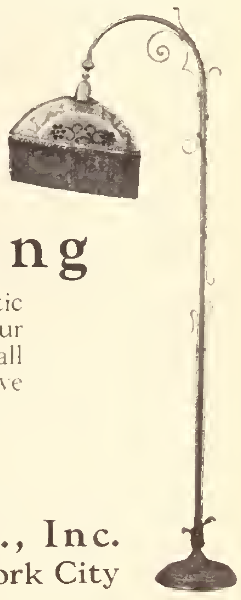
Liberty Electric Corporation
Stamford, Conn.

SYNCROVERTOR

A Better Method of Rectification

Beautify Your Lobbies *and* Lounge Rooms WITH

Restful Lighting



WE have a complete line of artistic lamps with which to beautify your theatre; any variety, style or make-up—all popular colors and designs. If desired we will make any special combination.
First-class workmanship is guaranteed.

Send for Catalogues

BRISTOL & BARBER CO., Inc.
3 East 14th Street New York City

GOGGLES, *Operators'*

American Thermoware Co., Inc., 16 Warren St., N. Y. City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

GRANITE, *Building*

Dodds & Sons Granite Co., Geo., Pershing Square Bldg., N. Y. City.
Harrison Granite Co., 4 E. 43rd St., N. Y. City.
Haskel & Sons, Inc., S., Harrison Pl., Brooklyn, N. Y.
Presbrey-Leland Quarries Co., 681 Fifth Ave., N. Y. City.
Swenson Granite Co., John, 101 Park Ave., N. Y. City.
Woodbury Granite Co., 405 Lexington Ave., N. Y. City.

GRILLES, *Brass*

(See Brass Grilles)

GRILLES, *Ticket Window*

(See also Brass Grilles)

Ajax Airlyt Welded Products Co., 315 Hancock St., Long Island City, N. Y.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Gorham Co., Bronze Division, Providence, R. I.
Moeschl-Edwards Corrugating Co., 411 East 5th St., Cincinnati, Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.
Tyler Co., W. S., 3621 Superior Ave. N. E., Cleveland, Ohio.

GUMMED LABELS

Columbia Printing Co., 1632 N. Halsted St., Chicago, Ill.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Metal Specialties Mfg. Co., 338 N. Kedzie Ave., Chicago, Ill.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Stafford Co., N., 96 Fulton St., N. Y. City.
Steiner Sons & Co., Wm., 257 W. 17th St., N. Y. City.

HANGERS, *Door and Curtain*

(See Curtain Tracks)

HARDWARE, *Theatre*

Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Chantrell Hardware & Tool Co., 414 E. 34th St., N. Y. City.
Clancy Inc., J. R., Syracuse, N. Y.
Russell & Erwin Mfg. Co., New Britain, Conn.
Solidhed Tack Co., 39 Murray St., N. Y. City.
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.

HEATERS, *Organ*

Cramblet Engineering Corp., 286 Milwaukee Ave., Milwaukee, Wis. (See Adv.)

HEATERS, *Ticket Booth*

Cramblet Engineering Corp., 286 Milwaukee Ave., Milwaukee, Wis. (See Adv.)
Crown Coloring & Chemical Co., 1991 Broadway, N. Y. City.
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

HEATING & VENTILATING EQUIPMENT

American Blower Co., 6004 Russell St., Detroit, Mich. (See Adv.)
American Radiator Co., 40 W. 40th St., N. Y. City.
Arctic Nu-Air Corp., 818 State Lake Bldg., Chicago, Ill. (See Adv.)
Autovent Fan & Blower Co., 730 W. Monroe St., Chicago, Ill.
Blizzard Sales Co., 1514 Davenport St., Omaha, Neb. (See Adv.)
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.
Carrier Engineering Corp., 748 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Clarage Fan Co., Porter and North Sts., Kalamazoo, Mich.
Cooling & Air Conditioning Corp., The, 31 Union Square, N. Y. City. (See Adv.)
Crane Co., 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Garden City Fan Co., 332 S. Michigan Ave., Chicago, Ill.
Helmer Air Conditioning Corp., 103 Park Ave., N. Y. City.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Johnson Service Corp., Milwaukee, Wis.
Mass. Blower Co., Howard St., Watertown, Mass.
Reynolds & Co., B. F, 118 W. Ohio St., Chicago, Ill. (See Adv.)
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo. (See Adv.)
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)
York Manufacturing Co., York, Pa. (See Adv.)

HEATING SYSTEMS, *Coal*

(See Furnaces, Coal Burning and Heating and Ventilating Equipment)

HEATING SYSTEMS, *Oil*

(See Oil Burning Equipment)

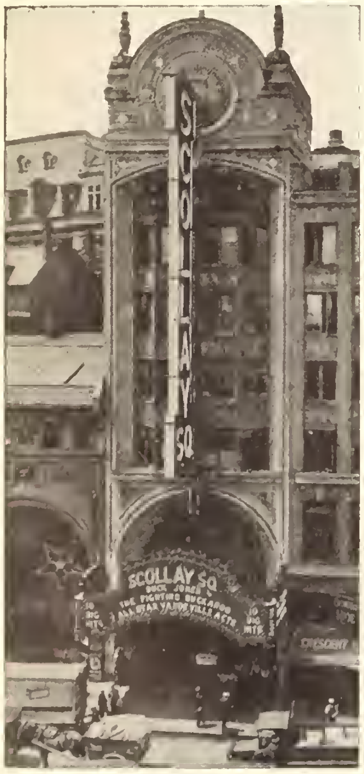
HEATING, *Theatre*

(See Heating and Ventilating Equipment)

HERALDS, *Novelty*

Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)

(Listing continued)



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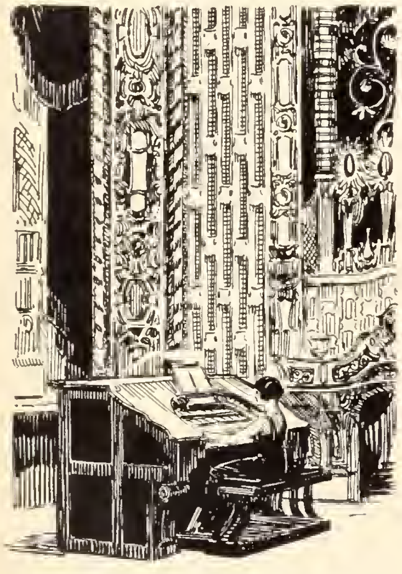

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New Michigan, Detroit
Riviera, Detroit
Circle, Cleveland
Loew's State, Cleveland
Rialto, Miami
Tampa, Tampa
Oriental, Chicago
Uptown, Chicago
Harding, Chicago
Tower, Chicago
Alhambra, Milwaukee
Ambassador, St. Louis

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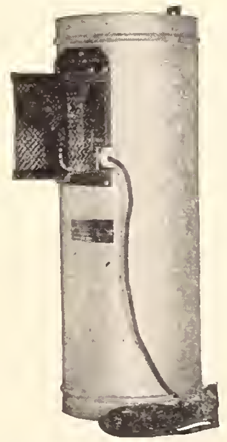

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Kleeblatt Press, Erwin S., 351 W. 52nd St., N. Y. City.
Pace Press, Inc., 207 W. 25th St., N. Y. City.
Singer Program Co., 250 W. 54th St., N. Y. City.

HIGH INTENSITY ARC LAMPS

(See Arcs, High Intensity)

HOLDERS, Ticket

(See Ticket Choppers and Holders)

HOODS, Color

(See Color Hoods)

INCANDESCENT LAMPS

(See Lamps, Mazda)

INDUSTRIAL FILMS, Producers of

Bray Productions, Inc., 130 W. 46th St., N. Y. City.
Globe Cinema Co., P. O. Box 351, Allentown, Pa.
Kelley Color Laboratory, Inc., 1010 Palisade Ave., Palisade, N. J.
Pathescope Co. of America, 35 W. 42nd St., N. Y. City. (Suite 1828.)
Rothacker Film Mfg. Co., 1339 Diversey Parkway, Chicago, Ill.

INK AND PENCIL SLIDES

A. B. Slide Studios, Stillwell Hotel, Los Angeles, Cal.
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Blaisdell Pencil Co., 141 Berkeley St., Philadelphia, Pa.
Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Grumbacher, M., 160 Fifth Ave., N. Y. City.
Lochren Film & Slide Co., Wm. A., 706 Film Exchange Bldg., Minneapolis, Minn.
Manhattan Slide & Film Co., 209 W. 48th St., N. Y. City.
Radio Mat Slide Co., Inc., 167 W. 48th St., N. Y. City. (See Adv.)
Side, Edward, 723 7th Ave., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Superior Slide Co., 209 W. 48th St., N. Y. City.
Weber Co., F., 1220 Buttonwood St., Philadelphia, Pa.

INSPECTION TABLES

Atlas Metal Works, 2601 Alamo St., Dallas, Tex.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.

INSURANCE, Fire and Liability

Hartford Accident & Indemnity Co., Hartford, Conn.
Hartford Fire Ins. Co., Hartford, Conn.
Massce & Co., Inc., 115 Broad St., N. Y. City.
Stebbins & Co. Inc., Arthur W., 1540 Broadway, N. Y. City.
Theatre Inter-Insurance Exchange, Drexel Bldg., Philadelphia, Pa.

INSURANCE, Rain

Massce Co., Inc., 115 Broad St., N. Y. City.
Stebbins & Co. Inc., Arthur W., 1540 Broadway, N. Y. City.

INTERIOR DECORATING SERVICE

(See Decorations, Theatre Interior)

IRON WORK, Architectural & Ornamental

Brown Iron Works, 614 E. 134th St., N. Y. City.
Caldwell & Co. Inc., E. F., 38 W. 15th St., N. Y. City.
Capitol Iron Works, 458 Concord Ave., N. Y. City.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Grand Central Iron Works, 210 E. 52nd St., N. Y. City.
Llewellyn Iron Works, Los Angeles, Cal.
Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Perlman Iron Works, Inc., A., 1735 W. Farms Road, N. Y. City. (See Adv.)
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
Sanger-Turner Con. Co., 1674 Broadway, N. Y. City.

JANITORS' SUPPLIES

American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.
Atlanta Cleansing Products Co., 443 W. 31st St., N. Y. City.
Chicago Products Co., 104 Hopkins St., Brooklyn, N. Y.
Ellis Davidson Co., 348 W. 52nd St., N. Y. City.
Hewes & Co., 47 Meserole St., Brooklyn, N. Y.
Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.
International Metal Polish Co., Quill St. and Belt R. R. Indianapolis, Ind.
Janitors' Supply Co., 301 Market St., Pittsburgh, Pa.
Nichols Mfg. Co., R. H., 38 17th St., Buffalo, N. Y.
St. Louis Janitors' Supply Co., 116 N. 9th St., St. Louis, Mo.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Tucker Duck & Rubber Co., 515 Garrison Ave., Ft. Smith, Ark.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.
West Disinfecting Co., Barn St., Long Island City, N. Y.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

KICK PLATES, Guards & Door Pulls

Angert Mfg. Co., 137 W. Broadway, N. Y. City.
Brasco Mfg. Co., 5035 Wabash Ave., Chicago, Ill.

A Record For 1926

Motion Picture News carried more equipment and accessory (non-film) advertising accounts during 1926 than any other motion picture trade journal.

This record continues the ten-year leadership of Motion Picture News as the best advertising medium for equipment manufacturers in the motion picture industry.

Brass & Bronze Specialty Co., Inc., 340 Jackson Ave., N. Y. City.
Corbin, P. & F., 323 W. Randolph St., Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Sargent & Co., New Haven, Conn.

LABELS, Film

Dennison Mfg. Co., Framingham, Mass.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Neumade Products Corp., 249 W. 47th St., N. Y. City.

LABELS, Gummed

(See Gummed Labels)

LABORATORIES

CALIFORNIA:
Bennett, Chester, 6363 Santa Monica Blvd., Hollywood, Cal.
Clunes, 5356 Melrose Ave., Hollywood, Cal.
Consolidated Film Industries, Inc., Seward & Romaine, Hollywood, Cal.
Davidge & Co., Roy, 6701 Santa Monica Blvd., Hollywood, Cal.
Dawes, Fred C., Negative Film Lab., 6115 De Longpre, Cor. Gower, Hollywood, Cal.
Handshiegl Color Process Corp., 1040 McCadden Pl., Hollywood, Cal.
Horsley, Wm., 6060 Sunset Blvd., Hollywood, Cal.
Little, 5874 Hollywood Blvd., Hollywood, Cal.
National Aero. Map Co., 861 Seward, Hollywood, Cal.
Ries Bros., Commercial Photographers, 6035 Hollywood Blvd., Hollywood, Cal.
Rothacker-Aller Laboratory, 5515 Melrose Ave., Hollywood, Cal.
Technicolor Motion Picture Corporation, 1006 Cole Ave., Hollywood, Cal.

CANADA:
Dominion Film Co., Vancouver, B. C.

COLORADO:
Ford's, 1029 16th St., Denver.

D. C., WASHINGTON:
Colonial Film Co., 606 Sixth St., Washington.

FLORIDA:
Miami Studios, Miami.

GEORGIA:
Scenic Film Co., 146 Marietta St., Atlanta.

ILLINOIS:
Camel Film Co., 950 Edgecomb Pl., Chicago.
Commercial M. P. Mfg. Co., 2436 Sheffield Ave., Chicago.
Emerald M. P. Co., 1717 N. Wells St., Chicago.
Holmes, Burton, 7510 N. Ashland Ave., Chicago.
Premier Title Co., 350 E. 35th St., Chicago.
Rothacker Film Mfg. Co., 1339 Diversey Pkwy., Chicago.
Spoor-Thompson Laboratories, 1333 Argyle St.

INDIANA:
Coburn Photo & Film Co., 539 W. Meridian St., Indianapolis.

IOWA:
Parrot Films, 772 9th St., Des Moines.

MARYLAND:
Alpha Film Laboratories, 3437 Park Heights Ave., Baltimore, Md. (See Adv.)
Lewey, Harry, Wizard Theatre Bldg., Baltimore.

MASSACHUSETTS:
Commonwealth Cinema Co., 29 Middlesex St., Boston.
Motion Picture Advertising Co., Boston.
Technicolor Motion Picture Corp., 120 Brookline Ave., Boston.

MICHIGAN:
H. N. Nelson, Film Bldg., Detroit.

MINNESOTA:
Lochren Film & Slide Co., W. A., 706 Film Exchange Bldg., Minneapolis.
Rath, Mills & Bell, 817 University Ave., St. Paul.

MISSOURI:
Kansas City Slide Co., 2449 Charlotte St., Kansas City.
Merchants Feature Film Studios, 2502 Cass Ave., St. Louis.

NEW JERSEY:
Empire Laboratories, Inc., W. New York.
Film Developing Corp., 216 Weehawken St., W. Hoboken.
Film Service Corp., Fort Lee.
Goldwyn, Fort Lee.
Hirlagraph, M. P. Film Corp., Fort Lee.
Kelly Color Laboratory, Inc., 1010 Palisade Ave., Palisade.
Palisade Laboratories, Palisade.
Paragon, John St., Fort Lee.
Pathe, Bound Brook.
Universal Film Mfg. Co., Fort Lee.

NEW YORK:
Art Laboratories, 1542 Broadway, N. Y. City.
Biograph Co., 807 E. 175th St., N. Y. City.
Brunels Film Prod. Co., 1269 Broadway, N. Y. City.
Buchheister M. P. Film Laboratory, 245 W. 55th St., N. Y. City. (See Adv.)
Claremont Laboratory, 430 Claremont Pkway., N. Y. City.
Cromlow Film Lab., 220 W. 42nd St., N. Y. City.
Duart Film Lab., 761 Jackson Ave., N. Y. City.
Empire Film Lab., 723 7th Ave., N. Y. City.
Famous Players-Lasky Corp., 6th St. & Pierce Ave., Long Island City.
Fischer Studios & Laboratories, David, New Rochelle.
G. M. Laboratories, Inc., Long Island City.

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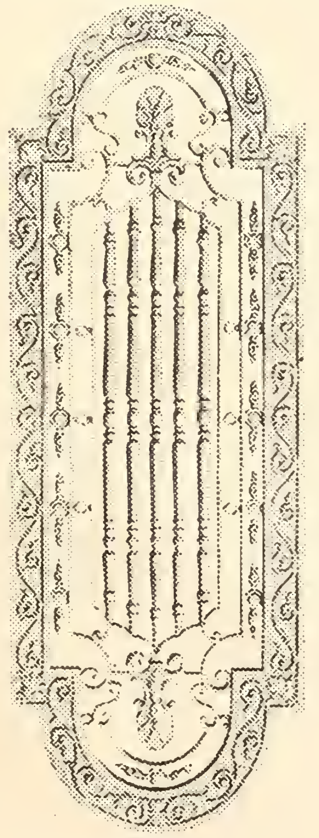

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- National-Evans Film Co., Inc., 416 W. 216th St., N. Y. City.
- Rex Hedwig Laboratories, Inc., 1650 B'way, N. Y. City.
- Ritz Laboratory, Flushing.
- **Rosco Laboratories, 131 3rd Pl. So., Brooklyn, N. Y. (See Adv.)**
- Saland Film Laboratories, 729 7th Ave., N. Y. City.
- Tremont Film Lab., 1942 Jerome Ave., N. Y. City.
- Vitagraph Co., 15th St. & Locust Ave., Brooklyn, N. Y.

OHIO:
- Animated Adv. Serv. Co., Ohio Bldg., Toledo.
- Industro-Scientific Film Co., 1514 Prospect Ave., Cleveland.
- Pyramid Film Co., Pyramid Bldg., 121 E. 3rd St., Dayton.

OREGON:
- Kiser Studios, 773 Melrose St., Portland.

PENNSYLVANIA:
- Betzwood Film Co., Port Kennedy.
- Colonial M. P. Co., Wissahickon.
- Howe Film Lab., Lyman, 175 W. River St., Wilkes-Barre.
- Indus. & Domestic Film Co., 16th & Penn Sts., Pittsburgh.
- Masterpiece Film Attractions, 1235 Vine St., Philadelphia.

TEXAS:
- Austin Film Library, Inc., Austin.
- Fitzhugh, E. H., 1026½ Elm St., Dallas.

WISCONSIN:
- U. L. C. Industrial Film Co., Milwaukee.

LAMP DIP COLORING

- Austin Chemical Co., Inc., 1690 Boston Rd., N. Y. City.
- Barrett & Co., M. L., 233 W. Lake St., Chicago, Ill.
- Channon Mfg. Corp., J. H., 223 W. Erie St., Chicago, Ill.
- Crown Coloring & Chemical Co., 1991 Broadway, N. Y. City.
- Gelatine Products Co., Inc., 224 Flatbush Ave., Brooklyn, N. Y.
- Hewes & Co., 47 Meserole St., Brooklyn, N. Y.
- **Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)**
- **Major Equipment Co. Inc., 4603 Fullerton Ave., Chicago, Ill. (See Adv.)**
- Pyramid Color Co., 326 Canal St., N. Y. City.
- **Roscoe Laboratories, 131 3rd Pl. So., Brooklyn, N. Y. (See Adv.)**
- Technical Color & Chemical Works, 523 Third Ave., Brooklyn, N. Y.

LAMP SHADES

- Caldwell & Co., Inc., E. F., 38 W. 15th St., N. Y. City.
- Gudeman & Co., 30 Irving Pl., N. Y. City.
- Hasbrouck Bergen Co., Inc., 797 Madison Ave., N. Y. City.
- Lund Art Co., 15 W. 45th St., N. Y. City.
- Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.
- Morimura Bros., Inc., 53 W..23rd St., N. Y. City.
- New York Lamp Shade Co., 131 W. 19th St., N. Y. City.
- Pittsburgh Lamp, Brass & Glass Co., 32nd & Penn Ave., Pittsburgh, Pa.
- Savoy Mfg. Co., 115 E. 24th St., N. Y. City.
- Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

LAMPS, Arc

- **Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)**
- Burke & James, 425 S. Wabash Ave., Chicago, Ill.
- Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
- Cinema Studios Supply Corp., 1438 Beechwood Drive, Hollywood, Cal.
- **Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)**
- General Electric Co., Schenectady, N. Y.
- **Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)**
- Hallberg, J. H., 445 Riverside Drive, N. Y. City.
- **International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)**
- **International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)**
- **Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)**
- Mayer, Max, 218 W. 42nd St., N. Y. City.
- Mestrum, Henry, 817 Sixth Ave., N. Y. City.
- Motion Picture Service Co., 417 W. 44th St., N. Y. City.
- Rollaway Motor Co., The, 122 Southard Ave., Toledo, Ohio.
- Strong Lamp Co., 3248 Monroe St., Toledo, Ohio.
- Wohl & Co. Inc., M. J., Payntar Ave. & Hancock St., Long Island City, N. Y.

LAMPS, Incandescent

(See Lamps, Mazda)

LAMPS, Incandescent Projection

(See Lamps, Mazda Projection)

LAMPS, Lacquer

(See Lamp Dip Coloring)

LAMPS, Mazda

- **Bing & Co.'s Successors Inc., Ferdinand, 67 Irving Pl., N. Y. City. (See Adv.)**
- **Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)**
- **Edison Lamp Works of the General Electric Co., Harrison, N. J. (See Adv.)**
- International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.
- National Lamp Works, Nela Park, Cleveland, Ohio.
- Westinghouse Lamp Co., 150 Broadway, N. Y. City.

LAMPS, Mazda Projection

- **Edison Lamp Works of the General Electric Co., Harrison, N. J. (See Adv.)**
- **Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)**

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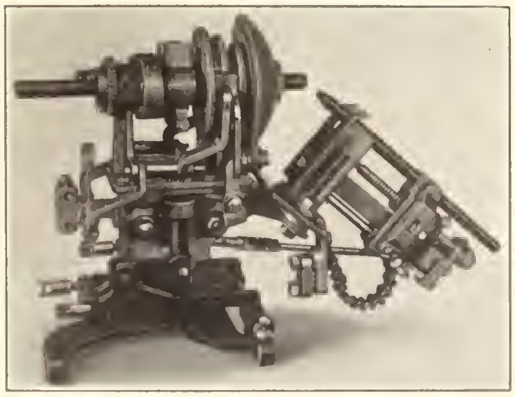
The "H C" High Intensity Will Improve Your Projection



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Your theatre or studio may be ideally suited to incandescent lamp projection—your projection unit may be the last word in efficiency, but unless you use lamps that effectively meet the hardest tests of service you will not get the steady, economical and thoroughly satisfactory results that are possible with this new method of projection.

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Westinghouse Lamp Co., 150 Broadway, N. Y. City.

LAMPS, Mirror Arc Reflector Projection

Beseler Co., Chas., 131 E. 23rd St., N. Y. City.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
International Projector Corp., Powers Division 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.(See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill. (See Adv.)
Morelite Co., Inc., 600 W. 57th St., N. Y. City.
Rollaway Motor Co., The, 122 Southard Ave., Toledo, Ohio.

LAMPS, Portable & Floor

Habergritz, Philip, 372 Second Ave., N. Y. City.
Pittsburgh Lamp, Brass & Glass Co., 32nd & Penn Ave., Pittsburgh, Pa.
United Ornamental Iron Works, Inc., 785 E. 135th St., N. Y. City.
Voigt Co., 1743 North 12th St., Philadelphia, Pa.
West Side Wood Turning Co., 227 Tenth Ave., N. Y. City.

LANTERNS, Slide

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Keystone View Co., 33 W. 42nd St, N. Y. City.
Motion Picture Stereopticon Equipment. 3120 Warren St., Syracuse, N. Y.
Newton. C. I., 244 W. 14th St., N. Y. City.
Spencer Lens Co.. 442 Niagara St.. Buffalo, N. Y.
Victor Animatograph Co., 527 W. 4th St., Davenport, Iowa.

LAVATORY EQUIPMENT & FIXTURES

Crane Co., The, 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Idico Corp., 461 Eighth Ave., N. Y. City.
Mott Iron Works, J. L., 118 5th Ave., N. Y. City.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Vitrolite Co., The. 133 W. Washington St., Chicago, Ill.

LEADERS, Film

National Screen Service, Inc., 126 West 46th St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.

LENSES, Condenser

(See Condenser Lenses)

LENSES, Made to Order

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y. (See Adv.)
Corning Glass Works, Corning, N. Y.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Gundlach-Manhattan Optical Co., 853 Clinton Ave. S., Rochester, N. Y. (See Adv.)
Jones-Hewett Optical Co., 2 Gordon St., Boston, Mass.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

LENSES, Motion Picture Camera

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Bausch & Lomb Optical Co.. 653 St. Paul St., Rochester, N. Y. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, 425 S. Wabash Ave.. Chicago, Ill.
Fish-Schurman Corp., 45 W. 45th St., N. Y. City.
Gennert Inc., G., 24 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6025 Santa Monica Blvd., Los Angeles, Cal.
Sussfeld, Lorsch & Schimmel. 153 W. 23rd St., N. Y. City.
Willoughby Inc., Charles G., 110 West 32nd St., N. Y. City. (See Adv.)

LENSES, Projection

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Gundlach-Manhattan Optical Co., 853 Clinton Ave. S., Rochester, N. Y. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
Wollensak Optical Co., 872 Hudson Ave., Rochester N. Y.

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Dawes, Fred C., 6115 De Longpre Ave., Los Angeles, Cal.
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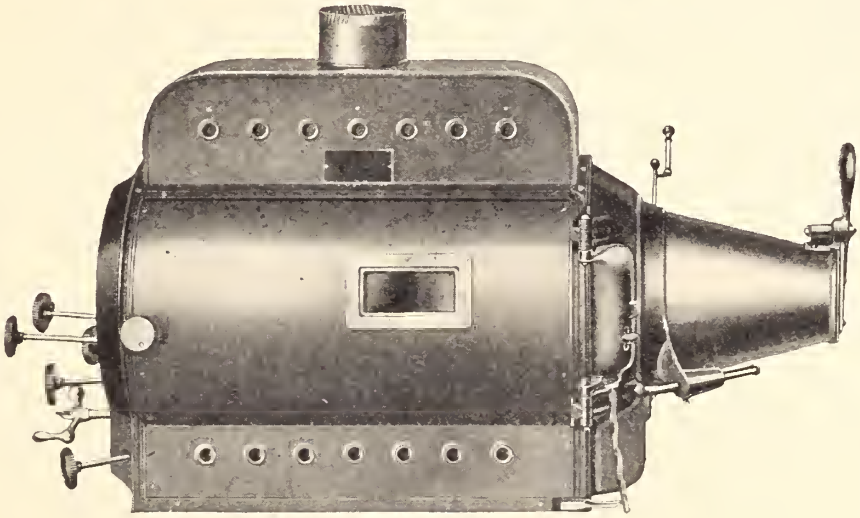

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Wafilms, Inc., 130 W. 46th St., N. Y. City.

LIGHTING, Acetylene

Commercial Acetylene Supply Co., Berkeley, Cal.
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
National Carbide Sales Corp., 342 Madison Ave., N. Y. City.
Prest-O-Lite Co., Indianapolis, Ind.

LIGHTING ENGINEERS

(See Engineers, Lighting)

LIGHTING FIXTURES

(See Fixtures, Lighting)

LIGHTING, Stage Equipment

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill. (Strip Only.)
Cutler-Hammer Mfg. Co., 1237 St. Paul Ave., Milwaukee, Wis.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
Mutual Elec. & Machine Co., 7610 Jos. Campau Ave., Detroit, Mich.
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Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Ward-Leonard Electric Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTING & POWER PLANTS

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
American Gas Machine Co., Albert Lea, Minn.
Continental Electric Co., Inc., 149 Church St., N. Y. City.
Crane Co., The, 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
General Electric Co., Schenectady, N. Y.
Homelite Corp., Grand Central Terminal, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTING & POWER PLANTS, Portable

Alexander Inc., Harry, 20 West 34th St., N. Y. City.
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
Homelight Corp., Grand Central Terminal, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTS, Aisle

(See Aisle Lights)

LIGHTS, Border

(See Lighting, Stage Equipment)

LIGHTS, Exit

(See Exit Light Signs)

LIGHTS, Orchestra

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Channon Mfg. Co., James H., 223 West Erie St., Chicago, Ill.
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Curtis Lighting, Inc., 1123 West Jackson Blvd., Chicago, Ill.
Gallagher Orch. Equip. Co., 3235 Southport Ave., Chicago, Ill.
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Page Organ Co., 519 Jackson St., Lima, Ohio. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

LIGHTS, Spot

(See Spotlights)

LIGHTS, Studio

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Cinema Studios Supply Corp., 1438 Beechwood Drive, Hollywood, Cal.
Cooper Hewitt Electric Co., 95 River St., Hoboken, N. J.
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
Kliegl Bros. Universal Electr Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Mayer, Max, 218 W. 42nd St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

Wohl & Co., Inc., M. J., Hancock St., Long Island City, N. Y.
Wolff Mfg. Corp., 225 N. Hoyne Ave., Chicago, Ill.

LINKS, *Fusible*

Corbin, P. & F., 323 W. Randolph St., Chicago, Ill.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Yates Inc., J. W., 49½ Eighth Ave., N. Y. City.

LINOLEUM

(See Floor Coverings)

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Idico Corporation, 461 Eighth Ave., N. Y. City.
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Rochester Germicide Co., Rochester, N. Y.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.
West Disinfecting Co., Barn St., Long Island City. N. Y.
Worrell Mfg. Co., 114 S. Main St., St. Louis Mo.

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(See Mailing Lists)

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Artcraft Lithograph & Printing Co., 110 Seventh Ave., N. Y. City.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City. (See Adv.)
Edwards & Deutsch Lithographing Co., 2320 S. Wabash Ave., Chicago, Ill.
Forbes Lithographing Co., Boston, Mass.
Goes Lithographing Co., 47 Warren St., N. Y. City.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio. (See Adv.)
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Stafford Co., N., 96 Fulton St., N. Y. City.

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Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway N. Y. City. (See Adv.)
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

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(See Frames, Poster & Lobby Display)

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Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

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(See Wall Coverings)

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International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
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Republic Lubricants, 799 Broadway, N. Y. City.

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Ross-Gould Co., 483 N. 10th St., St. Louis, Mo.

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Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

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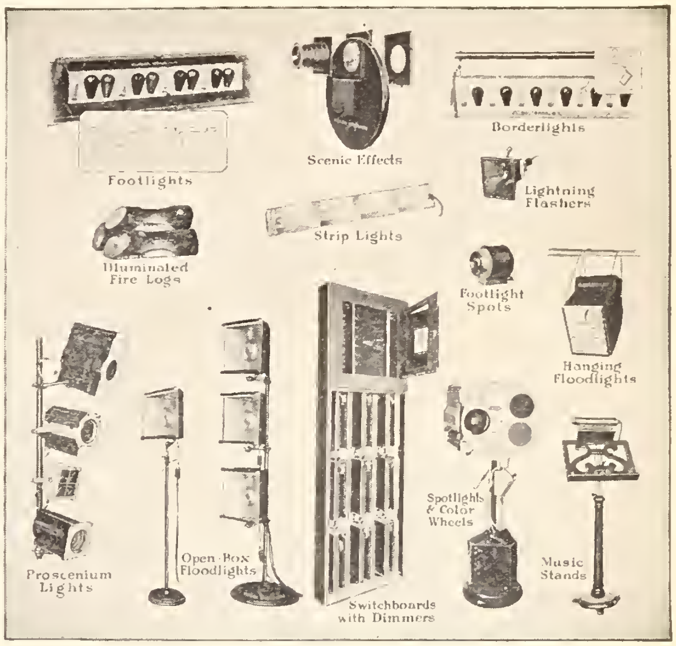

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International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
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(See Generators, Motor)

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Fox Publishing Co., Samuel Arcade, Cleveland, Ohio.
International Music Publishers, 326 W. 43rd St., N. Y. City.
Remick, Jerome H., 461 Fort St., Detroit, Mich.
Rossiter, Will, 30 W. Lake St., Chicago, Ill.
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Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Liberty Music Stand Co., 1960 E. 116th Ct., Cleveland, Ohio.
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White Co., H. N., 5225 Superior Ave., Cleveland, Ohio.
Wurlitzer Co., The Rudolph, 121 E. 4th St., Cincinnati, Ohio. (See Adv.)

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(See Film, Raw Negative and Positive)

NOTCHERS, Film

(See Film Notchers)

NOVELTIES, Advertising

(See Advertising Novelties)

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Reynolds & Co., B. F., 118 W. Ohio St., Chicago, Ill. (See Adv.)
Skinner Bros. Mfg. Co., Inc., 1474 Vandeventer Ave., St. Louis. Mo.
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OIL, Projector

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(See Musical Instruments, Automatic)

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Viner & Son, L., 137 Niagara St., Buffalo, N. Y.
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(See Heaters, Organ)

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ORGAN LIGHTS

(See Lights, Orchestra)

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(See Music Rolls for Organ and Piano)

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Bush Cartoon Service, M. S., 52 W. Chippewa St., Buffalo, N. Y.
Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.

ORGAN SEATS

Gallagher Orchestra Equipment Co., 3235 Southport Ave., Chivago, Ill.
Kimball Co., W. W., 308 South Wabash Ave., Chicago, Ill.
Welte-Mignon Corp., 667 Fifth Ave., N. Y. City.

ORGANS, Theatre

Austin Organ Co., Hartford, Conn.
Bartola Musical Instrument Co., Oshkosh, Wis.
Beman Organs, Binghamton, N. Y.
California Organ Co., Van Nuys, Calif.
Coburn Organ Co., 220 W. Washtenaw Ave., Chicago, Ill.
Estey Organ Co., Estey St., Brattleboro, Vt.
Hall Organ Co., West Haven, Conn.
Hillgreen Lane & Co., Alliance, Ohio.
Kilgen & Sons, Inc., Geo., 4016 Union Blvd., St. Louis, Mo.
Kimball Co., W. W., 306 South Wabash Ave., Chicago, Ill.
Link Co., The, 183 Water St., Binghamton, N. Y. (See Adv.)
Lyon & Healy, Inc., 245 So. Wabash Ave., Chicago, Ill.
Marr & Colton Co., Inc., Warsaw, N. Y.
Moller Co., M. P., Hagerstown, Md.
Page Organ Co., 519 Jackson St., Lima, Ohio. (See Adv.)
Pilcher's Sons, Henry, 914 Mason Ave., Louisville, Ky.
Robert Morton Organ Co., 168 Golden Gate Ave., San Francisco, Calif. (See Adv.)
Skinner Organ Co., 677 Fifth Ave., N. Y. City.
Tangley Co., 100 Main St., Muscatine, Ia.
Viner & Son, L., 137 Niagara St., Buffalo, N. Y.
Welte-Mignon Corp., 667 Fifth Ave., N. Y. City.
Wurlitzer Co., The Rudolph 121 E. 4th St., Cincinnati, Ohio. (See Adv.)

ORNAMENTAL FOUNTAINS

(See Fountains, Decorative)

ORNAMENTAL IRON WORK

(See Iron Works. Architectural and Ornamental)

OZONE ELECTRIC MACHINES

Bohn Electric Co., C. C., 820 Sixth Ave., N. Y. City.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Reed Engineering Company, 50 Church St., N. Y. City.

PACKERS, Film

(See Film Packers)

PAINT, Plastic

Craftex Co., 146 Summer St., Boston, Mass. (See Adv.)

PAINT, Screen

(See Screen Paint)

PAINT, Theatre Interior

The Hockaday Co., Chicago, Ill.

PAINTINGS, Lobby Display

Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Gesheidt & Co., Jacob, 142 E. 43rd St., N. Y. City.
Kassell Studio, 220 W. 42nd St., N. Y. City.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.

PAINTS, Poster & Showcard

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Grumbacher, M., 160 Fifth Ave., N. Y. City.
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Weber Co., F., 1220 Buttonwood St., Philadelphia, Pa.

PALMS, Artificial

(See Artificial Flowers)

PANEL BOARDS, Lighting

Adam Electric Co., Frank, 3649 Windsor Pl., St. Louis, Mo. (See Adv.)
Bull Dog Sales, 1223 S. Wabash Ave., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Mutual Elec. Machine Co., 7610 Jos Campau Ave., Detroit, Mich.

PAPER DRINKING CUPS

(See Cups, Sanitary Individual)

PAPER TOWELS

(See Vending Machines)

PASTE, Poster

(See Poster Paste)

PEANUT ROASTERS & POPCORN MACHINES

Holcomb & Hoke Mfg. Co., 3204 Van Buren St., Indianapolis, Ind.
National Sales Co., 609 Keosauqua Way, Des Moines, Iowa.

PEDESTALS

Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City. (See Adv.)
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

PENNANTS, ADVERTISING & SOUVENIR

(See Advertising Novelties)

PERFORATORS, Film

Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Eastman Kodak Co., Rochester, N. Y.

PERFUMES, Theatre

(See Janitors' Supplies)

PHOTOGRAVURE

Gubelman Publishing Co., 2 Garden St., Newark, N. J.
Hoffman Photogravure Co., 213 W. Austin Ave., Chicago, Ill.
Western Photogravure Co., 1821 Berteau Ave., Chicago, Ill.

PHOTOS AND PORTRAITS

Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Old Masters Studio, Inc., 135 W. 44th St., N. Y. City.
Photo Repro Co., Inc., 68 Hunters Point Ave., Long Island City, N. Y.
Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.

PIANO COVERS

Holtzman Co., Martin, 32 Union Sq., N. Y. City.
Leatherman, F. A., 64 N. Pryor St., Atlanta, Ga.
Simms Mfg. Co., O., 103 West 14th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St. Chicago, Ill

PIANOS, Automatic

Baldwin Piano Co., 323 S. Wabash Ave., Chicago, Ill.
Capitol Piano & Organ Co., 251 W. 34th St., N. Y. City.
Kimball Co., W. W., 300 S. Wabash Ave., Chicago, Ill.
Link Co., The, 183 Water St., Binghamton, N. Y. (See Adv.)
Marquette Piano Co., 2439 Wallace St., Chicago, Ill.
Mason & Hamlin Co., 313 Fifth Ave., N. Y. City.
North Tonawanda Musical Works, Payne Ave., North Tonawanda, N. Y.
Welte-Mignon Corp., 667 Fifth Ave., N. Y. City.
Wurlitzer Co., The Rudolph 121 E. 4th St., Cincinnati, O. (See Adv.)

PICTURE EASELS

(See Easels, Picture)

PIPE ORGANS

(See Organs, Theatre)

PLASTER ORNAMENTS

Advertisers Art Sculpture Works, 47 W. 42nd St., N. Y. City.
American Sculpture Co., 17 W. 42nd St., N. Y. City.
Building Specialties Co., 22 Clinton St., Brooklyn, N. Y.

(Listing continued)

Comolli & Co. Inc., John, 81 5th St., Long Island City, N. Y.
Holdsworth Brothers, 256 West 57th St., N. Y. City.
National Plastic Relief Mfg. Co., 907 Evans St., Cincinnati, Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

PLASTERING, ARCHITECTURAL

Architectural Decorating Co., 1600 Jefferson St. S., Chicago, Ill.
Architectural Plastering Co., 624 1st Ave., N. Y. City.
Beaver Products Co., Inc., 1440 Military Road, Buffalo, N. Y.
Comolli & Co. Inc., John, 81 5th St., Long Island City, N. Y.
Jacobson & Co., 241 E. 44th St., N. Y. City.
Neumann & Even, 329 E. 47th St., N. Y. City. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St. Chicago, Ill
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

PLAY BROKERS

(See Brokers, Play)

PLAYER PIANOS

(See Pianos, Automatic)

PLAYROOM EQUIPMENT

(See Nursery Furnishings)

PLUMBING FIXTURES

(See Fixtures, Plumbing)

PORTABLE PROJECTORS

(See Projectors, Portable)

POSITIVE RAW FILM

(See Film, Raw Negative and Positive)

POSTER FRAMES

(See Frames, Poster and Lobby Display)

POSTER LIGHTS

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

POSTER PASTE

General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.

POSTERS, Advertising

Artcraft Lithograph & Printing Co., 110 7th Ave., N. Y. City.
Edwards & Deutsch Lithographing Co., 2330 S. Wabash Ave., Chicago, Ill.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Grinnell Lithograph Co., Inc., 406 W. 31st St., N. Y. City.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Inter-City Press, 10 Ferry St., N. Y. City.
Morgan Lithograph Co., Cleveland, Ohio.
Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.
Steiner & Co., Wm., 257 West 17th St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
U. S. Printing & Lithographing Co., 85 N. 3rd St., Brooklyn, N. Y.
Universal Press, 729 7th Ave., N. Y. City.
Weaver, Jay, 218 W. 48th St., N. Y. City.

POWER PLANTS, Electric

(See Lighting and Power Plants)

PRESERVATION, Film

(See Film Preservation, and Renovators)

PRESS BOOKS

(See Printing, Theatre)

PRINTERS, Film Machine

Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.

PRINTING, Theatre

American Lithograph Co., 52 E. 19th St., N. Y. City.
Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Beacon Press, Inc., 318 W. 39th St., N. Y. City.
Circle Press, Inc., 238 W. 53rd St., N. Y. City.
Exhibitors Printing Service, 711 S. Dearborn Ave., Chicago, Ill.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Kleeblatt Press, Erwin S., 351 W. 52nd St., N. Y. City.
Simplex Ticket Co., 3120 W. Grand Ave., Chicago, Ill.
Universal Press, 729 7th Ave., N. Y. City.

PROGRAMS & COVERS

(See also Printing, Theatre)
Exhibitors Program Co., 1006 Forbes St., Pittsburgh, Pa.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
Globe Type Foundry, 956-958 W. Harrison St., Chicago, Ill.
Grinnell Lithograph Co., Inc., 406 W. 31st St., N. Y. City.
Hennegan Co., The, 311 Genesee St., Cincinnati, O. (See Adv.)
Singer Program Co., 250 W. 54th St., N. Y. City.

PROJECTION LENSES

(See Lenses, Projection)

PROJECTION MACHINE PARTS

Baird Motion Picture Machine Co., 31 Runyon St., Newark, N. J.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Kaplan, Sam, 729 7th Ave., N. Y. City. (See Adv.)

(*Listing continued*)

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PROJECTION, Mazda Lamp

Edison Lamp Works of the General Electric Co., Harrison, N. J. (See Adv.)
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Lamp Co., 150 Broadway, N. Y. City.

PROJECTION ROOMS, Public

Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Simplex Projection Rooms, 729 Seventh Ave., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.

PROJECTORS, Advertising

(See Advertising Projectors)

PROJECTORS, Portable

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Capitol Machine Co., 100 E. 42nd St., N. Y. City.
De Vry Corp., The, 111 Center St., Chicago, Ill. (See Adv.)
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Holmes Projector Co., 718 Curtis St., Chicago, Ill.
International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.
Kolograph Co., The, 309 N. Illinois St., Indianapolis, Ind.
Pathescope Co., Aeolian Bldg., 35 W. 42nd St., N. Y. City. N. Y. City.
Safety Projector & Film Co., Duluth, Minn.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Victor Animatograph Co., 527 W. 4th St., Davenport, Iowa.

PROJECTORS, Standard

Baird Motion Picture Machine Co., 31 Runyon St., Newark, N. J.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)

PROTECTION TREATMENT, Film

(See Film Preservation and Renovators)

PUBLICATIONS, Motion Picture Trade

Daily Review, 45 W. 45th St., N. Y. City.
Exhibitors Herald, 565 Fifth Ave., N. Y. City.
Film Daily, 1650 Broadway, N. Y. City.
Motion Picture News, 729 Seventh Ave., N. Y. City. (See Adv.)
Motion Pictures Today, 140 W. 42nd St., N. Y. City.
Moving Picture World, 516 5th Ave., N. Y. City.

PUBLICATIONS, Projection

Falk Publishing Co., Inc., Dept. 625, 141 W. 36th St., N. Y. City.
Richardson's Handbook, F. H., 516 Fifth Ave., N. Y. City.
Scientific American (The Cinema Handbook), Woolworth Bldg., N. Y. City.

RACKS, Developing

Ajax Airlyt Welded Products Co., 315 Hancock St., Long Island City, N. Y.
Corcoran Inc., A. J., 753 Jersey Ave., Jersey City, N. J. (See Adv.)

RADIATOR COVERS

Art Metal Radiator Cover Co., 500 Fifth Ave., N. Y. City.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.

RADIO OUTFITS, Theatre

Atwater Kent, 555 E. Fordham Rd., N. Y. City.
Fischer Spring Co., Charles, 240 Kent Ave., Brooklyn, N. Y.
Forest Radio Corp., 1060 Third Ave., N. Y. City.
Kodel Radio Corp., 507 E. Pearl St., Cincinnati, Ohio.
Lenford, Inc., 408 W. 27th St., N. Y. City.
Radio Corporation of America, 233 Broadway, N. Y. City.
Scovill Mfg. Co., 280 Broadway, N. Y. City.
Sunbeam Radio Corp., 1834 Broadway, N. Y. City.

RAILINGS, Iron, Steel & Brass

(See Iron Works, Architectural and Ornamental and Brass Rails)

RAILS, Rope

Ajax Rope Co., Inc., 95 Liberty St., N. Y. City.
American Mfg. Co., Noble and West Sts., Brooklyn, N. Y.
Mandel Bros. Inc., State & Madison Sts., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.

RAIN INSURANCE

(See Insurance, Rain)

RAW STOCK, Film

(See Film, Raw Negative and Positive)

RECONSTRUCTION SERVICE

Gescheidt & Co. Inc., Jacob, 142 E. 43rd St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

RECTIFIERS, Alternating Current

General Electric Co., Schenectady, N. Y.
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
Kodel Radio Corp., 507 E. Pearl St., Cincinnati, Ohio.
Liberty Elec. Co., Stamford, Conn. (See Adv.)
Rollaway Motor Co., The, 122 Southard Ave., Toledo, Ohio.
Samuels Stabilarc Co., Hunsicker Bldg., Allentown, Pa. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

REDECORATING SERVICE

(See Decorations, Theatre Interior)

REEL ALARM SIGNALS

(See Automatic Change-over)

REELS, Film Shipping & Projection

Acme Stamping & Mfg. Co., Pittsburgh, Pa.
Fulton & Co., E. E., 3208 Carroll Ave., Chicago, Ill.
Geometric Stamping Co., 221 E. 131st St., Cleveland, Ohio.
Globe Machine & Stamping Co., 1250 W. 76th St., Cleveland, Ohio.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Mossberg Co., Frank, Lamb St., Attleboro, Mass.
Neumade Products Corp. 249 W. 47th St., N. Y. City.
Sharlow Brothers Co., 442 W. 42nd St., N. Y. City.
Willoughby Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

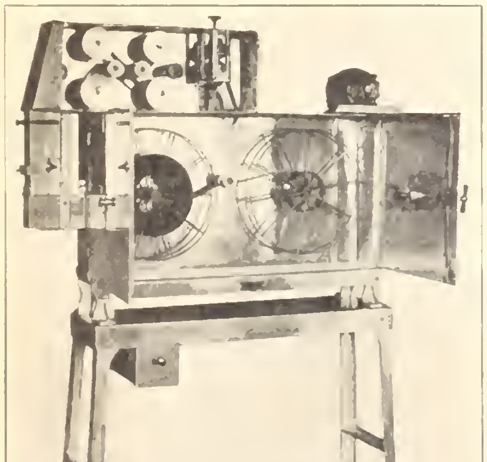
REFLECTORS, Billboard

Reynolds Elec. Co., 2628 West Congress St., Chicago, Ill.

REFLECTORS, Light

American Reflecting & Lighting Co., 100 S. Jefferson St., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting Co., Inc., 1123 W. Jackson Blvd., Chicago, Ill.
Frink Inc., I. P., 239 Tenth Ave., N. Y. City.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Heinrich Reflector Co., Inc., 645 W. 43rd St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.

(*Listing continued*)



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Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill. (See Adv.)

REFLECTORS, Mirror Arc Lamp

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y. (See Adv.)
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See Adv.)
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
International Projector Corp., 90 Gold St., N. Y. City. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill. (See Adv.)
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

REFRIGERATING MACHINERY

Brunswick-Kroeschell Co., Jersey Ave., New Brunswick, N. J. (See Adv.)
Carrier Engineering Corp., 748 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Cooling & Air Conditioning Corp., 31 Union Square, N. Y. City. (See Adv.)
Helmer Air Conditioning Corp., 103 Park Ave., N. Y. City.
Refrigerating Construction Co., 140 E. 25th St., N. Y. City.
Shipley Construction & Supply Co., 42nd St. and Second Ave., Brooklyn, N. Y.
Wittenmeier Machinery Co., 30 Church St., N. Y. City.
York Manufacturing Co., York, Pa. (See Adv.)

REGISTERS, Ticket

(See Ticket Selling Machines)

RENOVATORS, Film

Bennett Film Renovator Co., Kansas City, Kans.
Counsell Film Process & Chemical Co., 236 W. 55th St., N. Y. City.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Dworsky Film Mach. Corp., 520 W. 48th St., N. Y. City. (See Adv.)
Film Renovating Co. of America, 729 Seventh Ave., N. Y. City.
Rex Film Renovator Co., 73 E. Naghten St., Columbus, Ohio.

REPLACERS, Incandescent Lamp

Matthews & Bro., W. N., 3722 Forest Park Blvd., St. Louis, Mo.
Morse, Frank W., 516 Atlantic Ave., Boston, Mass.

REPRODUCTIONS, Photo

(See Photos and Portraits)

REST-ROOM EQUIPMENT & FURNISHINGS

Albano Co., The, 119 W. 40th St., N. Y. City. (See Adv.)
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City. (See Adv.)
Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

REWINDERS, Film

Atlas Metal Works, 2601 Alamo St., Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
Duplex Motion Picture Industries, 74 Cherman Ave., Long Island City, N. Y.
Fulton & Co., E. E., 3208 Carroll Ave., Chicago, Ill.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Willoughby Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

RHEOSTATS

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Bull Dog Sales, 1223 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cutler-Hammer Mfg. Co., The, 1237 St. Paul Ave., Milwaukee, Wis.
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
Hertner Electric Co., 1900 West 112th St., Cleveland, O. (See Adv.)
Hoffmann & Soons, 522 First Ave., N. Y. City. (See Adv.)
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
Sundh Electric Co., 5 Avenue C, Newark, N. J.
Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)

RIGGING, Stage

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Channon Mfg. Co., J. H., 223 W. Erie St., Chicago, Ill.

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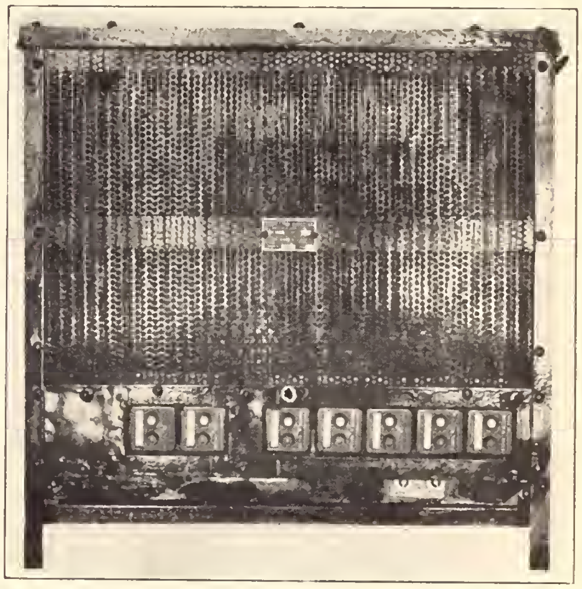
The New Paramount



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Moving Picture Theatre Electrical Specialists
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Lee Lash Studios, Mt. Vernon, N. Y.
New York Studios, 328 W. 39th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Volland Scenic Studios, Inc. 3737 Cass Ave., St. Louis, Mo.
Welsh, J. H., 270 W. 44th St., N. Y. City.

ROOFING MATERIALS

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Major & Co., M., 303 Fourth Ave., N. Y. City.
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(See Covers, Theatre Seat)

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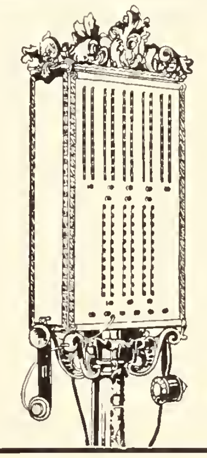

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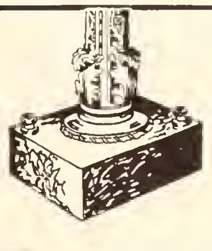

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(See Lobby Furniture)

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(See Decorations, Stage)

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SHIPPING CANS

(See Cans, Film)

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Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.

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Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
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Milne Electric Co., 189 Fifth St., Milwaukee, Wis. (See Adv.)
Norden Co., Inc., 132 W. 43rd St., N. Y. City. (See Adv.)
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(See Seat Indicators, Vacant)

SIGNALS, Change-Over

(See Automatic Change-Over)

SIGNS, Admission

(See Admission Signs)

SIGNS, Changeable

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Flexlume Corp., 1100 Military Rd., Buffalo, N. Y.
Ideal Sign Co., Inc., 149 Seventh St., Brooklyn, N. Y. (See Adv.)
Milne Electric Co., 189 Fifth St., Milwaukee, Wis. (See Adv.)
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Norden Co. Inc., 132 W. 43rd St., N. Y. City. (See Adv.)
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Stafford Co., N., 96 Fulton St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
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(See Exit Light Signs)

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(See Electric Signs)

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(See Ink and Pencil Slides)

SLIDES, Lantern

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SLOT MACHINES

(See Vending Machines)

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(See Liquid Soap and Soap Containers)

SOUVENIRS

(See Advertising Novelties)

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Hallberg, J. H., 445 Riverside Drive, N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
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(See Film Splicing Machines)

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DeBus, Al., 1072 N. Wilton Pl., Hollywood, Cal.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hall & Connolly, 129 Grand St., N. Y. City. (See Adv.)
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill. (See Adv.)
Mayer, Max, 218 W. 42nd St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
National Theatre Supply Co., 624 S. Michigan Ave., Chicago, Ill. (See Adv.)
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Sun-Ray Lighting Products, Inc., 119 Lafayette St., N. Y. City.
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Wohl & Co., M. J., Hancock St., Long Island City, N. Y.

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(See Motion Picture Cable)

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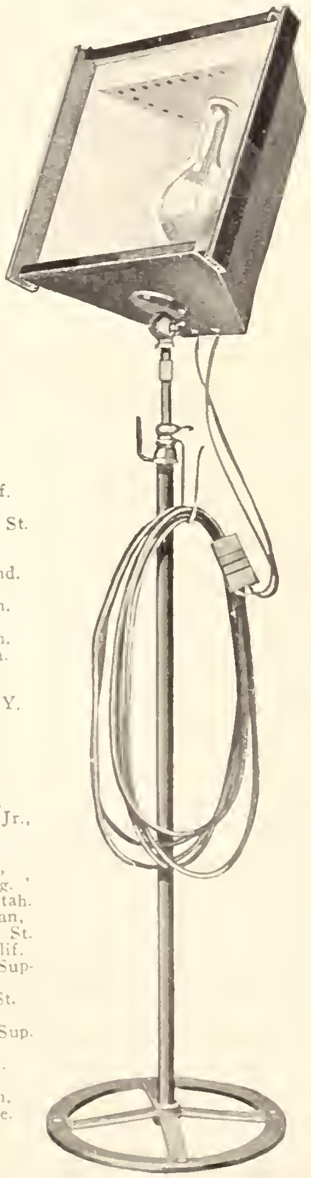

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(See Hardware, Theatre)

STAGE LIGHTING EQUIPMENT
(See Lighting Equipment, Stage)

STAGE RIGGING
(See Rigging, Stage)

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Davis Scenic Studio, Arch St., Philadelphia, Pa.
Flagg Studios, Edwin H., 1215 Bates Ave., Los Angeles, Cal.
Kahn Scenic Studios, Theodore, 155 W. 29th St., N. Y. City. (See Adv.)
Mandel Bros. Inc., State & Madison Sts., Chicago, Iii.
N. Y. Studios, 328 W. 39th St., N. Y. City.
Novelty Scenic Studios, 226 W. 47th St., N. Y. City. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
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(See Lenses, Projection)

STEREOPTICONS
(See Lanterns, Slide)

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(See Film Storage)

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E. & R. Jungle, 1720 N. Soto St., Hollywood, Cal.
F. B. O., 780 Gower St., Hollywood, Cal.
Fine Arts, 4516 Sunset Blvd., Hollywood, Cal.
Fox Studio, 1400 N. Western Ave., Hollywood, Cal.
Hollywood Studio, 6642 Santa Monica Blvd., Hollywood, Cal.
Horsley, William, 6050 Sunset Blvd., Hollywood, Cal.
Independent Pictures Corporation, 6070 Sunset Blvd., Hollywood, Cal.
Independent Studio, 1751 Glendale Blvd., Hollywood, Cal.
Keaton Studio, 1025 Lillian Way, Hollywood, Cal.
Lasky Studio, 1521 Vine St., Hollywood, Cal.
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Roach, Hal, Culver City, Cal.
Selig Studio, 3800 Mission Rd., Hollywood, Cal.
Sennett, Mack, 1712 Glendale Blvd., Hollywood, Cal.
United Studio, 5341 Melrose Ave., Hollywood, Cal.
Universal Studio, Universal City, Cal.
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Diamant Studio, Fort Lee, N. J.

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First Nat'l Studio, 807 E. 175th St., N. Y. City.
Fox Studio, Tenth Ave. and 55th St., N. Y. City.
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Denver:
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Theatre Supply Co., 2106 Broadway.

CONNECTICUT
New Haven: Connecticut Independent Movie Supply Co., 131 Meadow St.

DISTRICT OF COLUMBIA
Washington:
National Theatre Supply Co. (See Adv.)
Southern Moving Picture Corp.

FLORIDA
Jacksonville:
National Theatre Supply Co. (See Adv.)
Theatre Supply Co.
Tampa: Tampa Photo & Art Supply Co.

GEORGIA
Atlanta:
Lucas Theatre Supply Co., 158 Marietta St.
National Theatre Supply Co. (See Adv.)

ILLINOIS
Chicago:
Fulco Sales Co., 24 E. 8th St.
Fulton Co., E. E., 3208 Carroll Ave.
Illinois Theatre Equipment Co., 12 E. 9th St.,
Midwest Ticket & Supply Co., 845 S. Wabash Ave.
Monarch Theatre Supply Co., 1223 S. Wabash Ave.
Movie Supply Co., 844 S. Wabash Ave.
National Theatre Supply Co., 624 S. Michigan Ave. (See Adv.)

INDIANA
Indianapolis:
Fulton Co., E. E., 111 S. Capitol Ave.
National Theatre Supply Co. (See Adv.)

IOWA
Des Moines:
National Theatre Supply Co. (See Adv.)
Western Theatre Supply Co., 416 W. 10th St.,

KENTUCKY
Louisville: American Motion Picture Co.

LOUISIANA
New Orleans:
National Theatre Supply Co. (See Adv.)

MARYLAND
Baltimore:
National Theatre Supply Co. (See Adv.)

MASSACHUSETTS
Boston:
National Theatre Supply Co. (See Adv.)

MICHIGAN
Detroit:
National Theatre Supply Co. (See Adv.)

MINNESOTA
Minneapolis:
National Theatre Supply Co. (See Adv.)
Rialto Co.

MISSOURI
Kansas City:
National Theatre Supply Co. (See Adv.)
Stebbins, C. M., Picture Supply Co.
St. Louis:
Fulton Co., E. E., 3403 Olive St.
National Theatre Supply Co. (See Adv.)
Volland Scenic Studios, Inc., 3737 Cass Ave. (See Adv.)

NEBRASKA
Omaha:
National Theatre Supply Co. (See Adv.)
United States Theatre Supply Co.

NEW YORK
Albany: Empire Theatre Supply Co., 42 Orange St.
National Theatre Supply Co. (See Adv.)
Auburn: Auburn Theatrical Supply Co.
918 Chestnut St.
Buffalo:
National Theatre Supply Co. (See Adv.)
New York City:
Behrend Motion Picture Supply Co., 729 Seventh Ave.
Capitol Theatre Equipment Co., 626 Tenth Ave.
Crown Motion Picture Supply Co., 729 7th Ave.
Herbert & Huesgen, 18 E. 42nd St.
Kaplan, Sam, 729 Seventh Ave. (See Adv.)
Mestrum, Henry, 817 Sixth Ave.
National Theatre Supply Co., 1560 Bway. (See Adv.)
Willoughby Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

NORTH CAROLINA
Charlotte: Carolina Theatre Supply Co., United Film Bldg.
National Theatre Supply Co. (See Adv.)

OHIO
Cincinnati:
Beck & Sons Co., Wm., Highland cor. Dorchester.
Cincinnati Theatre Equipment Co., Broadway Film Bldg.
Movie Co-operative Supply Co.
National Theatre Supply Co. (See Adv.)
Cleveland:
National Theatre Supply Co. (See Adv.)

OKLAHOMA
Oklahoma City:
Anderson Theatre Supply Co.
National Theatre Supply Co. (See Adv.)
Yale Theatre Supply Co., 10 S. Hudson St.

OREGON
Portland:
National Theatre Supply Co. (See Adv.)
Portland Moving Picture Machine Co., Rivoli Theatre Bldg.

PENNSYLVANIA
Philadelphia:
National Theatre Supply Co. (See Adv.)
Swaab, Lewis M., & Son, 1325 Vine St.
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Dallas:
National Theatre Supply Co. (See Adv.)
Houston: Southern Film Service.
UTAH
Salt Lake City:
National Theatre Supply Co. (See Adv.)
WASHINGTON
Seattle:
National Theatre Supply Co. (See Adv.)
WEST VIRGINIA
Charleston: Charleston Electric Supply Co.
WISCONSIN
Milwaukee:
National Theatre Supply Co. (See Adv.)
Smith Co., The Ray, 145 7th St.
Wisconsin Theatre Supply Co.
CANADA
Montreal, Que.: Canadian Theatre Supply Co., Albee Bldg., Mayor St.
Toronto, Ont.: Dentelbeck, C. A., 23 Fulton Ave.
Vancouver, B. C.: United Electric Co., Ltd., 1118 Granville St.
Winnipeg, Man.: Canadian Theatre Supply Co., Capitol Theatre Bldg.

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(See Janitors' Supplies)

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Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

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Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

TABLES, Film Rewinding, Inspection and Cutting

American Film-Safe Corp., 1800 Washington Blvd., Baltimore, Md. (See Adv.)
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
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Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

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TANKS, Film Developing

Acme Tank Co., 39 Cortlandt St., N. Y. City.
Corcoran, Inc., A. J., 753 Jersey Ave., Jersey City, N. J. (See Adv.)

Duplex Motion Picture Industries, 74 Sherman Ave., Long Island, N. Y.
Eagle Tank Co., 2426 N. Crawford Ave., Chicago, Ill.
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Famco Tapestry Mills, Inc., 130 W. 34th St., N. Y. City.
Kahn Scenic Studios, Theo., 155 W. 29th St., N. Y. City (See Adv.)
Kuhn Studios, Louis, 105 W. 63rd St., N. Y. City.
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THEATRE FRONTS

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Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
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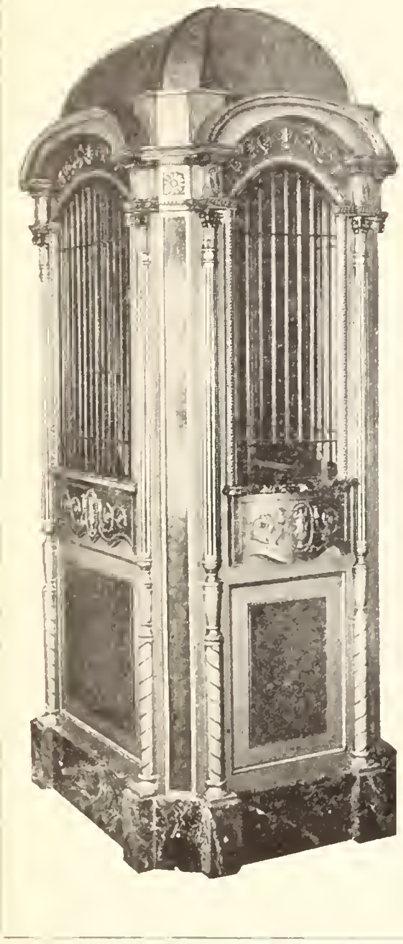

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Film Developing Corp., 216 Weehawken St., Union City, N. J.
Hirlagraph Motion Picture Corp., 723 Seventh Ave., N. Y. City.
Jacobsmeyer Co., 1123 Lillian Way, Los Angeles, Calif.
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Neumade Products Corp., 249 W. 47th St., N. Y. City.
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(See Heating and Ventilating Equipment)

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Autovent Fan & Blower Co., 730 W. Monroe St., Chicago, Ill.

Blizzard Sales Co., 1514 Davenport St., Omaha, Nebr. (See Adv.)

Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis.

Knowles Mushroom Ventilator Co., 202 Franklin St., N. Y. Cit. (See Adv.)

Protective Ventilator & Screen Co., 512 West 53rd St., N. Y. City.

Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo. (See Adv.)

Washburn & Co., E. G., 207 Fulton St., N. Y. City.

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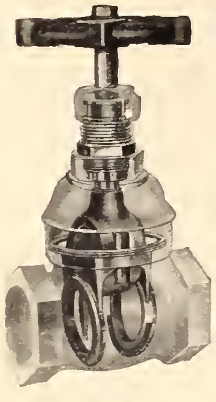
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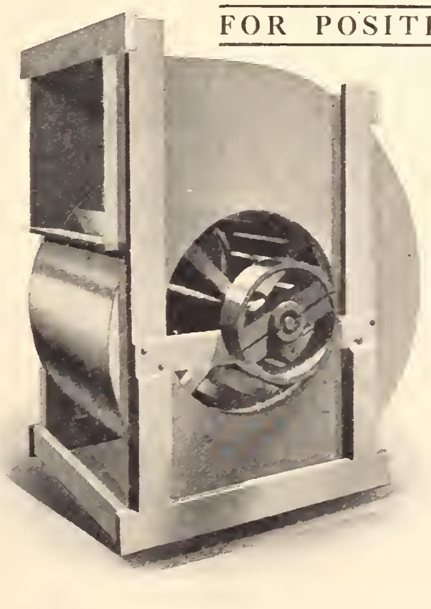

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Warner Bros., 1058 Broadway.

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Educational Films Exchange of Atlanta, 97 Walton St.
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Universal Pictures Corp., 257 Franklin St.
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Fox Film Corp., 910 S. Wabash Ave.
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Pathe Exchange, 1023 S. Wabash Ave.
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First National Pictures, Pioneer and Broadway.
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Pathe Exchange, 124 E. 7th St.
Producers Dist. Corp., 831 S. Film Bldg.
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First National Pictures, 308 S. Harwood St.
Fox Film Corp., 306 S. Jefferson St.
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Pathe Exchange, 1715 Commerce St.
Producers Dist. Corp., 310 S. Harwood St.
United Artists Corp., 308 S. Harwood St.
Universal Pictures Corp., 308 S. Harwood St.
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United Artists Corp., 2044 Broadway.
Universal Pictures Corp., 801 21st St.
Warner Bros., 2102 Broadway.

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Educational Film Exchange of Iowa, 1005 High St.
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Pathe Exchange, 1003½ High St.
Producers Dist. Corp., 1003 High St.
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Fox Film Corp., 1901 Wyandotte St.
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Pathe Exchanges, 111 W. 17th St.
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Warner Bros., 1820 Wyandotte St.

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Film Booking Offices, 1924 S. Vermont Ave.
First National Pictures, 1918 S. Vermont Ave.
Fox Film Corp., 2019 S. Vermont Ave.
Metro-Goldwyn-Mayer Dist. Corp., 1964 S. Vermont Ave.
Pathe Exchanges, 1926 S. Vermont Ave.
Producers Dist. Corp., 1966 S. Vermont Ave.
United Artists Corp., 922 S. Olive St.
Universal Pictures Corp., 1906 S. Vermont Ave.
Warner Bros., 1968 S. Vermont Ave.

LOUISVILLE

Educational Film Ex. of Ky. and Tenn., 917 W. Jefferson St.
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First National Pictures, 919 W. Jefferson St.

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Metro-Goldwyn-Mayer Dist. Corp., 74 Western Ave.
Pathe Exchanges, 72 Western Ave.
Producers Dist. Corp., 42 Western Ave.
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Universal Pictures Corp., Loeb Arcade Bldg.
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Metro-Goldwyn Mayer, 134 Meadow St.
Pathe Exchanges, 134 Meadow St.
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Pathe Exchanges, 221 S. Liberty St.
Producers Dist. Corp., 409 Dryades St.
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Warner Bros., 1123 Girod St.

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Producers Dist. Corp., 729 Seventh Ave.
United Artists Corp., 729 Seventh Ave.
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Fox Film Corp., 521 S. Robinson St.
Metro-Goldwyn-Mayer Dist. Corp., 513 S. Robinson St.
Pathe Exchanges, 508 W. Grand Ave.
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Universal Pictures Corp., 519 W. Main St.
Warner Bros., 115 S. Hudson St.

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Fox Film Corp., 1509 Chicago St.
Metro-Goldwyn-Mayer Dist. Corp., 1512 Davenport St.
Pathe Exchanges, 1508 Davenport St.
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Universal Pictures Corp., 1513 Davenport St.
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First National Pictures, 1014 Forbes St.
Fox Film Corp., 1014 Forbes St.
Metro-Goldwyn-Mayer Dist. Corp., 1014 Forbes St.
Pathe Exchanges, 1018 Forbes St.
Producers Dist Corp., 1016 Forbes St.
United Artists Corp., 1014 Forbes St.
Universal Pictures Corp., 1018 Forbes St.
Warner Bros., 1018 Forbes St.

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Metro-Goldwyn-Mayer Dist. Corp., 451 Glisan St.
Pathe Exchanges, 443 Glisan St.
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Universal Pictures Corp., 445 Glisan St.
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Fox Film Corp., 216 E. 1st St. South.
Inter-Mt. Ed. Film Ex., Inc., 214 E. 1st St. South.
Metro-Goldwyn-Mayer Dist. Corp., 204 E. 1st St. South
Pathe Exchanges, 206 E. 1st St. South.
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United Artists Corp., 58 E. 4th St. South.
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Warner Bros., 62 Exchange Pl.

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First National Pictures, 140 Leavenworth St.
Fox Film Corp., 308 Turk St.
Metro-Goldwyn-Mayer Dist. Corp., 215 Golden Gate Ave.
Pathe Exchanges, 321 Turk St.
Producers Dist. Corp., 191 Golden Gate Ave.
United Artists Corp., 229 Golden Gate Ave.
Universal Pictures Corp., 221 Golden Gate Ave.
Warner Bros., 71 Leavenworth St.

SEATTLE

Educational Film Ex. of Seattle, 2002 Third Ave.
Famous Players-Lasky Corp., 2017 Third Ave.
Film Booking Offices, 1917 Third Ave.
First National Pictures, 2023 Third Ave.
Fox Film Corp., 2008 Third Ave.
Metro-Goldwyn-Mayer Dist. Corp., 2018 Third Ave.
Pathe Exchanges, 2025 Third Ave.

(Listing continued)

Producers Dist. Corp., 308 Virginia St.

United Artists Corp., 1913 Third Ave.

Universal Pictures Corp., 1935 Third Ave.

Warner Bros., 1915 Third Ave.

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Famous Players-Lasky Corp., 318 S. Main St.

Film Booking Offices, 121 W. 12th St.

Universal Pictures Corp., 221 S. Main Ave.

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Famous Players-Lasky Corp., 3721 Washington Blvd.

Educational Film Ex. of Mo., Inc., 3334 Olive St.

Film Booking Offices, 3312 Olive St.

First National Pictures, 3319 Locust St.

Fox Film Corp., 3314 Olive St.

Metro-Goldwyn-Mayer Dist. Corp., 3332 Olive St.

Pathe Exchanges, 3318 Olive St.

Producers Dist. Corp., 3308 Lindell Blvd.

United Artists Corp., 3328 Olive St.

Universal Pictures Corp., 3320 Olive St.

Warner Bros. 3310 Lindell Blvd.

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Educational Films Co. of East. Pa., 926 N. Jersey Ave., N. W.

Famous Players-Lasky Corp., 1101 N. Capitol Ave.

Film Booking Offices, 916 G St., N. W.

First National Pictures, 916 G St., N. W.

Fox Film Corp., 932 N. Jersey Ave., N. W.

Metro-Goldwyn-Mayer Dist. Corp., 924 New Jersey Ave., N. W.

Producers Dist. Corp., 916 G. St., N. W.

United Artists Corp., 801 Mather Bldg.

Universal Pictures Corp., N. J. Ave. & K St.

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Sierra Pictures, Inc., 729 Seventh Ave., N. Y. City.

Sterling Pictures Corp., 1650 Broadway, N. Y. City.

Wm. Steiner, 220 W. 42nd St., N. Y. City.

Tiffany Prod., 1540 Broadway, N. Y. City.

True Story Film Co., Inc., 1926 Broadway, N. Y. City.

Weber & North, 1600 Broadway, N. Y. City.

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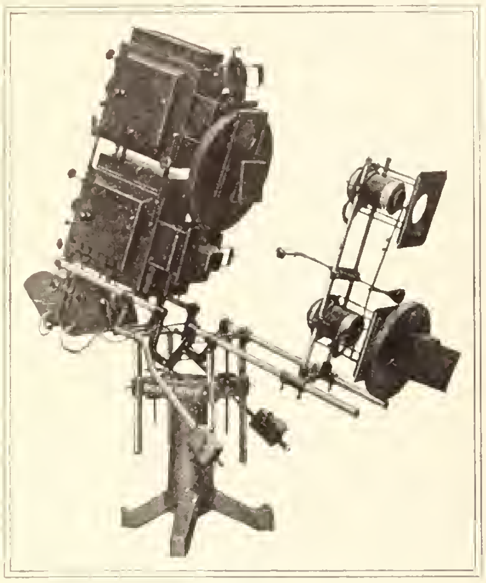

"F-3"

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Capitol Theatre	Detroit, Mich.
Capitol Theatre	Yakima, Wash.
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University Theatre	Evansville, Ill.

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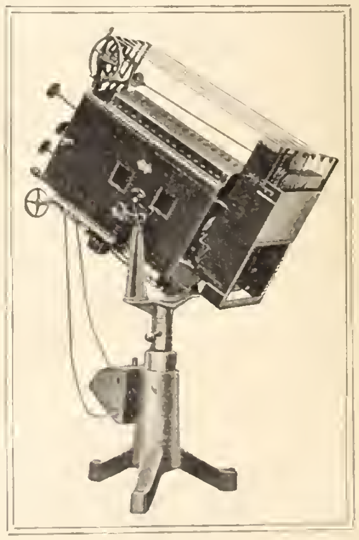

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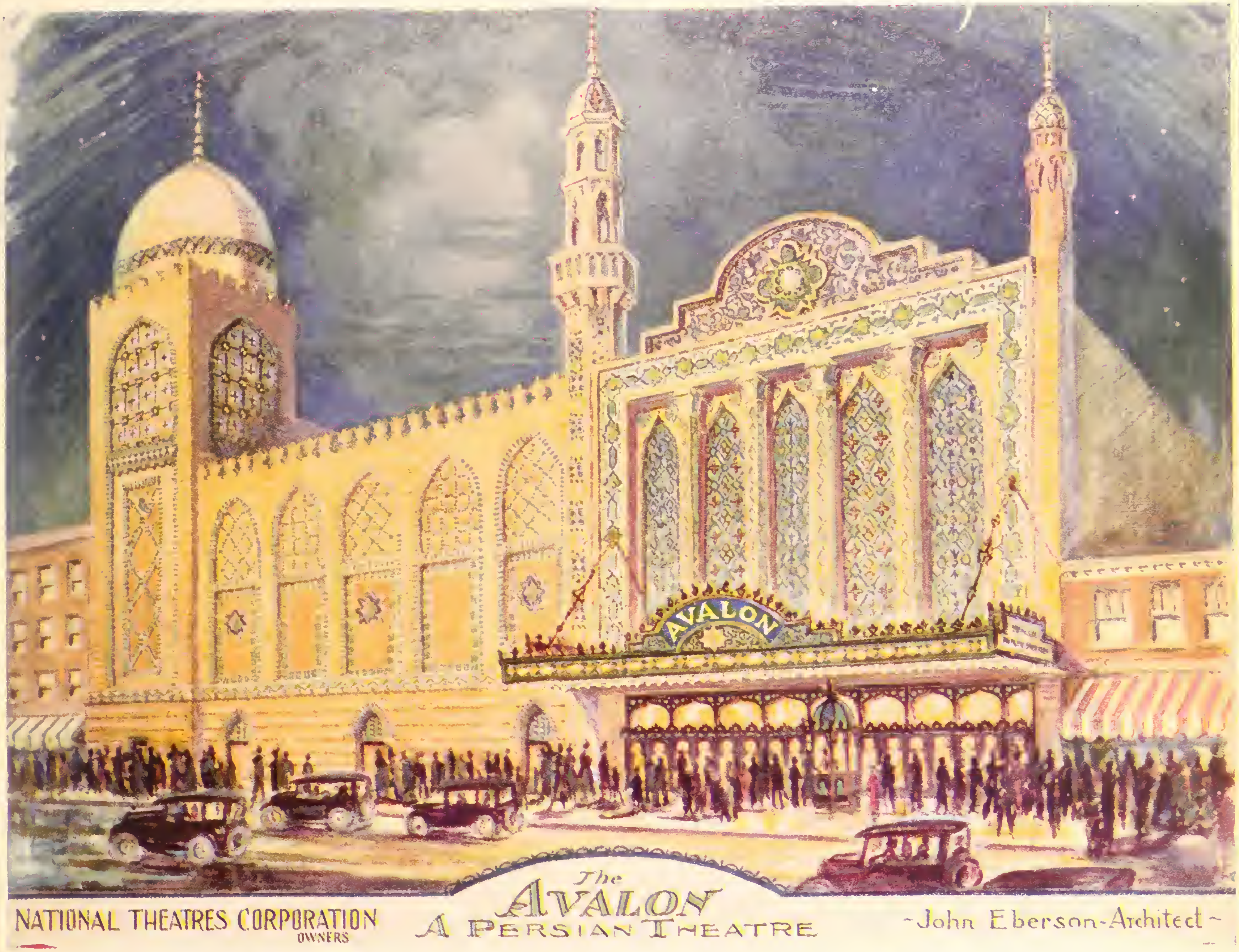

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